忘山

謝牧岐

Hsieh
Mu-Chi

Unforgotten

序

綜觀謝牧岐的繪畫創作歷程，他總是已探索的角度去面對他的創作，以不同的角色去詮釋繪畫是什麼的大問哉，或許說他是位破壞者也不為過。無論是在繪畫技法上或是概念上的執行，可看到破壞的意圖，再從這些被破壞的單元裡，組構出一個屬於自己的觀察。本人印象深刻是他大學畢業時期，以大尺幅油畫創作，碎裂分割的多重空間，圖像多有隱喻著當下、在地環境的連結。畫面中沒有一個明確的主體，而是無數的圖像與繪畫痕跡的交錯。觀者也同時在看的過程中咀嚼圖像的意義。

　　此後，謝牧岐的創作依然朝著，什麼是繪畫的方向前進，於「M&P 牧岐與繪畫」作品透過行為及錄像，將創作的脈絡上做了翻轉，已繪畫作為主題，藝術家成為品牌，討論著繪畫生產與外在的關係，MV 影片中那個浮誇帶著一分戲謔的唱跳表演加上洗腦的節奏，確實讓人再次思索著歡樂背後，畫家的身份已被用另一種方式所填。然而作品裡與現實中所認識的他判若兩人。這樣的分裂感如同他所面對影像網路世代，能在不同媒介裡轉換不同的身份。時至今日，謝牧岐再次回歸繪畫本身，依然保有著探求的性格，「忘山—謝牧岐個展」為關渡美術館 2017 Power Show 申請徵件獲選的展覽，此展以風景畫做為主軸，卻又不純然的只是自然風景，而是將風景化為載體回顧了臺灣美術史的發展片段。於展場中每幅以觀音山、淡水為出發的景緻，被他重新的詮釋，裡頭帶著對時間的想像與個人的繪畫狀態的詮釋，於年輕世代的繪畫創作者裡屬為少見，從回頭來看當下，形成脈絡上的對照。每個階段的謝牧岐，確實讓人看見一位創作者，是如何在翻轉與探求他心目中的繪畫，期許他能在創作路上不斷地前進。

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Foreword

Taking a general look into Muchi's creation history, one will find that he always takes a stance of exploration towards his creative process and that he attempts to define the big question of "what is painting?" by taking different roles. You may call that a "painting sabotage." No matter it comes to the skills or the concepts, one can see the trace of sabotage and his own version of re-construction from that sabotage. I remember that, in his college time, he created a large scale of painting in which fragments were divided into multiple dimensions and several local and contemporary metaphors were implied; nevertheless, the painting itself indicates nothing certain and particular but an image comprised of countless iconographies and paintings. The audiences usually have to "bite off more than they can chew" in these works.

Since then, the main course of Muchi's creation life has been still asking the big question "what is painting?" In Muchi & Painting, he employed behavior art and video art to "twist" the context of his creative process. Furthermore, he not only took painting as his subject matter but also put the role of the artist into the context of recently emerged branding phenomena in a capitalist society. The problematic about the production of a painting in correlation with the society had been proposed; in the music video, the pompous and ironic performance of a man singing and dancing before the camera had really provoked our thought about the role of a painter might have been replaced. In facts, Muchi is totally a different person in life from his role in art creation; the rupture between the two worlds also echoes with his role on the internet where identities can be shifted according to different mediums. Unforgotten Hsieh Muchi Solo Exhibtion is an exhibition chosen from 2017 PowerShow by Kuandu Museum of Fine Arts. In appearance, the exhibition takes landscape painting as its main topic; however, those natural landscapes were not merely something natural, they were turned into a carrier for the fragments and metaphors of Taiwan's art history. In this exhibition, every works on Guanyin Mount or Tamsui River were re-interpreted with his imaginations towards times as well as towards his mindset in creative process. Muchi's artistic styles are rarely seen among young painters; he always try to reflect today's world from the past by juxtaposing multiple contexts in history. In his every stages as an artist, one is not hard to realize that he never stop to explore more about "what is painting?" by turning and returning painting itself and our minds.

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忘山

謝牧岐 個展
Hsieh Mu-Chi Solo Exhibition
2017.7.21-9.24

觀音山做為表情符號——
謝牧岐近作中台灣繪畫典範的依附與穿越

張晴文

1.「懸而未決的現實感」

近年來，謝牧岐的創作可謂在持續性的議題探究裡，進一步開展了屬於自己的繪畫路線。如果將2016年發表的「前山」、2017年的「忘山」視為一連串尋索終於豁然開朗的具體展現，那麼，藝術家這一系列創作的脈絡應該可以再推回十年之前。

2006年，謝牧岐在首次個展的自述中即已提出「自我建構」的想望。在我看來，從2013年的「山」系列到2016年的「前山」、2017年的「忘山」等，其實是十年之後為自己當年的疑問提出了不期然的回答。那時自述裡提到的「懸而未決的某種現實感」來自現世生存的感受，然而對於藝術家行走藝術叢林而言，面對藝術史，或者面對家國歷史也好，長久以來「懸而未決」的不確定危機感始終陰魂不散，沒能脫開。當時他以「沒有起始的地方」做為展覽與創作的主題，現在，這個起始點似乎被錨定在1920年代以後台灣美術第一波西化的時空之中。那時候他希望「藉由不斷的再製與模仿的狀態，體現測量過程中的流動」，並視之為「一段自我建構的歷程」，透過建構自我和外在環境的關係，試圖找到一條出路。[1] 早期創作中的再製和模仿是藉由藝術家自我複製的手法，打破繪畫本真性的神話，或者說，利用這樣的手法製造一座失去測定基準的迷宮，大量規格劃一的畫作、畫作中不斷出現的經緯線以及它們所交織的無數交會點，看來煞有其事，其實根本不指向任何有意義的具體對象。

然而，近年謝牧岐畫中大量模仿、改作台灣藝術史上已成典範的圖像，這些坐落於歷史上具備某些象徵意涵的畫作，從畫的內容到形式，無一不是台灣美術主體的在場證明。謝牧岐以新的描繪方式重組這些歷史文本，甚至在形象上給了它們碎裂的歷史感。它們長出了皺紋，它們正是歷史。但歷史之於當代繪畫者而言，除了做為源流脈絡的參照，是否還可能有更多的意義？

2. 寫生

2006年首次個展之後，謝牧岐陸續發表了「牧岐畫畫」（M&P，2009）等不限於平面繪畫形式的創作，甚至聯合多位藝術家或非創作者共同

完成作品，將問題意識指向了藝術家以及創作究竟為何物的提問。這些從藝術創作內部顛覆的本質性問題，延續到「Back to Junior」（2011）個展表現其面對體制的反應與疑惑，接著，一連串與「寫生」相關的作品，在藝術生產方法上與繪畫內部的問題對決。「寫生」這一在美術史——尤其台灣美術史——上深具現代性意涵、在當代繪畫的場子裡卻漸顯老態的創作方式，幾乎沒有懷疑的餘地了，要不拋棄，要不就得想辦法呈顯它在當代實踐的必要性。然而，謝牧岐運用各種非常態的手法，可說是將「做為創作方法的寫生」再重新找出樂趣。就繪畫者與繪畫對象的關係來說，傳統的景物寫生是一種瞬間的捕捉，藝術家在自然環境中作畫，將不斷變動的自然定格在畫布之上。相對於大自然的恆動，藝術家做為觀察者和描繪者卻幾乎是不動的，面對風景，他們往往要耗上幾個小時來觀察和體驗。而謝牧岐用了各種滑稽的方式重新寫生，比如藝術家是快速移動的，被迫在某個當下試圖捕捉相對「動得比較慢」的自然；以及將繪畫裝置固定在車上，任顏料隨著撲面而來的風景即時地將之「再現」於畫布上。

「山道寫生」（2012）是「寫生」的再詮釋非常典型的一個例子。藝術家乘坐跑車，馳騁在蜿蜒的山路上寫生；車外的引擎蓋上，則有顏料裝置隨著車體晃動潑灑出恣意滴流的痕跡。人體面對環境疾速變化，無法平衡所造成的暈眩感，在「山道寫生」被放大到極致。當描繪者的視線以時速100公里以上掠過山路風景，一面快速寫下的結果是充滿身體感的，儘管在這之間還有跑車做為某種移動性的中介。這樣奇怪的寫生方式除了一如以往的「體現了人與自然的關係」，更進一步則可以看做是一種繪畫的顛覆政治。它藉由展現空間和身體的潛在合作或相互排斥，產生一種新穎的繪畫行為，其所帶來的結果同時既依附、也穿越了既有的繪畫典範。無論從繪畫的方法或者再現的形態來看，它都是某種對傳統的鬆動。它玩笑一般地貼近柏格森式的時間哲學——移動性是無所不在的。靜止不動的感知是一種幻覺，是虛構；萬物總是處在移動中的狀態。[2]

傳統的寫生設定了一種浸淫環境並定睛觀看的操作過程，藉以捕捉對象的形和韻，尤其是風景畫，特別彰顯出藝術創作的移動性。文化地理學的觀點將移動性視為一種「活歷」

1. 謝牧岐，〈一個交錯而過的視線——沒有起始的地方〉，《謝牧岐2006》，台北：也趣藝廊，2007，頁8-9。

2. Peter Adey，《移動》，徐苔玲、王志弘譯，台北：群學出版有限公司，2013，頁8。

（lived relation）的關係，是對個人自身、對其他人，以及對世界的定位，它坐落在與某物或某人相對的位置，而某物或某人可能是各種有形或無形的物件或機制。移動性往往意味著複數的移動性，意思是說，某種移動總是牽涉另一種移動性，是各種事物連動的結果，並且通常跟我們如何應對世界有關，涉及了我們和其他人建立關係的方式。[3] 與工作室內的創作相比，寫生在這個面向上確實展現了更為積極的特性，將各種物我關係更誇張地展現出來。

就寫生的歷史看來，它的移動性不只在身體的移動、景物的移動之間具現了藝術家的世界觀，它更指向一種政治。尤其風景畫做為一種具備移動性的視覺生產，意味著藝術家和其他對象建立關係的過程及方法，更體現了認同的意識形態。1920年代，石川欽一郎和學生們集體寫生的移動腳步，所成就的不僅只是豐富淋漓的一幅幅風景畫作，更在地方色彩的建構中，實踐出台灣美術的自我認同。

而關於這一寫生意義的翻轉，則是謝牧岐近年創作撐起一頁新風景的支點。

3. 淡水的風景意象與視覺政治

「在淡水，帶有古鏽色瓦的房子沿著山丘排列，還有些古老建築有如地中海沿岸的景色。從船上看到古瓦的屋頂突出於高高的山崗上，可以入畫。正是如此，淡水的景色非常優雅。特別是，我自己喜愛的相思樹到處都長得非常茂密。穿過相思樹林間可以看到掛著綠色或紅色旗子的戎克船，或外國人的古西洋館，這一切都可以收入畫面中。」[4]

日本畫家丸山晚霞（1867-1942）1932年在〈我所見過的台灣風景〉一文中，描述了他眼中適合入畫的淡水風景。這段文字所描述的淡水景物，幾乎成為殖民時代畫家筆下淡水的共相，也道出「淡水」在台灣美術史中最為一個符號所具備的外在形容。同時代的畫家飯田實雄也曾經表示，「淡水很具有繪畫性（picturesque）」，但是「畫淡水畫得再好，也好像有點平凡庸俗的感覺」，[5]意謂淡水景致特殊，是藝術家喜愛描繪的題材，卻也因為過於普遍而不容易出色的表現。談到此地的繪畫性，畫家古川義光

也認為「畫淡水任何地方都有些塞尚的味道」，而飯田實雄則說：「淡水比塞尚畫的瑞士勒斯塔克村更具有繪畫性」。[6]無論如何，位於台北近郊的淡水有山有水，保有清代以來的閩南家屋，也有西班牙文化的遺跡，是能夠懷想古代歷史，又能體會當地景色的代表性「史景」。[7]台灣第一代西畫家們陸續創作了許多以淡水一帶為題材的風景畫，在寫生為基礎的創作提煉之下，各自成就風格獨具的作品。陳植棋、陳澄波、廖繼春、郭柏川、陳德旺、陳慧坤等畫家在1930至1970年代以淡水為題材的創作，特別成為謝牧岐2016年「前山」系列、2017年「忘山」系列的創作用典。這些已寫入台灣美術歷史的風景畫，除了說明了淡水做為殖民台灣重要的地方意象之外，它被圖像化以及進一步認證的過程，也極具有政治性意義。

「地域特性」在繪畫中的呈現，是日治時期台灣風景繪畫重要的一個內涵。而這樣的繪畫觀藉由寫生做為創作基礎的教育方式、[8]官展系統的策辦，深化了在台灣的影響力。對於這個普遍的創作意識，1930年代即每年都到淡水作畫的陳澄波就曾經說過：「淡水風景中多歷經風雷，充滿古意味的建築物，特別在雨後或陰天的次日，空氣及潮濕的日子，屋宇及牆壁的顏色或樹木的青綠等，分外好看」。[9]藝術家「動手作畫時第一個遇到的問題便是如何選取題材」，而他的方法是「事先研究、吟味所畫場所的時代精神、該地的特徵等」，[10]而淡水成為他的喜愛之地。地域特色的掌握成為當時畫家重要的創作取向，同時代的畫家立石鐵臣也曾說過：「這幅畫有地方色彩，或者是台灣的畫家應該表現台灣的地方色彩，這種說法在台灣經常聽得到。」[11]他認為「由於居住地點的不同，不知不覺中每個人的畫風表現也各有不同」，這便是「地方色彩」。他生動地形容固守本島地方色彩的畫家作品「甚至於看到名字也好像已經聞到台灣料理的味道似的，立即認得出來」。[12]

這些濃烈的台灣氣味，透過第一代現代藝術家的筆觸建構出來，儘管他們表現的手法互不相同，志趣也未必一樣，但是來到淡水寫生作畫，努力於各自藝術生涯的進取心情，以及他們透過繪畫所建立的所謂「淡水印象」，在名作認證以及大眾生活的參與之下逐漸鞏固。雖然真實淡水的面貌從日治時代至今已然不同，但「淡水風景」的印象仍從我們腦中，召喚出近

3. 同前註，頁xviii、24。

4. 丸山晚霞，〈我所見過的台灣風景〉，《台灣時報》（1932.7），收錄於顏娟英，《風景心境——台灣近代美術文獻導讀（上）》，台北：雄獅美術，2001，頁92。

5. 古川義光等，〈十人展同人談台灣風景〉，《文藝台灣》（1940.5），收錄於顏娟英，《風景心境——台灣近代美術文獻導讀（上）》，台北：雄獅美術，2001，頁106。

6. 同前註。

7. 丸山晚霞，〈我所見過的台灣風景〉，《台灣時報》（1932.7），收錄於顏娟英，《風景心境——台灣近代美術文獻導讀（上）》，台北：雄獅美術，2001，頁86、92。

8. 寫生做為藝術教育的方法，首度明文規範於1919年公布的《台灣總督府師範學校規則》。

9. 陳澄波，〈美術季一作家訪問記（十）〉，《台灣新民報》（1936.10.19），收錄於顏娟英，《風景心境——台灣近代美術文獻導讀（上）》，台北：雄獅美術，2001，頁164。

10. 同前註。

11. 立石鐵臣，〈地方色彩〉，《台灣日日新報》（1939.5.29），收錄於顏娟英，《風景心境——台灣近代美術文獻導讀（上）》，台北：雄獅美術，2001，頁169。

12. 同前註。

百年前相似的形象，足見風景畫與人們認知的關係，甚至勝於風景畫與描繪對象的關係。[13]在這個視覺和歷史基礎上，謝牧岐2016年之後重新組構淡水名畫為內容的畫作，除了某種畫家以此明志的意味，也在這樣的自我主張與認同之下，以「寫生的再寫生」，呈現這一年代的藝術家在繪畫歷程上可能的出路。

4. 以當代文化特徵再寫生

1920至1930年代，殖民地台灣的藝術成就達到高峰之時，畫家們用時興的寫生手法為基礎，畫下他們眼中的淡水和觀音山。而今，謝牧岐作品中所呈現的淡水觀音山看似它們的翻版，卻不盡然。儘管淡水一帶確實是他長久以來居住的地域，但他選擇把眼光轉向台灣美術史上第一代西畫家所看到並畫下的視覺圖像，將他們筆下的淡水觀音山視為另一個觀看的對象。這是寫生的另一種實踐方式。做為「寫生的再寫生」，謝牧岐面對及處理的並非那座幾百年來矗立在淡水河畔的觀音山，而是畫中的淡水意象之外，台灣美術西化百年以來至今，一條不斷環顧自身同時瞭望歐洲的道路，如何直面被殖民的內在，進而自我主張。過去的寫生是宣示藝術家在場並且主張自我、言明自身的一種方法，2010年代的畫家又能如何透過「寫生」來傳遞什麼樣的訊息？這裡的寫生已非傳統的寫生。在謝牧岐近年創作中試圖證明去實踐的，如果名之為某種「當代描繪的可能性」，勢必得在操作繪畫的過程中，回應各種屬於當下時代的文化特徵。

近年，謝牧岐的繪畫以影像拼貼的手法重置台灣美術史上經典圖像，回應繪畫源流的內在歷史，在數位時代影像操作與觀看的經驗之下，一方面確認了歷史典範的存在，也同時將之劃歸隨時可供提取的博物檔案，以當今的視覺邏輯來看，這些標誌性的藝術遺產被以不同的語調再述一次，重新編寫，在圖像的重複並置、疊合、旋轉和塗銷之中，產生「當代描繪可能性」的出路。

關於這一系列繪畫語言的操作，〈高陽山上〉（2016）是一個例子。山林綠意描述了主題環境的狀態與氛圍，畫面中央是兩位爬山者（藝術家與友人）一個疊一個不斷向上重複延伸的超現實拼貼，好似一旁高聳的松木直參天

13. 曹慧如，《觀看淡水——風景意象的形成與風景畫》，國立中央大學藝術學研究所碩士論文，2011，頁102。

際，也有爬山登高的誇張意象。背景是山景，畫面兩側如同邊框一般將主題擠在中央的，是如同近景剪影的植物葉梢以及格狀線條。對比於中央具有景深暗示的部分，畫面兩側顯得裝飾而扁平，風景在此成為一種情調，或者意象表現的理由。不斷疊高的重複人像在林中顯得有些荒謬，但又莫名地展現出一種徜徉山林的輕鬆感。山裡清涼的空氣好像也是觸覺得到似的。這樣的「可以感受」並非來自對於風景忠實的再現，而是畫面中央那一串脖子上還掛著毛巾的登山者。重複的影像排列，如同電音節拍的人工感，敲擊出刺激神經的聲響。畫面遠與近、中央與周邊景物的構圖關係，將強烈的反差壓縮、融合至同一平面之上。這些視覺感的共鳴，仰賴當代的視聽經驗做為導引，也就是說，這樣的場面調度是數位影像時代才有的邏輯。至少，一連串殘影般的人像，正是影像大量被製造、消費，並且早已過剩的痕跡。關於殘影，關於大量影像的堆疊，在謝牧岐2016年的另外兩件作品〈觀音山巒〉和〈觀音山頂上〉中亦有相當個人化的展現。

〈觀音山巒〉在畫面中疊合了八個不同大小的視窗，將郭柏川〈淡水觀音山〉（1953）、廖繼春〈淡水江山風景〉（1962）、〈淡江風景〉（1972）等三幅創作年代相隔約十年的畫作，交錯地呈現。這三件作品取景的角度相仿，亦幾乎是描繪淡水河畔觀音山景最為人所熟知的典型圖像，是大眾對於淡水景物的視覺認知。至於畫中原本風物的形象和色彩，謝牧岐以自身的筆調重現，用色方面，延續廖繼春作品中擅長使用的粉紅與豔亮色彩，使這件〈觀音山巒〉在廖氏色彩領銜之下，有著駁雜熱鬧的氣氛。而本作中特別顯眼的，還有畫面裡許多偽造的裂痕。這些顏料龜裂的痕跡，強調了做為繪畫遺產物件化的特性，同時也有把歷史碎片化的意象。這樣的作法也在他近兩年的許多作品裡見得，包括〈香蕉國〉（2017）、〈觀音八景圖〉（2017）等。

〈觀音山頂上〉則是將郭柏川〈淡水觀音山〉（1942）描繪的觀音山頂部分擷取出來，重複排列在畫面上。這一複製性的手法削弱了繪畫在傳統中向來強調的本真和獨一性，而壓克力顏料的筆觸和流動感，也成為謝牧岐近兩年畫作中相當一貫的，回應歷史上寫生所特有的即時捕捉趣味。

5. 旋轉與遮蔽

在2016年的〈淡江風景〉中，謝牧岐對於廖繼春作品的挪用，除了前述如雜訊殘影一般的改編之外，更直接地在畫面上製造塗抹和遮蔽的痕跡。這些將原本具象的風景畫抽象化的手法，把所有美術史上能夠透過師承、風格、創作方法追溯的系譜加以擱置，大片擦去的筆勢讓原本極富藝術家個人主觀表現的內容隨之斷裂，代之而生的是輕盈的、如同新開圖層一般敞開的缺口。遮蔽風景的不明之物，在後續的創作中以各種變形的方式呈現，這些攔截既定敘事的造形，在2017年的幾件作品裡以懸浮於畫面最上層的平坦色塊，甚至以銀白相間的方格來呈現。這些方格其實是影像編輯軟體Photoshop透明區域的圖示，畫布模擬了電腦螢幕上的軟體介面，而格狀區域的露出，意味著原本畫面中部分內容的清除。謝牧岐近年畫作中常有遮蔽或塗銷的意象，包括〈忘山〉（2017）、〈觀音山、滬尾教堂、一朵雲〉（2017）等，而〈觀音山的背後〉（2016）、〈觀音山的背後003〉（2017）等作品，更戲謔地以畫布背面的空白遮擋了正面的風景。這些遮蔽或者擦抹的痕跡，是形似風景經典的畫作跳脫忠實再現傳統的必要阻絕。

圖像的大量拼貼，是「前山」和「忘山」兩個系列作品極為鮮明的特質。從〈彼岸〉（2016）到〈對岸〉（2016）、〈對岸002〉（2016）等，多層次的圖像拼貼讓畫中事物盡顯其成為符號的狀態，作品中尚可辨識的芭蕉樹、觀音山、紅屋瓦、淡水教堂，藉由調度、移動的手法，將意義物質重新動員，拆解以淡水為名的風景政治，再造一個充滿台灣意象的無有之境。這些對於既定圖像的疊加和改編，在〈南國〉（2016）、〈觀音吐霧〉（2016）、〈旋轉90度的觀音山〉（2016）、〈淡江郊遊〉（2017）、〈悠閒的芭蕉園〉（2017）等作品中有更進一步的重組，畫面由一至多個視窗組構而成，時而透過抽象化的手法將風景意象降低，時而在暗藏現代性痕跡的事物鋪排之下，讓陳舊的現代氛圍轉而露出當下的視覺特質。

〈悠閒的芭蕉園〉（2017）是近年謝牧岐畫作中較為特殊的一個例子，作品中不僅挪用了台灣第一代西畫家創作的圖像，也參照了東洋畫的視覺文本。畫面以陳進〈悠閒〉（1935）原作裡的紗帳為幕，揭開了舞台一般的場面。大量且不成比例的圖像拼貼、扁平而裝飾性的線條拒絕了再現式風景的想像，畫面左側是李梅樹〈溫室（賞花）〉（1937）裡惹眼的彩葉芋，中央景物來自陳澄波〈淡水高爾夫球場〉（1935），右側則是〈悠閒〉裡的綠色旗袍淑女。這些在1930年代以寫生為基礎所產生的名作，在謝牧岐筆下以淋漓的壓克力顏料重新結構了一齣富含台灣地域特質、殖民現代性的新劇場。而畫面裡露出當代視覺文化特徵的，還包括那一位像貼歪的貼紙一樣扁平地附著在畫上的綠衣閨女。她原本倚靠的雕花眠床變成一株巨大的芭蕉樹，而她的臉也被一張表情符號似的笑臉所取代。

6. 觀音山做為表情符號

台灣現代繪畫的百年史，在20世紀初的第一波高峰來自殖民現代的歷程，當時藝術家們在以寫生為基礎的教條下所創作的風景，體現了自我與環境之間的關係。這樣的關係不僅表現為眼前風景和繪畫身體之間的感知撞擊，也包括透過風景畫所映射的在地色彩，及其所建構出來的自我認同。淡水風景、觀音山、芭蕉樹在台灣美術史乃至對殖民台灣而言，已是標誌性的符號。然而，寫生做為創作方法，在當代繪畫仍有開拓的可能，謝牧岐透過各種寫生的實驗，尤其近年拆解、重組過去風景名作並以當代視覺邏輯再現的幾個繪畫系列，依附著美術史的典範並且試圖穿越，觸及了關於認同和視覺政治的複雜問題。第一代西畫家筆下的觀音山如今就像一枚表情符號，在當代繪畫的範疇中體現著超載的文化意涵。

而謝牧岐近年這些以山為題的繪畫創作，則將眼前巨大的繪畫歷史幽靈，呈現為一片由芭蕉樹領軍的盎然綠意。

我們看見藝術家伸出雙手觸摸。那是一個慾望的手勢。也是一個體現關係的手勢。
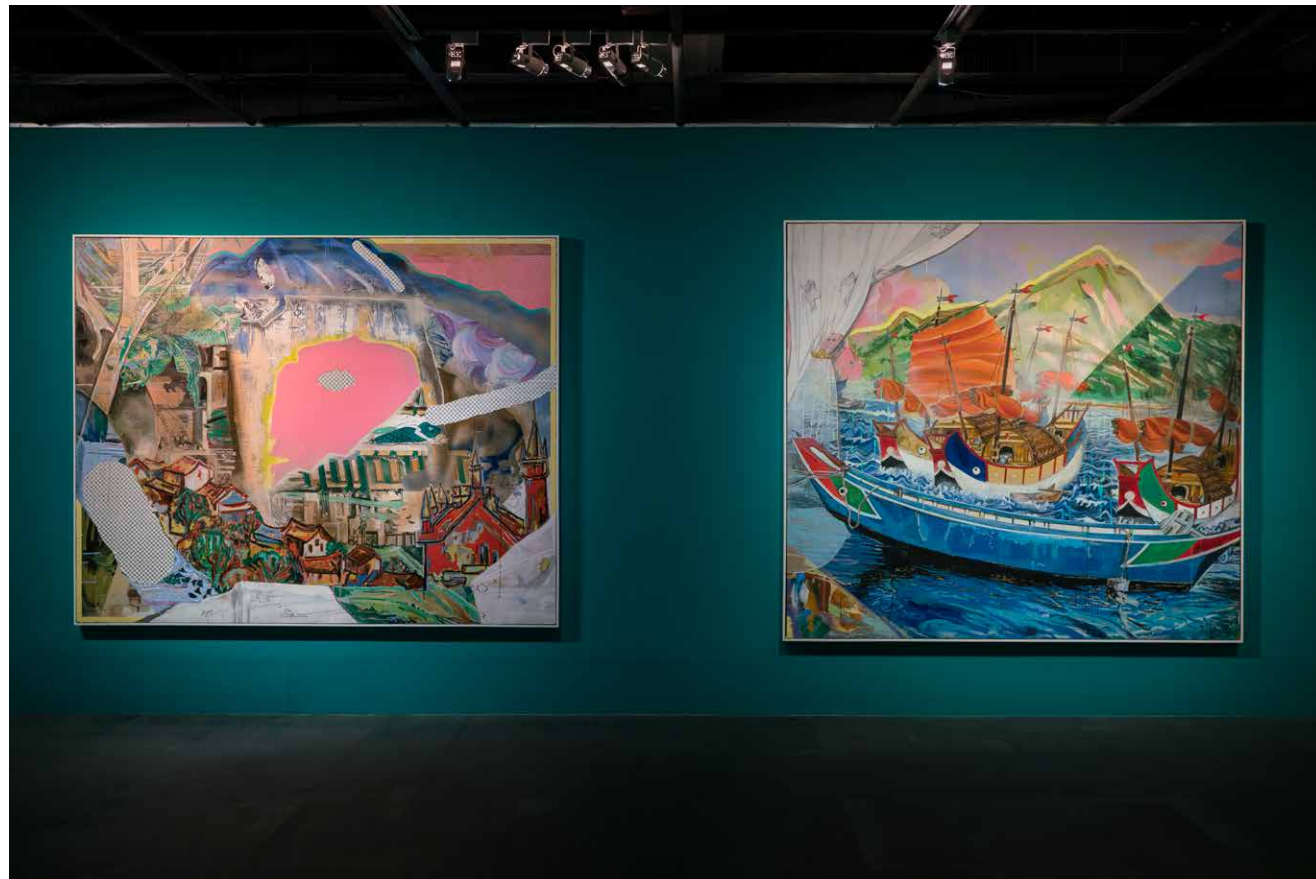
Guanyin Mountain as an Emoticon—
the Attachment and Trespassing of Taiwan's
Canonical Paintings from Hsieh's Recent Works

Chang Chingwen

1. Pending Reality

In recent years, we could say that Hsieh has been creating his painting style by systematically inquiring into related subject matters. Taking his *Geophilosophical Mining* in 2016 and *Unforgotten* in 2017 as a whole, we are able to connect the dots and understand his motivation; the context of these series of paintings can even be even traced back to ten years ago.

In 2006, Hsieh had already proposed his aspiration of "self-construction" in his debut exhibition. In my opinion, from *Mountains* in 2013, to *Geophilosophical Mining* in 2016 and *Unforgotten* in 2017, these works are his unexpected response to the question he proposed ten years ago. In his introduction, "some kind of pending reality" was from a sense of existence towards life; yet, when confronting with art history or the history of national identity, the artists could seldom walk away from such a haunted crisis of uncertainty. At the time, he had named his exhibition *A Place without Beginning* where that "beginning" might be attached to the 1920's when the first wave for westernization of fine arts had been introduced into Taiwan.

At the time, it was his ideal that "through ceaseless reproductions and imitations that reflect a liquid state in measurement" and "a process of self-construction" were stated. Through an interlaced construction with the self and the environment, a new path could be discovered.[1] In his early works, he employed the method of reproduction and imitation to challenge the myth of authenticity in art works; in other words, he was creating a labyrinth without a benchmark to measure. His paintings, in a sense of mass production, had produced endlessly interlocking graticules of symbols without referring to certain specific meanings.

Nevertheless, as we look into his recent works that imitate and appropriate the classic paintings in Taiwan's art history, we will find that these works, even in form and content referring to certain symbolic meanings within historical context and self-evident to the subjectivity in art history, were reshaped and re-written. They brought us a sense of historical fragmentation and scattered images; they grew wrinkles; they were histories. History is merely taken as references by painters in contemporary context; could there be more possibilities?

2. Sketch

After his debut exhibition in 2006, Hsieh had successively announced his *M&P* in 2009; the works were not only expressed in the form of graphic paintings; some paintings were even created by several artists or non-creators. The consciousness of problem refers to the big question of what does it mean to be an artist and what is art creation? These questions that brought sabotage to the pith of art creation had also been displayed in *Back to Junior* (2011) in which Hsieh had expressed his doubt and reaction to social institutions. After that, several works related to "sketch" were published to point out the conflict between the method of art production and its internal issues. Sketch has carried a modern connotation in art history (especially in Taiwan's art history) but it has also gradually become a cliché in contemporary art; there is no alternative, either one chooses to discard it or he/she should find its necessity for artistic practices

1. Hsieh Muchi, *A Missed Sightline---a Place without a Beginning,* "Hsieh Muchi 2006." Taipei: Aki Gallery, 2007, p.8-9.

under a contemporary situation. However, by employing unorthodox methods, Hsieh had taken sketching as a way of creation and gained other fun from within. In terms of the relation between a painter and objects, in the context of traditional sketching, artists usually try to grasp the right moment in a natural environment and put these constantly changing moments on canvas. As stable observers and delineators, artists will take hours to watch and experience the sceneries. Despite so, Hsieh had employed various comical ways to re-define sketching; for instance, the artist was set in a fast moving state to delineate the natural scenery in a relatively slow state. Furthermore, he also placed a painting mechanism on a car and let the pigments freely spray and re-present the scenery onto the canvas as the scenery wobbled into his path.

Sketches from Hill Road (2012) is a classic example of re-interpretation towards sketching. Driving a car on a winding road in the mountain, the artist had placed a painting mechanism on the car hood and let the pigments freely spray and drip as the car was in motion. The vertigo caused by the imbalance of human body and the rapid change of the sceneries was somehow enhanced to the extreme in *Sketches from Hill Road*. When the vision of the delineator swept over the scenery at a speed over 100 km an hour and tried to depict what had been seen, it strongly brought a sensory experience, even the contact was mediated by the mobility of a car. Such a strange way of sketching not only realized the relation between a man and nature but also brought out a sabotage momentum to the painting. It created a possibility of coordination or mutual rejection between human body and the space and thus a new way of painting was born for the consequences of this new way of painting had simultaneously brought about attachment and trespassing to traditional painting paradigm. In terms of a methodology of painting or philosophy about re-presentation, it had brought a looseness to certain tradition norms. It satirically approached to Henri Bergson's time philosophy---mobility is evitable. Being stable is a kind of illusion; a fiction; everything is always in motion.[2]

In traditional sketch, the observer is required to keep aware and immerse him or herself in the environment for grasping the appearance and attraction of the objects, especially in landscape paintings. The whole process has revealed the mobility hidden in art creation. In the viewpoint of cultural geography, mobility has been taken as a "lived relation" with self, others and the world; it just locates in a relative position to someone or something and that someone or something can be tangible or intangible objects and mechanisms. Mobility usually implies plural states; that is, one kind of mobility is always involved with another kind of mobility. They are the dynamic consequences of all things together and are usually related to how we deal with the world and how we connect with one another.[3] In comparison with art creation in studio, sketch, in the context of mobility, indeed unfold a positive quality and convey the relation between subjects and objects in a more exaggerated manner.

From the history of Sketch, mobility not only implies an artist's worldview between body and the scenery but also refers to politics. Landscape painting, as certain kind of visual production in mobility, suggests that a process and a method an artist has to engage with other objects; it reflects an identity as ideology. In the 1920's, the footsteps of Kinichiro Ishikawa with his students on their way for a group sketching had achieved something more than a piece of landscape painting after another piece of

2. Peter Adey, *Mobility*, translated by Xu Tailing, Wang Zhihong. Taipei: Socio Publishing, 2013, p.8.

3. Ibid. p.18, 24.

painting; they had practiced a self-identity for the fine arts in Taiwan by constructing the local colors.

Therefore, this flip of the meaning in sketch has provided Hsieh with a new support for creating a new scenery.

3. The Landscape Image and Visual Politics of Tamsui River

"In Tamsui, houses with rusty roof tiles are arranged along with the hill; some old buildings reminds us of the scenery in Mediterranean Sea. Viewing from ships, the old roof tiles are highly above the hills and the scenery is picturesque. Therefore, the scenery of Tamsui is so elegant. What I like the most are the Acasia trees which are densely growing everywhere. Through the Acasia forest, one can find junk boats with green or red flags or old western houses. All these are fit to be made in the pictures"[4]

Maruyama Banka (1867-1942), a Japanese painter, once stated his flavor for the painting-like scenery in Tamsui in his article *The Sceneries I have seen in Taiwan*. The scenery of Tamsui under this statement could almost be seen as a consensus by painters in that colonial period for it revealed the most symbolic impression that had been put upon Tamsui in Taiwan's fine arts history. Jitsuo Iida, a contemporary of Maruyama Banka, had also stated that "the scenery of Tamsui is picturesque" and that "one can try to sketch the scenery of Tamsui but one can hardly avoid from being vulgar in his painting of Tamsui."[5] This is a two-sided expression that the scenery of Tamsui is unique and a good subject for painters and it is exactly the same reason that it is too common to make it right.

Regarding the picturesqueness of Tamsui, another Japanese painter Furukawa Yoshimitsu had also stated that "any pictures of Tamsui are somehow Cézannesque" while Jitsuo Iida once said "the scenery of Tamsui is more picturesque than that of a small village in Switzerland."[6] In any case, located in suburb of Taipei city, the scenery of Tamsui is constituted of hills, rivers, Southern Min style houses from Qing Dynasty and Spanish relics. It is a historical site for being reminiscent of the past as well as appreciating the present scenery.[7] The first generation western painting artists in Taiwan had created series of landscape paintings on the scenery of Tamsui; stemming from sketch, these painters had respectively created their idiosyncratic works. From 1930 to 1970, painters such as Chen Zhiqi, Chen Chengpo, Liao Jichun, Guo Bochuan, Chen Dewang and Chen Huikun had respectively taken Tamsui as their subject for painting; these works have been used as references by Hsieh in his *Geophilosophical Mining* (2016) and *Unforgotten* (2017). Being well known in fine arts history of Taiwan, these landscape paintings have always been significant images of Tamsui since colonial period; moreover, the process of them becoming icons has somehow suggested a political meaning.

The discovery of "local colors" in paintings held a large portion of Taiwan's landscape paintings in colonial period. Such a creative notion was on the basis of sketch as fundamental art education[8] and government-held exhibition institution. These factors had brought an in-depth influence to the landscape painting as a significant genre in

4. Maruyama Banka, *The Sceneries I have seen in Taiwan*, Taiwan Times (1932.Jul.), included by Yen Juanying, *Scenery and Mentality—A Introduction to the Literatures of Modern Fine Arts in Taiwan vol. 1*, Taiwan: Lionart, 2001, p.92.

5. Furukawa Yoshimitsu, Et al. *Artists' Opinions about Sceneries of Taiwan in an Exhibition for Ten*, Culture and Art in Taiwan (1940, May), included by Yen Juanying, *Scenery and Mentality—A Introduction to the Literatures of Modern Fine Arts in Taiwan vol. 1*, Taiwan: Lionart, 2001, p. 106.

6. Ibid.

7. Maruyama Banka, *The Sceneries I have seen in Taiwan*, Taiwan Times (1932.Jul.), included by Yen Juanying, *Scenery and Mentality—A Introduction to the Literatures of Modern Fine Arts in Taiwan vol. 1*, Taiwan: Lionart, 2001, p. 86, 92.

8. Sketching as a Mean of Art Education, expressly stipulated in the Regulations for Norma Schools by Taiwan's Office of Governor-General in 1919 .

Taiwan. In 1930's, Chen Chengpo who yearly paid a visit to Tamsui for painting once said "The scenery of Tamsui was weather beaten and was full of old buildings; especially after rainy days or on a day after cloudy days when the air was moist, the colors on the house walls or the turquoise green on trees were peculiarly beautiful."[9]

"When in painting, the first problem an artist has to deal with is how to choose the subject"; the trick is "to study beforehand and try to understand the zeitgeist or the characteristics of the place";[10] thus, that is the reason why he chose Tamsui as his favorite place for painting. Being familiar with the characteristics of a place had played a key role in creative process; as a contemporary, Tateishi Tetsuomi once put "there is a local color in this painting or painters in Taiwan should try to discover the local colors of Taiwan; that is a saying we have heard all the way." [11] He thought that "artists all come from different places, as a result, their painting styles should differ as well" and this is the origin of "local colors." In lively tone, he even described the works of those painters who insisted on the principle of "local colors" would be recognized right away as a dish of Taiwanese cuisine has been tasted." [12]

These strong flavors of Taiwan had been constructed by these first generation modern artists despite their styles and tastes might differ. They had gathered and sketched in Tamsui in pursuit of their art careers; the "impressions on Tamsui" they had altogether created had also been gradually recognized by the authority and become known by the public. Although in reality, the scenery of Tamsui has been different from that in colonial period, the impression of Tamsui's scenery has already imprinted in our minds in response to the similar images from nearly a hundred years ago. Obviously, we can see how the impression of a landscape painting has played down the relation between a landscape painting and its authentic objects.[13] In terms of this visual and historical context, Hsieh's works, in an attempt of reconstructing these famous landscape paintings on Tamsui from past, somehow reveal his ambition and his self-identity; his "sketch to reorganize all the sketches" strategy may unveil a new landscape painting possibility for contemporary artists.

4. Re-sketching as a cultural characteristics in contemporary context

From 1920 to 1930, the fine arts in colonial Taiwan had reached its apex; the painters had employed every method they learned and painted their ideal Tamsui and Guanyin Mountain. Today, in appearance, Hsieh's works seem to follow their paths but that is not the case. Despite he has been a resident in Tamsui area for a long time; yet, he chose to turn his focus to the sceneries perceived by the first generation artists in Taiwan and tossed another gaze at these once perceived sceneries of Tamsui and Guanyin Mountain. It is his own way to practice sketching. As a mean of "a sketch to reorganize all the sketches," what Hsieh has confronted with is not that Guanyin Mountain by the river for hundreds of years but the collective images of Tamsui through a hundred years of westernization in fine arts history till today. It is a river not only reflects itself but look out for the road in Europe; it tells the story of how we are able to face our colonized experience and take a stand for who we can become. In the past, sketch was a way of revealing the presence and self-identity of the artists; as stepping into the 2010s', what messages could be delivered by artists through sketching?

9. Chen Chengpo, *Fine Arts Festival---Interviews of the Artists 10*, Taiwan New People's News (1936.10.19), included by Yen Juanying, *Scenery and Mentality—A Introduction to the Literatures of Modern Fine Arts in Taiwan vol. 1*, Taiwan: Lionart, 2001, p.164.

10. Ibid.

11. Tateishi Tetsuomi, *Local Colors*, Taiwan Daily News (1939.5.29), included by Yen Juanying, *Scenery and Mentality—A Introduction to the Literatures of Modern Fine Arts in Taiwan vol. 1*, Taiwan: Lionart, 2001, p. 169.

12. Ibid.

13. Cao Huiju, *Viewing Tamshui—The Shaping of Landscape Image and Landscape Painting*, M.A. Theis of Graduate Institute of Art Studies National Central University, 2011, p. 102.

The sketch mentioned here is not traditional sketch at all. What Hsieh attempts to prove or realize in his recent works can be expediently named "the possibility of sketch in contemporary times" and the question is bound to be answered along with the response to the cultural traits of contemporary times as an artist is applying his or her concept to painting.

In recent years, in response to the inner history of painting, Hsieh's paintings are trying to resettle the classic icons in Taiwan's fine arts history by means of collage. In an age of digital world and visual experience, his works, on the one hand, have confirmed the presence of these classic works in history, on the other, they have taken in these classic works as some kind of accessible museum resources. From today's standpoint of visual logic, these significant works of art have been rewritten and told in a different tone. By duplicating, juxtaposing, overlapping, flipping and defacing these icons, there comes "the possibility of sketch in contemporary times."

In the Goyang Mountain (2016) is a good example for the artistic language employed in this series of works. The greeneries in the mountain suggest the subject and environment of this painting; in the center, there are two climbers (the artist and his friend) are piling one above another in a sense of surrealistic collage. The pine trees on both sides unrealistically look similar to the two climbers who are piling one above another. The background is mountain and the frame-like both sides look like a close-up silhouette dressed in leaf tips and plaid patterns that highlight the theme-like center. In comparison with the center where a depth of field is created, the both sides seem decorative and flat; the scenery in this painting has become a sentiment or a reason for expressing images.

The endless pile-up of men in the forest seems somewhat ridiculous but also release a sense of lightness that can be found in nature. The refreshing air in the mountain also seems tangible. Such tangibility is not realized from the vivid representation of natural scenery but from the climber who wears a towel on his neck in the center. As artificial tempo and beats of electronic music that stimulates our nerves, the repetitious arrangement of images has made a contrary composition between far and close, center and peripheral elements; it has condensed the contrast and made them flat. This visual harmony relies upon the induction from audiovisual experience in contemporary times, that is, this sort of composition only belongs to the logic in a digital age. At least, these afterimages of human portraits resembles the traces left by those mass-produced and consumptive images. Since the afterimage and the pile-up of images are mentioned, we should take a closer look into Hsieh's *Guanyin Mountain* and *On the Top of Guanyin Mountain* in 2016; much of Hsieh's idiosyncratic creativity is demonstrated in these two works.

In *Guanyin Mountain* eight different-sized frames are overlapped in a picture; the collage comprises of *Guanyin Mountain in Tamsui* (1953) by Guo Pochuan, *Mountain and River in Tamsui* (1962) and *The Scenery of Tamsui River* (1972) by Liao Jichun. These three works were respectively created by a decade and they are arranged in an interlaced order in Hsieh's work. The angles of these three works seem similar and this is a typical visual impression well known by the public when the scenery of Tamsui emerges in our minds. As for the images and colors in original works, Hsieh had also re-presented them in his own way; the pink and bright colors in Liao Jichuan's works

was also adopted; the decision has made *Guanyin Mountain* full of energy and brightness. It is also worth noting that there are many artificial cracks in the picture; the style of cracked pigments not only foreshadows paintings as a material evidence of the past but also turns the history into scattered images. The style can be commonly seen in his *Banana Paradise* (2017) and the Eight Scenes of *Guanyin Mountain* (2017) over the past two years.

Hsieh's *On the Top of Guanyin Mountain* captured the mountain part from Guo Pochuan's *Guanyin Mountain in Tamsui* (1953) and overlapped it in his painting. This replicability has somehow weakened the authenticity and uniqueness in traditional paintings and the flow, brushwork of the acrylic paint is persistently employed by Hsieh over the past two years with the intention of teasing about the instant, real-time quality in traditional sketching.

5. Flip and Obscure

In *Tamkang Landscape* (2016), Hsieh's appropriation of Liao Jichun's work not only involves afterimage effect mentioned above but also the traces which he had made on his painting by smearing and obscuring techniques. This strategy to make what was once concrete into abstract in landscape painting has temporarily put aside the genealogy of schools, styles, techniques which is highly valued in the study of fine arts history. Large brushworks of obscuring the painting brings ruptures to artist's personal intention and, in return, a gap replaces as one has just easily created a new layer in his computer.

The unknown objects that obscures the scenery in various forms has constantly appeared in his later works; this strategy to interfere with landscape painting's conventions can be found in his several works in 2017. Some of them are decorated with flat color layers on the top or even covered with transparent layer which is commonly seen in photoshop. The canvas itself imitates the interface in raster graphics editor and the transparency grids in his works indicate the erasure of the original contents. The images of obscuring and erasing elements are commonly seen in Hsieh's recent works; his *Unforgotten* (2017), *Guanyin Mountain, Tamsui Chapel, the Cloud* (2017), *Behind the Guanyin Mountain* (2016) and *Behind the Guanyin Mountain 003* (2017) ironically take a further step to obscure the landscapes by the back of canvas. All in all, These traces of obscuring and erasing are creating an artistic barrier to escape from the traditional narrative in landscape painting.

Amounts of collages can be obviously found in Hsieh's *Geophilosophical Mining* and *Unforgotten*. From *The Opposite Bank* (2016), *The Other Side* (2016) to *The Other Side 002* (2016), multiple layers of collages were brought into the painting and were turning everything into symbols. Through composition and displacement, the barely recognizable banana trees, Guanyin Mountain, red roofs and Tamsui chapel in the painting were mobilized to deconstruct the visual politics of Tamsui. A utopian scenery of Taiwan was thus created. This appropriation of existing works can be seen in *Southland* (2016), *Guanyin Mountain were Hidden in the Mist* (2016), *Rotates the Guanyin Mountain 90 Degrees Clockwise* (2016), *Picnic Along the Tam-Kang River* (2017) and *The Banana Farm is the Easeful Place* (2017); the concreteness of the scenery was dismantled and some of the paintings were assembled by one to multiple frames.

The abstract techniques have reduced the realistic tendency in landscape painting; few symbols of modernity were also hidden in the paintings to turn the nostalgia into a present-day paradox.

Among Hsieh's works, *The Banana Farm is the Easeful Place* (2017) is exceptional for it simultaneously appropriates the icons created by the first generation artists in Taiwan and make a reference to the visual texts from Japanese painting. The painting is surrounded by the image of a curtain taken from Chen Jin's *At Ease* (1935) which offers us a sense of a stage space. The painting is filled with a large amount of disproportionate collages and flat, decorative lines that avoid re-presenting the scenery in traditional imagination. On the left there is an eye catching fancy-leaf caladium from *In Green House (Enjoy the Sight of Flowers)* by Li Meishu in 1937, in the center there is Tamsui Golf Course (1935) by Chen Chengpo and on the right there is the portrait of a lady in green cheongsam from Chen Jin's *At Ease.* These alluded works, roughly from the 1930's, were reconstructed by acrylic paints under Hsieh's hand and were turned into a new platform for displaying the colonial modernity of Taiwan and its local colors. Another distinguishable trait of visual culture in contemporary times in this work is the badly glued sticker of a lady in green. What she was supposed to lean against was a carving bed but the bed had become a banana tree and her face was also replaced by a smiley icon.

6. Guanyin Mountain as an Emoticon

Over a hundred years of fine arts history, stemming from Taiwan's first wave of colonial modernity in the beginning of the 20th century, artists at that time were disciplined to create landscape painting on the basis of sketching concept and techniques; this phenomenon also reveals the relation between self and environment. Such a relation not only conveys a perceptual impact brought out by the scenery and the painter him or herself but also reflects the local colors through landscape paintings that construct a new self-identity. The sceneries of Tamsui, Guanyin Mountain or banana trees are considered significant symbols in Taiwan's fine arts history and in colonized Taiwan. However, sketch as a mean of creative process are entitled to have more possibility in the context of contemporary painting. With this experimentation on sketching, especially the deconstructing and reorganizing of those famous landscape paintings from the past in the wake of the visual logic in contemporary times, Hsieh has created several series of paintings that still attach themselves to these classic landscape paintings but also struggle to trespass them and get in touch with the contemporary dilemma of identity and visual politics. That Guanyin Mountain which was created by these first generation western painting artists in the past has been turned into an emoticon today; it has carried exceeding cultural implications in the context of contemporary painting.

Taking the mountain as his painting subject in recent years, Hsieh has turned this huge ghost from painting history into green, comical banana trees.

We have been an artist who reaches out his hands to touch; it is a gesture of desire, as well as a reflection upon relations.

忘山
Unforgotten

「忘山」圍繞著我如何以繪畫的方式去面對傳統風景畫自身的歷史脈絡，因此我所面對的不是實際的自然風景，而是把以風景為題的畫作為對象。於2016年「前山」個展中，因個人的地緣關係開始以觀音山為起點，其目的透過風景與人的歷史建立起過去與當下的脈絡，更可清晰述說著，從何而來，又將由何而去。因此我開始留意風景畫的繪畫概念，如何在台灣這塊土地上被形成與建構，也回溯到十九世紀初這輩的台灣第一代畫家身上。

於創作的過程中，面對著臨摹與取其風格再創造的繪畫狀態，當中十分的使人玩味，某部分又像回到像初學者般，意圖讓思維與圖像更接近些；時而又必須跳脫框架，用個人的方式詮釋。誠如前輩畫家陳慧坤提及的繪畫經驗：「看塞尚不只看到塞尚，一定要從看塞尚而看到自己。」[1] 我同時在看塞尚也看自己的狀態下拉鋸。因此我將這樣拉鋸的狀態稱作為「忘」，即是對於繪畫狀態的形容，透過研究學習後，進而放下所學，讓它成為自己的一部分。「山」則是以風景畫與人物的歷史為寫生對象。

風景畫作為一種繪畫的題材分類，呈現畫家所看到的世界。在風景畫的世界裡，風景也是載體，承載了作者的意志與心念。因此風景畫裡一草一木都可化為特定的象徵意涵。「忘山」的作品中，出現許多芭蕉樹、觀音山、淡水的圖像，經過重新組構安排，凸顯了時代不同對於風景畫概念的差異，同時「忘」字同音「望」，也意指著該如何觀看這片風景（畫）。這之間產生與傳統風景畫脈絡的對視關係，讓風景畫不僅是風景畫，繪畫也不再只是繪畫而已。繪畫成為創作者需面對的問題，問題本身即代表藝術家思索的路徑，每張畫作都是藝術家給自己的問題，如何解決問題，變成一個很有趣的迴圈，透過創造去回應問題，再由問題去解釋為何創造。

Unforgotten / Mountain revolves around the history of how I treat traditional landscape paintings with different artistic approaches. Therefore, I am not actually focus upon authentic landscapes but the landscapes in paintings. My Geophilosophical Mining in 2016 began with the landscape of Mount Guan-yin on account of my personal experience with this mountain. The collection was in an attempt to establish a synchronic display of the same landscape across the art history. These paintings reveal the story of whence we came and whither we go. From that point, I began to pay attention to the concept of how landscape paintings are formed and shaped in Taiwan and traced back to the works of Taiwan's first generation landscape painting artists in early 19th century.

In creative process, the method of imitating and recreating certain painting at the same time is quite thought provoking. Somehow, it leads us back to become a beginner again and try to get closer to the original painting in appearance through imitation; yet, sometimes we have to think outside the box and employ personal creativity. Just as Chen Hui-kun, a senior artist, had mentioned "you should not see only Cezanne in his works but yourself as well";[1] it was a tug of war between me and Cezanne. Thus, I decide to name this tug of war "Unforgotten"; that is, one has to study and memorize an object of painting thoroughly and take it in by forgetting; I also add another title "Mountain" behind "Unforgotten" for it treats landscapes and the creators of landscape paintings as it subject matter simultaneously.

Landscape painting, as a genre in painting, reflects the world perceived by the artists. It also works as a carrier of an artist's mind and intention. Therefore, each and every flower or tree in a painting might be certain symbols. There are many re-arranged images or sceneries of Japanese banana trees, Mount Guan-yin and Tamsui in Unforgotten / Mountain which implies that artists from different periods also carried different concepts and perspectives towards landscape painting. The juxtaposition of these landscape paintings offers a conversation among artists from various contexts and traditions; hence, landscape painting is not merely a landscape painting and painting itself is not the same, either. Every painting is a brainstorming question an artist has to deal with and the process of solving the problem has also become an artist's train of thought. By asking questions to oneself, an artist tries to answer and the whole process might look like a palindrome in which answer a question by creative process and explain the creative process by asking questions.

1.「臺灣美術研究講義」謝里法著，臺灣美術史人物個別研究篇－（9）塞尚的研究者－陳慧坤。

1. Hsieh Muchi, *A Missed Sightline---a Place without a Beginning*, "Hsieh Muchi 2006." Taipei: Aki Gallery, 2007, p.8-9.
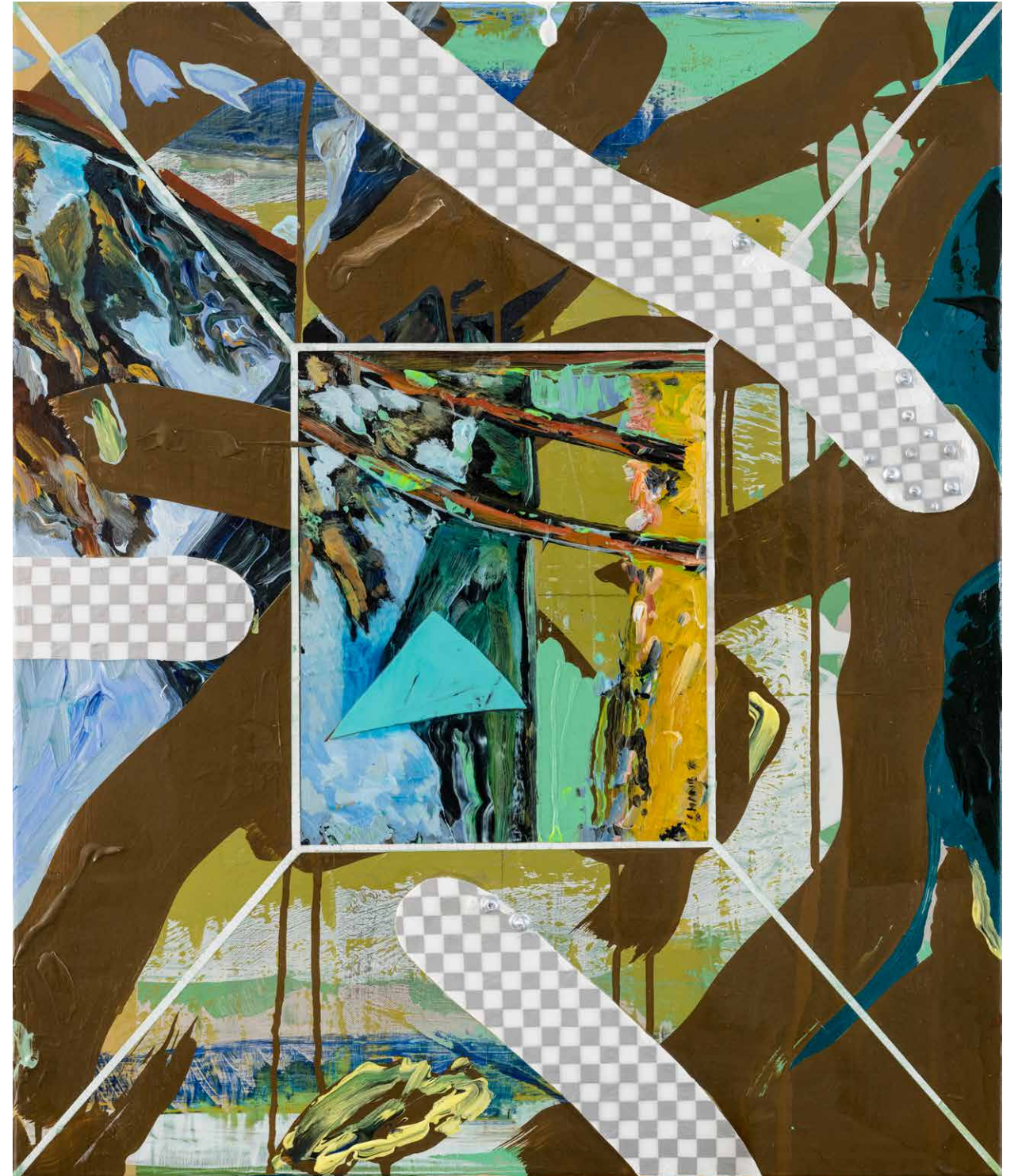
忘山
Unforgatten

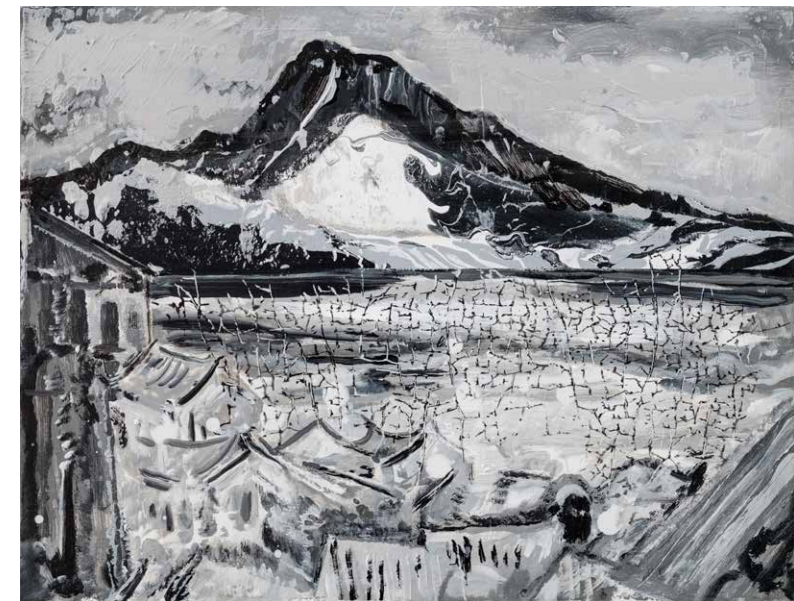2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 162×130 cm

忘山002
Unforgatten 002
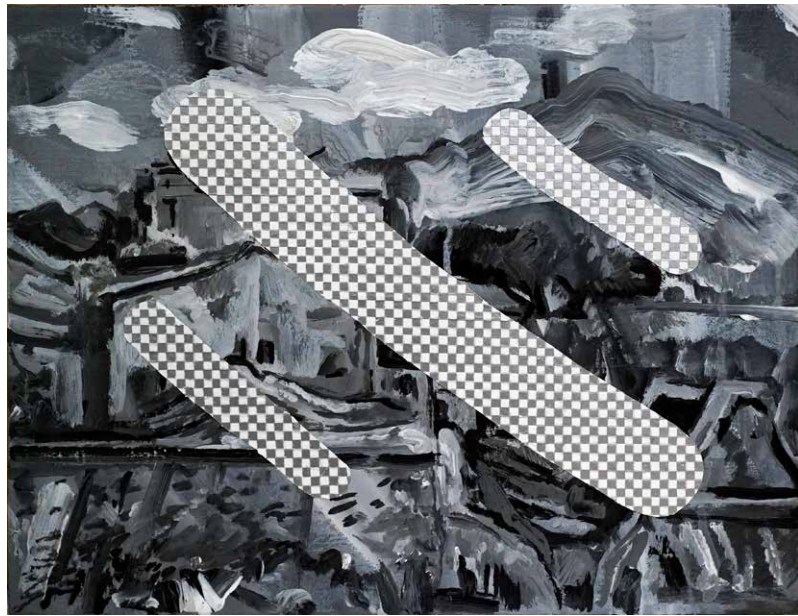
2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 63×53 cm

觀音八景圖001-008
The Eight View of Guanyin 001-008

2017 │ 壓克力顏料、畫布 Acrylic on canvas │ 41×31.5 cm, each

觀音八景圖009－過去
The Eight View of Guanyin 009－The Past

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 41×31.5 cm

觀音八景圖010
The Eight View of Guanyin 010

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 41×31.5 cm

觀音八景圖011
The Eight View of Guanyin 011

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 41×31.5 cm

觀音山、滬尾教堂、一朵雲
Guanyin Mountain, Tamsui Chapel, the Cloud

2017 │ 壓克力顏料、畫布 Acrylic on canvas │ 227×182 cm

旋轉90度的觀音山
Rotates the Guanyin Mountain in 90 Degrees Clockwise

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 162×130 cm
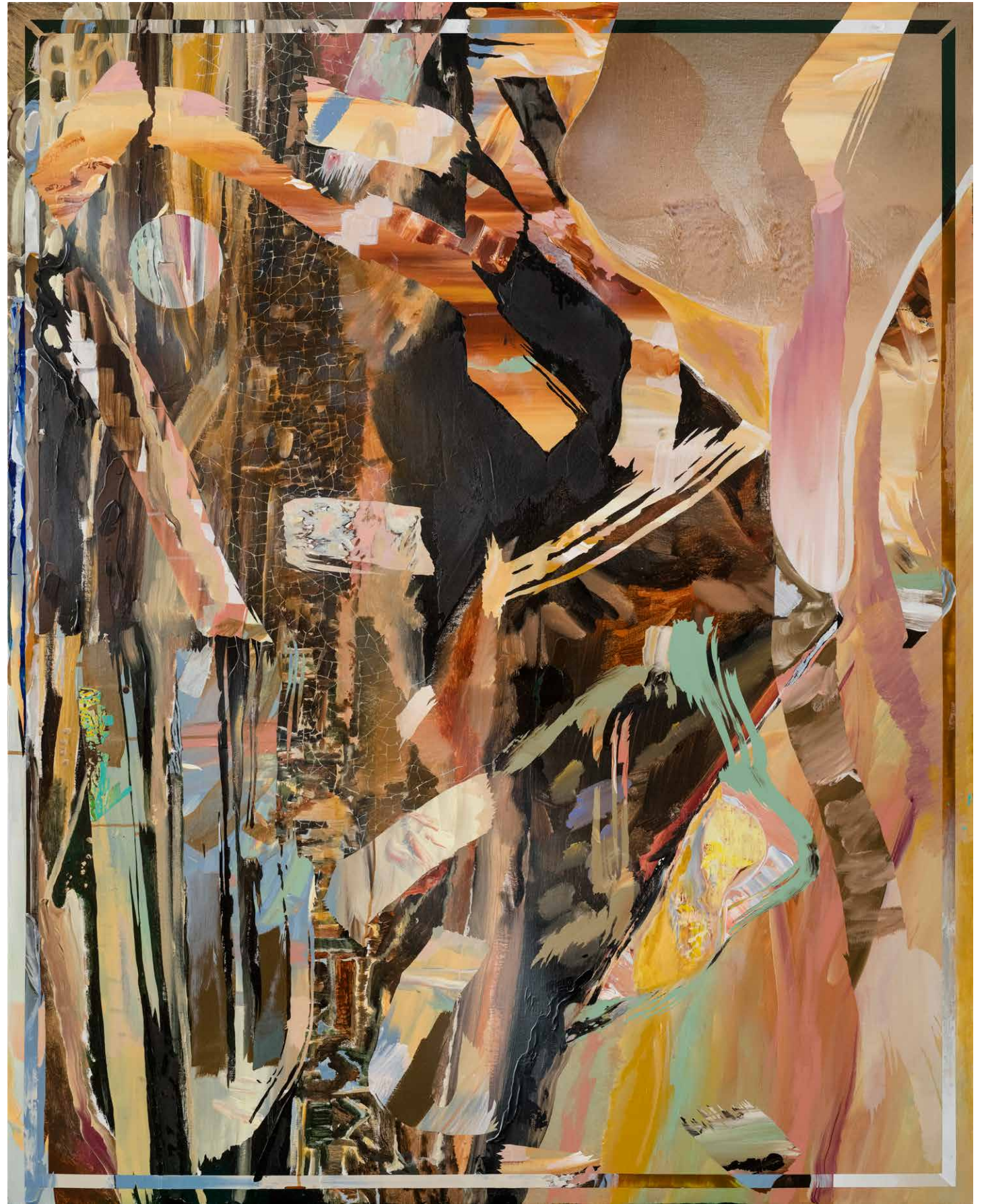
觀音山的背後002
Behind the Guanyin Mountain 002

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 120×120 cm

觀音山的背後003
Behind the Guanyin Mountain 003

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 120×120 cm
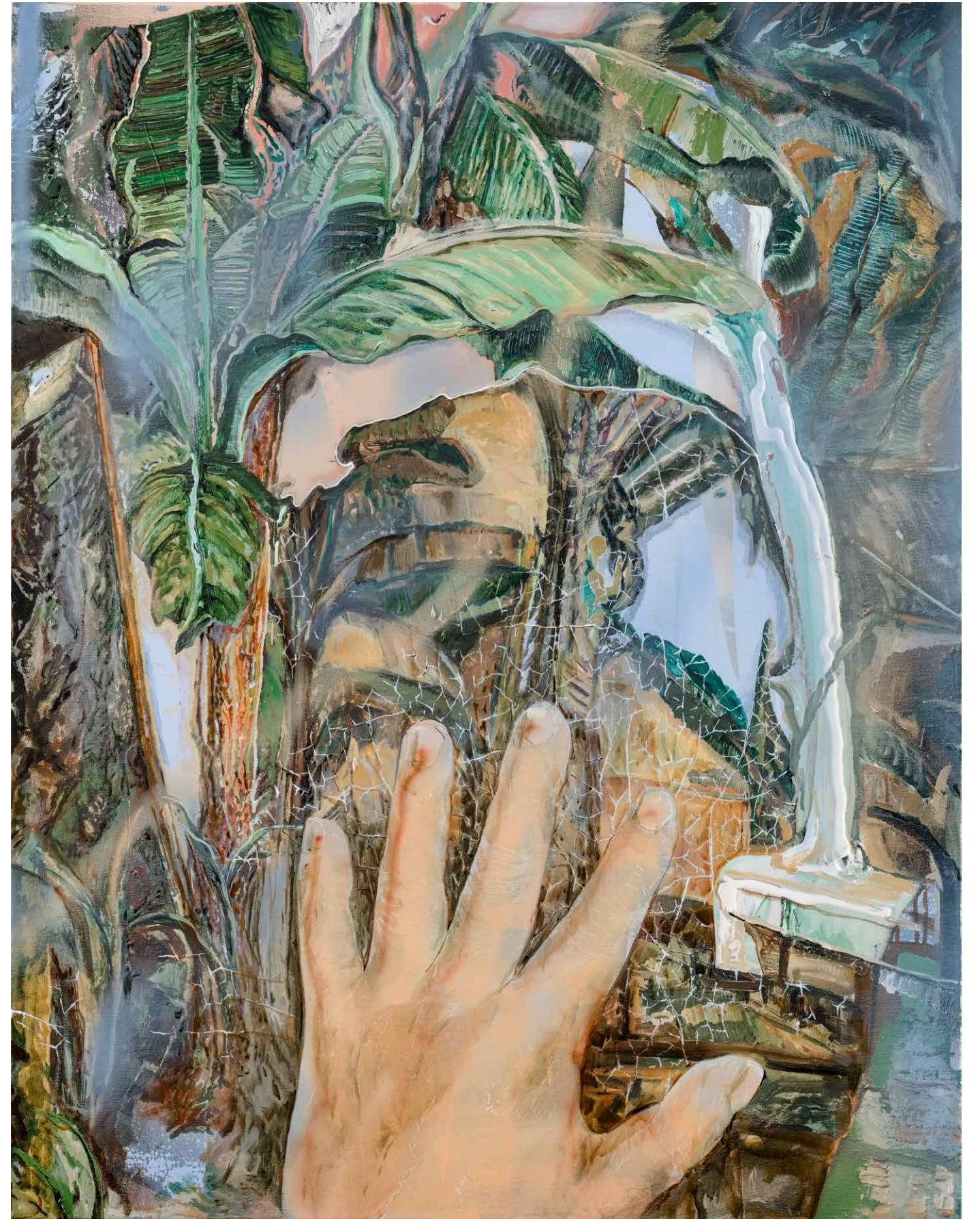
悠閒的芭蕉園
The Banana Farm is the Easeful Place
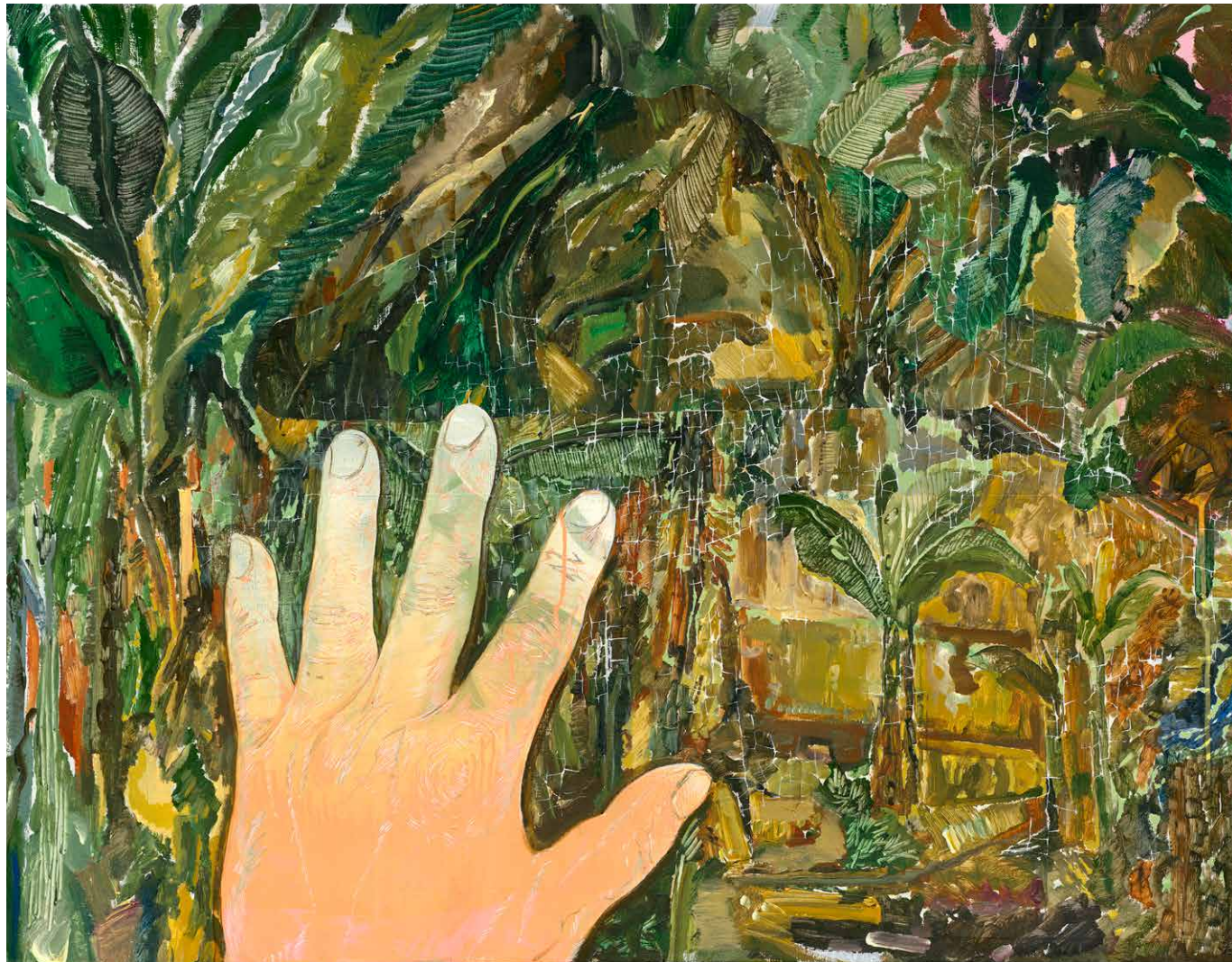
2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 147×172 cm

香蕉國
The Banana Republic

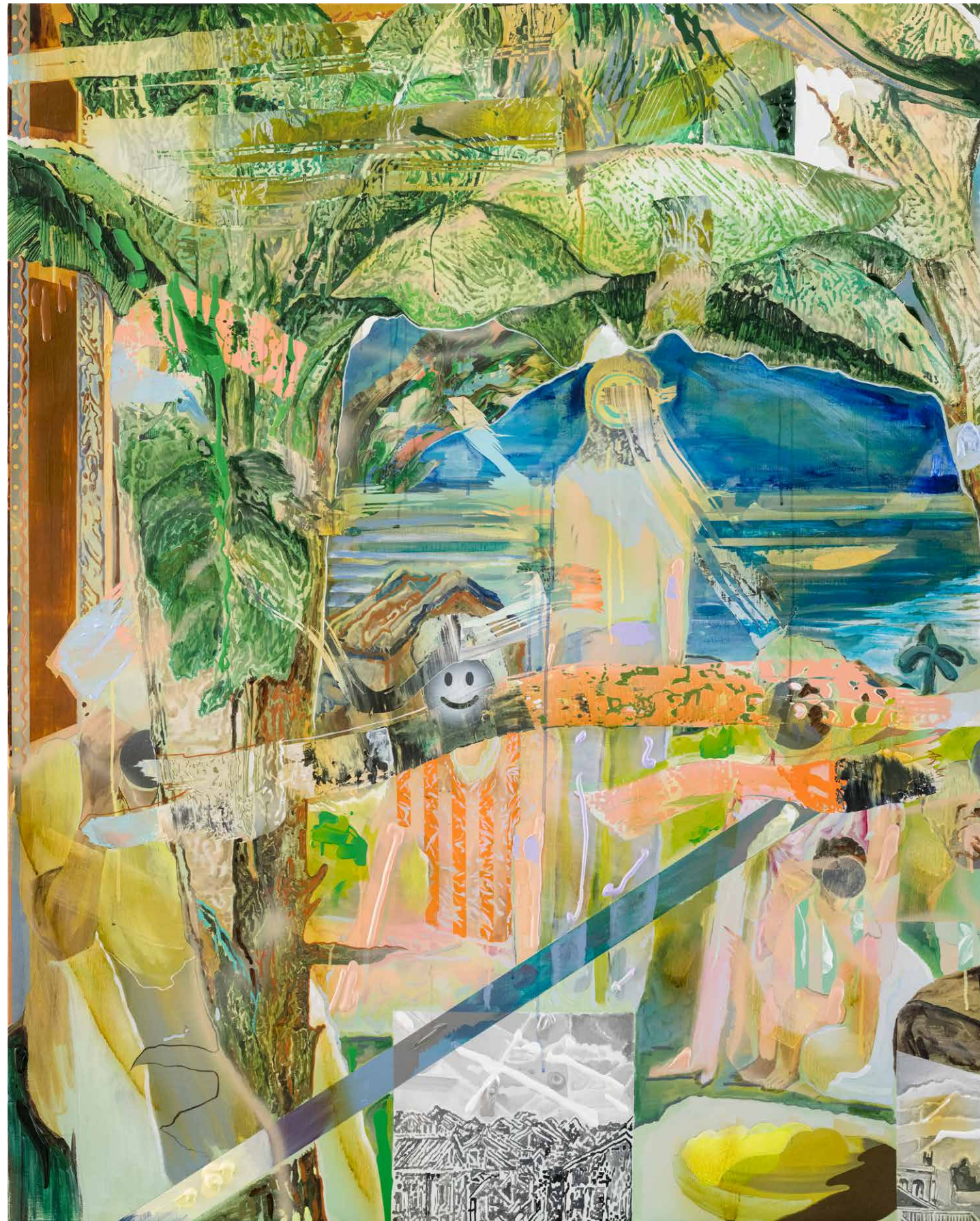2017 │ 壓克力顏料、畫布 Acrylic on canvas │ 116.5×91 cm

回到香蕉國—左手
Back to the Banana Republic—Left Hand

2017 │ 壓克力顏料、畫布 Acrylic on canvas │ 116.5×91 cm

回到香蕉國—右手
Back to the Banana Republic—Right Hand

2017 │ 壓克力顏料、畫布 Acrylic on canvas │ 116.5×91 cm

淡江郊遊
Picnic Along the Tam-Kang

2017 │ 壓克力顏料、畫布 Acrylic on canvas │ 130×162 cm ×2

淡江泊舟001
Colorful Boats on the Tam-kang 001

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 116.5×91 cm

淡江泊舟002
Colorful Boats on the Tam-kang 002

2017 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 212.5×195 cm

高陽山上
In the Goyang Mountain

2016 │ 壓克力顏料、畫布 Acrylic on canvas │ 162×130 cm

觀音山巒
Guanyin Mountain

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 162×130 cm

觀音山頂上
On the Top of Guanyin Mountain

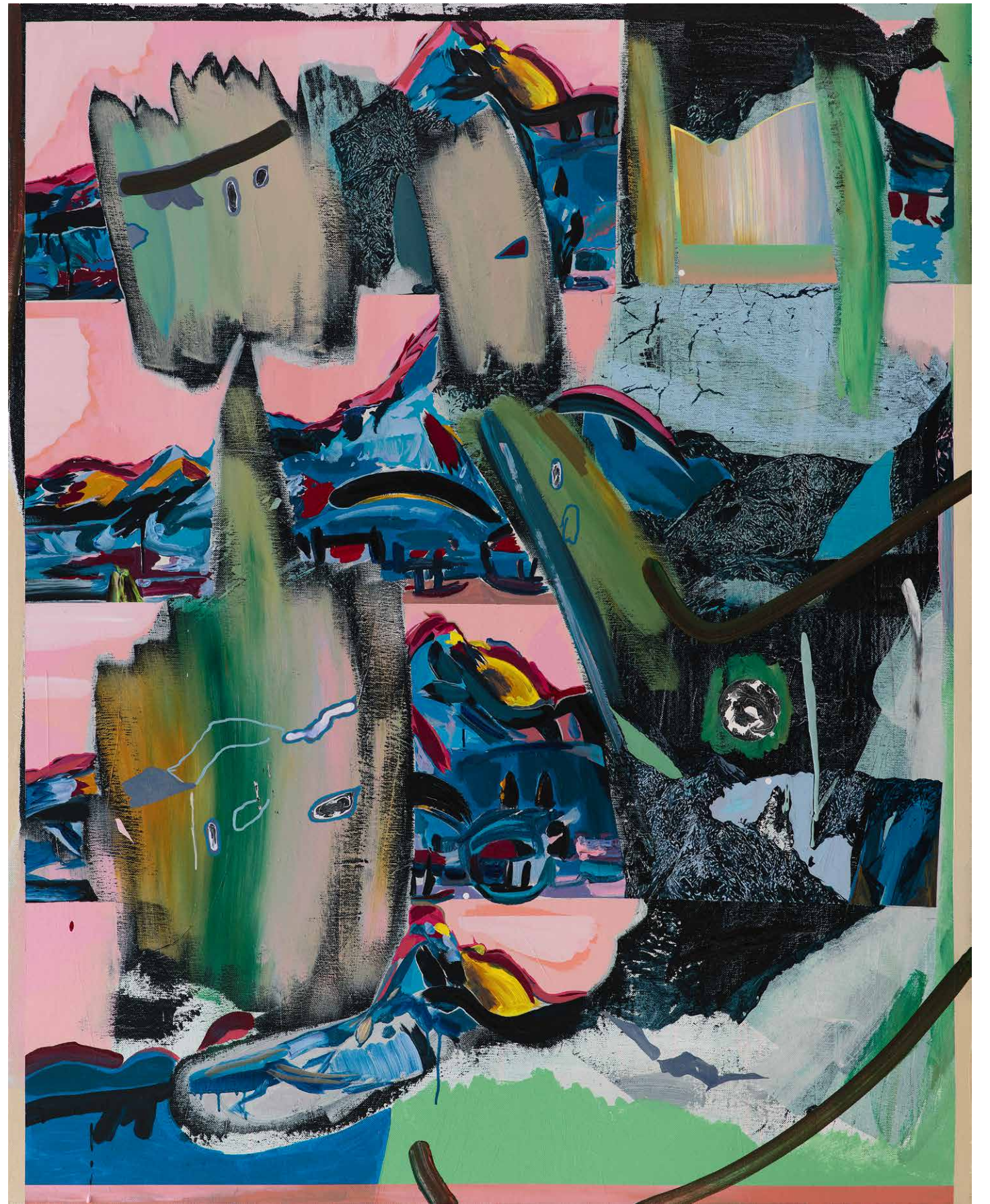2016 │ 壓克力顏料、畫布 Acrylic on canvas │ 162×130 cm

對岸
The Other Side

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 120×120 cm

對岸02
The Other Side 02

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 120×120 cm

淡江風景
Tamkang Landscape

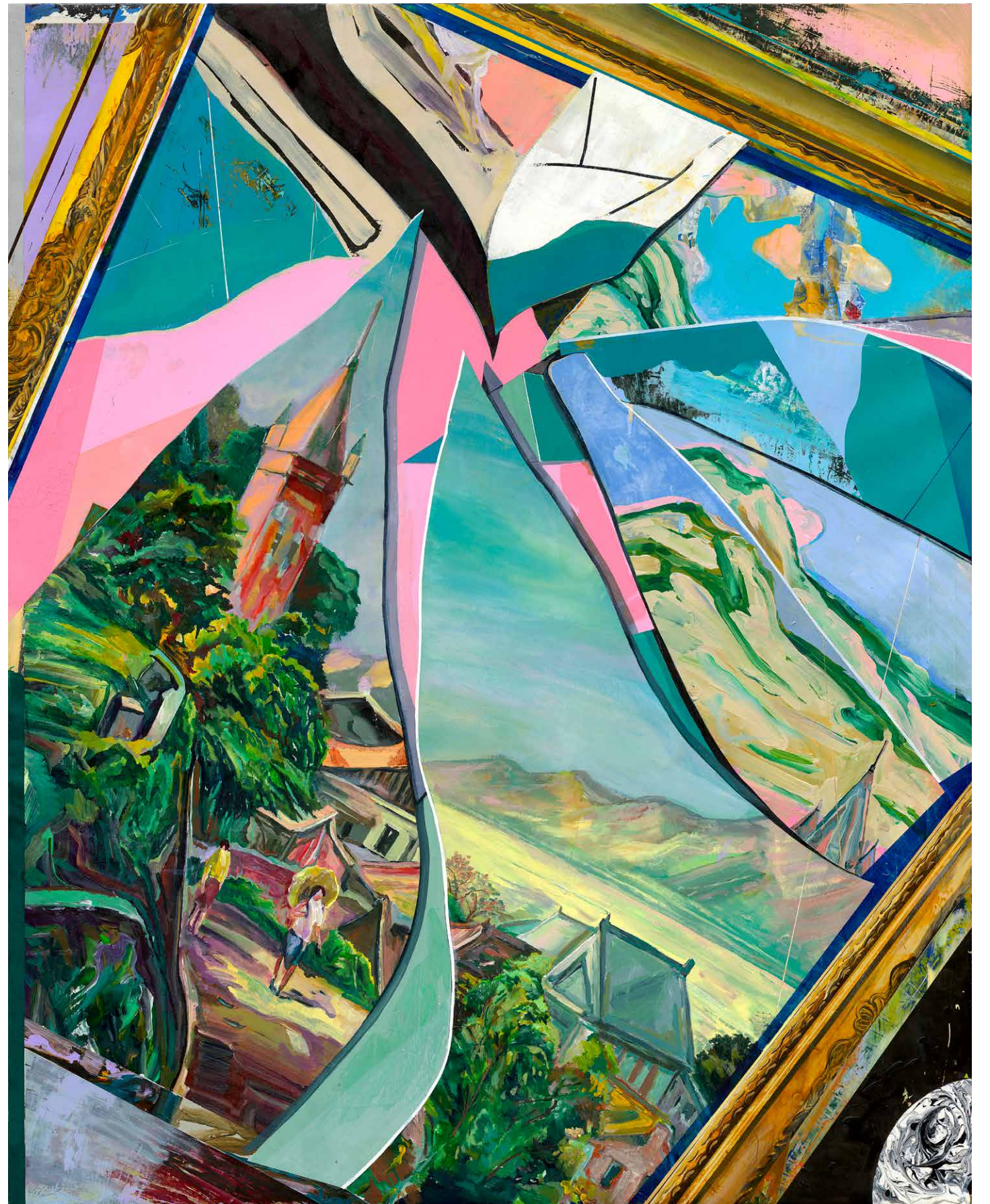2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 162×130 cm

香蕉天堂001
Banana Paradise 001

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 145.5×112 cm

香蕉天堂002
Banana Paradise 002

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 145.5×112 cm

南國
Southland

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 162×130 cm

上圖 above
面山臨流
Landscape

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 40×40 cm

下圖 below
觀音山頂上
On the Top of Guanyin Mountain
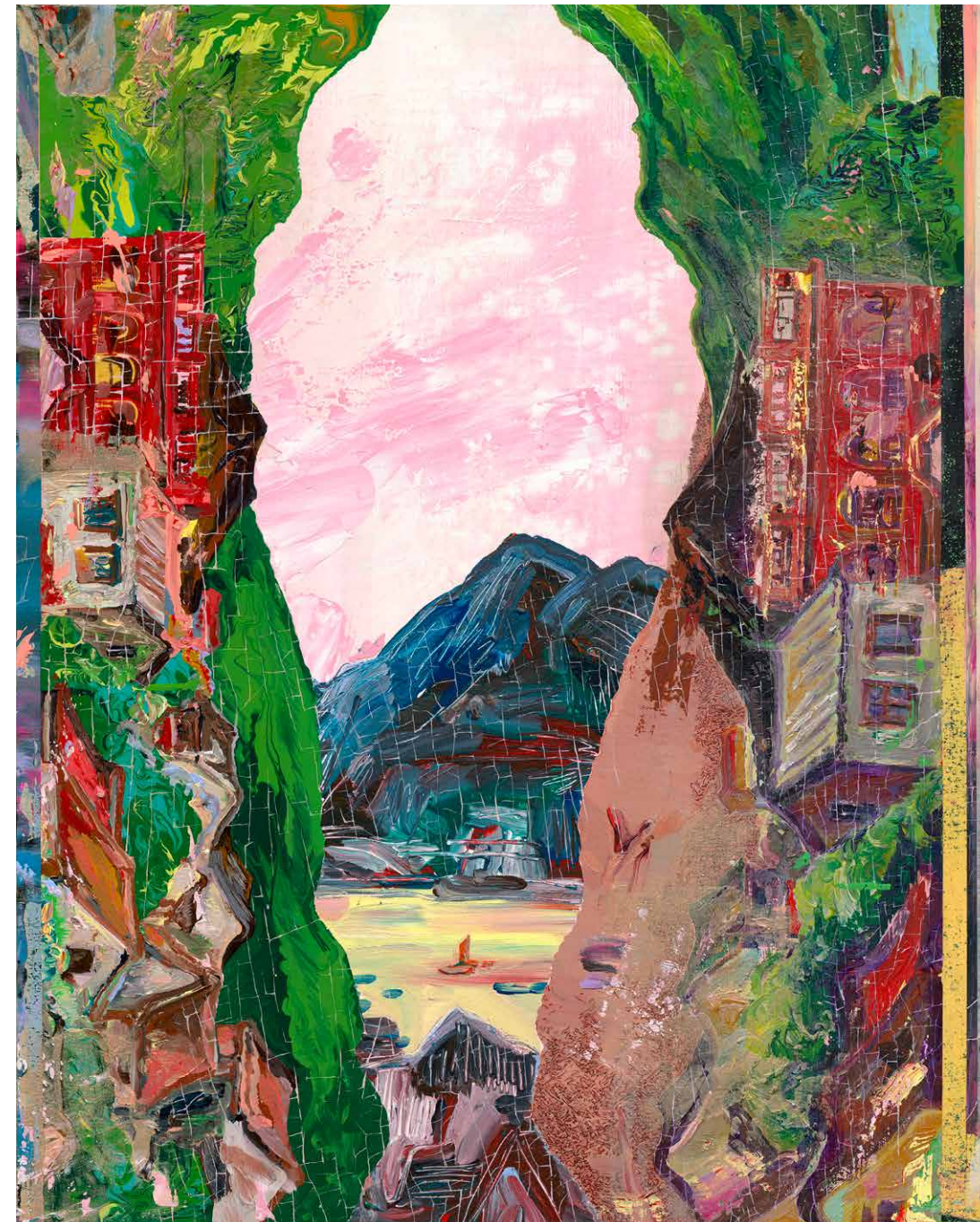
2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 40×40 cm

觀音山的背後
Behind the Guanyin Mountain

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 40×40 cm

觀音山與滬尾教堂
Guanyin Mountain and Hobe church

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 60.5×50 cm

彼岸
The Opposite Bank

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 91×72.5 cm
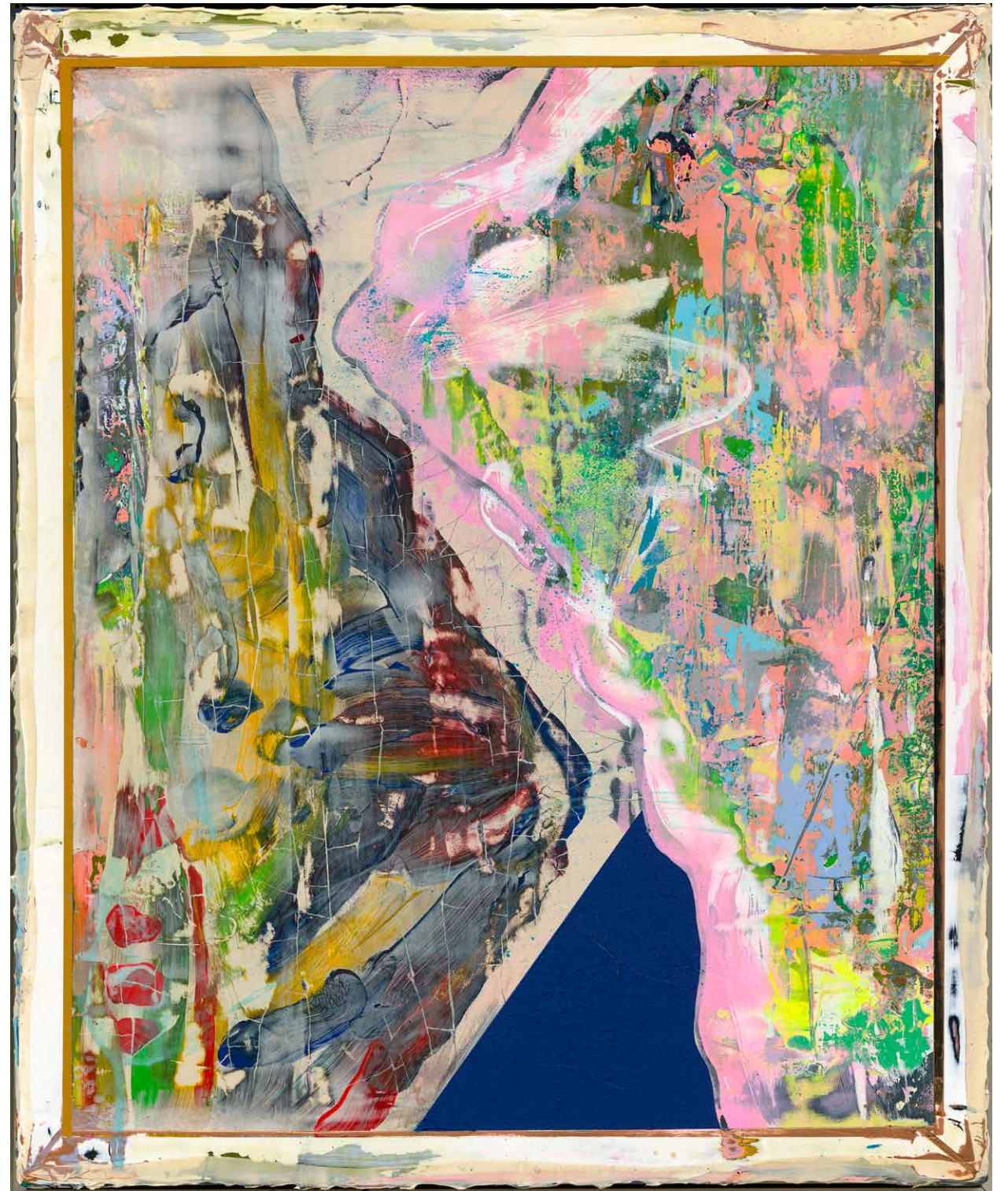
淡江與觀音山
Tamkang and Guanyin Mountain

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 116.5×91 cm

觀音吐霧
Guanyin Mountain Were Hidden in the Mist

2016 ｜ 壓克力顏料、畫布 Acrylic on canvas ｜ 60.5×50 cm

「M&P」分裂出的兩個自我：
謝牧岐的繪畫

簡子傑

一個交錯而過的視線，也等同是，我藉由代工去操作歷史與形成的地方，而我與這地方種種的關係，是不停交會的視線循環。這循環所在[⋯]語意上是提供了一個「無」，即是沒有交錯到、沒有開始與結束，但是對我來說這個「無」，其實是對應著一個大地方與壓迫的歷史脈動，所給予的沒有；那麼我在創作的操作過程中，其實是在建構一個「有」，當這個「有」去對應這個「無」，就是創作主體方向「視線」的所在。」
——謝牧岐

2009年甫結束兩檔個展——分別是在也趣畫廊的「M&P：謝牧岐個展」與鳳甲美術館的「愛畫才會贏」，並且受邀參展了當代館的「派樂地」，加上他才剛取得國立台北藝術大學美創所碩士學位，謝牧岐，看似經歷藝術事業的漸次高峰，以極為充分的創作資歷，離開學院階段所意味的各種門檻，往後正可以開展自身的藝術旅程，但他卻遭遇了許多危機，這些危機首先取決於現實意義，例如，即將入伍，又例如，這兩次個展所引出的重重問題。

「M&P」造成現實危機

當兵這樣的事涉及國家政策，我們難以選擇自己的性別，「現實危機」的第一個層次，總是宿命地指向那些全然不屬於我們能決定之事；然而，這兩次個展畢竟出自謝牧岐手筆，按照某種傳統的道德觀念，由於這些事件皆由他促動而成，畫布源自他抖顫的手，作品的意義、價值與本真性便須建立在藝術家身上，他口中吐出的話語、他所描繪的線條將成為絕無掩飾的自白，換言之，謝牧岐要為這些作品負起責任。

但也在這裡，我們遭遇問題：無論是「M&P：謝牧岐個展」或「愛畫才會贏」（乃至於2006年的個展「一個交錯而過的視線：沒有起始的地方」），絕大部分出現在謝牧岐個展中的畫作都涉及了其他作者的參與——事實上，出現在09年個展的畫作，皆由謝牧岐先在一些他設定好的橢圓形畫布上進行初步描繪，之後交由70餘位「作者」（這裡的作者不限於藝術創作者）完成，最後他成功地回收了50餘件，並以類似商品陳列方式，展示在展場中。

於是第二個層次的「現實危機」便將出現在一位早已被問題化的作者：當謝牧岐的作品進入展示空間時——尤其是那些作為現實系統的商業畫廊——我們該如何確立作品內涵與作者其間的創作／所有權關係？當多數進入畫廊的觀眾仍著眼在具體可見的「作品」上，我們的作者卻模糊了那貫穿這些不同作品間的個體面貌。原本，正是這張臉孔要為所有那些作品提供一個指

示，將畫布上所有那些纏綿悱惻的肌理、線條與色彩交付給最終落款者的名字；但「M&P」試圖給出的卻是某種「品牌」概念，這個品牌藉由幾部同時在展場中被循環播放的MV獲得表述。

讓大家看的放心，買著也安心？

在這些異常歡樂的MV中，謝牧岐穿上閃亮一如綜藝明星般的誇張服飾，不僅頭髮抹著厚重的髮蠟，也將臉龐塗成暗沈的黑人膚色，當他跳著閃爍的舞步，總是有不同的辣妹穿梭在這位志得意滿的藝術家旁邊，他戴上一副遮蓋眼神的墨鏡；在另外一些畫面中，主角則是其他幾位畫家，他們穿著看來過得不算太好的日常服飾正在畫畫，之後隨著辣妹的出現，臉上的表情逐漸由陰暗的自省轉向愉悅，而不斷放送的MV樂曲，則以歌詞許諾了畫畫這件事將如何為我們的生活贏得勝利。

儘管「M&P」字面意義仍指涉著「牧岐」（M：Muchi，即為「牧岐」的英文音譯），但「M&P」作為品牌概念，畢竟並非個人之事，如同在這些個展中曾出現的文字：

M&P（牧岐與繪畫）於09年創立，為繪畫創作品牌，強調集體行為，介入繪畫創作過程。因此M&P十分重視透明與公開化的製作過程，讓大家看的放心，買著也安心。[2]

這些話語不僅採取了一種類似商業宣傳的語調，再者，由於這些影片還拍攝了那些工作中的畫家、穿著無塵衣正在進行繪畫工作的勞動形象，也因此完善了所謂「透明與公開化的製

作過程」。然而，當我們回到前述「現實危機」的議論中，這些看似迎向資本社會生產機制的品牌話語卻十足地構成了某種弔詭——由於謝牧岐將畫作交由其他人繪製，我們不再能夠確認這些作品與作者之間的創作關係，因而使得作品難以進入作為商業系統環節的藝術市場，此時，藝術家卻刻意採用了一種商業性的口吻來訴說：「讓大家看的放心，買著也安心」——這很難不被視為懷帶著否定性的嘲諷。

從他周圍的藝術社群到體制間隙中的主體性

「M&P」訴求的一條「去作者化」的路途，或者，單一的作者展示被一群作者取代為某種集體演出。於是儘管這些作品的物質條件、展呈型態皆符合「繪畫」這一藝術類型的傳統要求，然而若從這種傳統觀點來進行審視，它的「作者」將尤顯可疑。

真正存在於謝牧岐作品中的內容其實是由一種座落在不同參與者間的「關係」所決定，而畫作本身不過是供此一關係進行生長的平台。

於此，若要回答傳統觀點可能的提問——這些作品究竟由誰所畫？這些風格各異的畫作整體來說呈現出何種精神面貌？該如何對這些作品進行意義詮釋？——與其將問題拉回謝牧岐，毋寧說，它們呈現為某種更像世代團塊的斷片，這個世代團塊正體現著一個圈圍在謝牧岐四周的藝術社群，而在傳統觀點中極為重要的創作觀念，在此則被貶抑為：僅僅是某種單向的視覺內容給出。

但是對謝牧岐來說，他的創作意圖卻不能說是對上述傳統觀點或畫派系統所進行的批判。這是因為，體制批判固然可視為當代藝術的重要旋律，但謝牧岐關注的內容，卻更多的來自橫亙在各種體制間隙中的主體性問題——就如同體制往往意味著無所不包的系統性控制，所謂的批判至此將遭遇轉折——繪畫體制是其中一種體制，但也只是其中一種。

主體性的三個層次

重點是，當我們面對巨大無比的體制，當我們睥睨著難以撼動的支配性因素，往往這就足以說服我們將目光折返，以回到個體，對於體制做出回應的動作便將在片刻中形塑出一場「主體性事件」。事實上，在以品牌操作為特徵的各種商業性「事件」中，「主體性」往往也是這類事件試圖製造出的幻覺（當你購買這件商品，便將成為獨具風格的自己的主人），然而，在「M&P」的幻覺中，這種幻覺卻從未抵達消費端，在這些MV中，真正為之改變的是謝牧岐那歡樂得讓人覺得可疑的自我形象（或許也附

帶地毀壞了藝術家的典型形象），無論如何，這是「M&P」第一個層次的主體性事件，它關乎如何改變自己、使自己顯得與眾不同、又毫無差異。普普藝術那星式的自我毀棄。

而主體性事件的第二個層次則關涉著主體如何自我抹消。當「M&P」表面上依循著商業性的品牌邏輯，這也意味著對體制擺弄的接受：一條自動化的繪畫生產線，繪畫行為如今成為無個性的機械動作、酣醉而失神的恍惚臉孔，當這些MV說著「只要畫下去，就是你的」、「畫畫變得很簡單」，這是一些要將繪畫推離自身作為抒情技藝的冷酷宣告，主體性事件發生在體制對個體進行抹消的當下；另一方面：當「M&P」的MV重點在於描繪那群進行「代工」的勞動者形象，這群匿名的勞動者恰恰成就了「M&P」的品牌形象——而這正是謝牧岐這系列作品中最驚心動魄的末世預言，往後我們對主體性的想像先是一種品牌概念，藝術變得很簡單。

主體性事件的第三個層次則關涉「M&P」的後設層次，或可理解為創作者刻意為之的自我虛擬。儘管上述兩個層次被實踐出某種客觀性，但主觀上這一切畢竟出自謝牧岐，無論MV中謝牧岐顯得多麼成功，這些形象畢竟尚未進入現實領域。也因此，「M&P」必須是謝牧岐的自我虛擬，他所發動的實踐的將自己拆解成兩半：屬於誇張演出的那一半，屬於在演出後台進行組織調動的另一半。

虛擬，在這個世代的年輕藝術家早已成為必然，但所指的並非數位世界所開啟的那種陳腔濫調，而是一如陳泰松近來一篇評述「派樂地」的文中所言：「對『笑主體』的自我笑弄」——也許，對現實的訕笑確實無能改變什麼，但當年輕藝術家的虛擬可能阻斷了可能的現實路途，如此不僅證明了其存在著後設層次的反身性思考，更早已將自己陷入於一個異常困頓的兩難境地，正如同以代工作為產業主體的台灣要如何發展出品牌，一開始便有著各種先天困難。

無論如何，為了將大環境支配下的「無」翻轉成「有」所必須經歷的分裂過程，「謝牧岐」都必須成為不可相互化約的兩種自我，而他有意維持的繪畫形式，一方面，作為一種傳統觀點下的藝術類型，可能剛好是整個作品系列中最可疑的存在，卻也恰恰為這兩種自我間的無可化約，提出了極為動人、卻也極為迂迴的例證。

1. 見謝牧岐的碩論，《創作論文：一個交錯而過的視線與繪畫的生產方式》，台北：國立台北藝術大學，2009，頁32。

2. 見2009年「M&P謝牧岐個展」〈創作自述〉。

A contacted and missed sightline, that is, a place where I attempt to intervene in the history and shape it by art OEM labors; the connection between I and this place is a ceaselessly eye contact circle. This circle offers nothingness of no contact, beginning or end; this "nothingness "is a check and balance against a big place and suppressed history. Therefore, during my creative process, I am actually creating some "being." As we put this being against that nothingness there comes the contacted sightline of creative subjectivity.[1]
---Hsieh Muchi

Two Self-Identities Split from M&P: The Painting of Hsieh Muchi

Jian Zijie

After *M&P* in Aki Gallery and *Painting is All* in Hong-Gah Museum in 2009, also the invitation for *The Simple Art of Parody* from Museum of Contemporary Art, along with his receiving master of fine arts degree from TNUA, Hsieh Muchi seemed to on his way to a success in art career with his qualifications in art creation and eventually got rid of the hindrance from the academic institution. The bright future seemed to await him but still there were some crises of reality, for instance, his coming military recruitment and the problems introduced from his these two exhibitions.

M&P and its Crisis

Military service is a national security policy and we are not able to change our sex; this is the first crisis of reality we have encountered: we are somewhat predestined by something we cannot decide. Nevertheless, these two exhibitions were from the hands of Muchi, according to certain traditional ethic, this incident was brought about by him: The canvas was from his trembling hands and the significance, value or authenticity of works were also established around him. The words he uttered and the strokes he painted all inevitably became his confession, in other word, Hsieh Muchi should be held responsible for these works.

It was there we confronted with the problem: be it *M&P* or *Painting is All* (and also his *A Missed Sightline---a Place without a Beginning* in 2006), most of Hsieh's works involves the works of others. Frankly speaking, the works from this exhibition in 2009 were all completed by other 70 authors (not limited to artists) who were offered oval-shaped canvases roughly sketched by Hsieh beforehand. More than fifty out of seventy canvas which were successfully returned to Hsieh were displayed in the exhibition as a showcasing merchandise.

Thus the second crisis of reality emerged from an author who had been problematized: As Hsieh's works entered the exhibition space—especially those commercial art gallery as a reality system—how do we make sure the relation between the meaning of a work and its creator's intention, who owns the authorship? When most of the audiences who enter art galleries still only focus upon the works themselves, our author has obscured all the individuality among these different works. Formerly, it was this face that hold responsible for the implication of those works; it was the owner of the bottom signature to which all these romantic textures, strokes and colors commit themselves. However, in *M&P*, a concept of "branding" was tentatively proposed by Hsieh and this process of "branding" had been clearly enunciated by simultaneously-played loop of music videos in the exhibition.

Let's watch at ease and buy carefree?

In these hilarious music videos, Hsieh Muchi, dressed as a superstar in variety show, wore a heavy hair wax and put on makeup as a black person. As he moved in a glittering way, there were always good looking girls dancing beside him and he just wore sunglasses to cover his eyes. In other scenes, there were several poor looking artists in ordinary clothes who were painting; after that, there also came dancing girls and the facial expression of these artists were turning from gloom to happiness. As the music continued, these songs had promised us that painting will grant us a success in life.

Despite the title *M&P* refers to "Muchi" (the name of the artist), yet, as a branding process, *M&P* delivers something more than personal. As the description in this exhibition:

> "*M&P* was founded in 2009, it is a brand for creating paintings that stresses on collective behaviors to interfere with creative processes. *M&P* is transparent and open, let's watch at ease and buy carefree." [2]

This utterance not only takes a tone of commercial advertising but also displays these working painters in factory cleanroom suits as the image of factory laborers; this is his way of "transparent and open." However, as we return to the aforementioned "crisis of reality," this capitalistic utterance of social production in branding reveals certain paradox—since the paintings were finished by

others, we cannot decide the relation between works and their creators; such move does disturb the art market as a business system. Meanwhile, in the video, we can see the artist make an announcement in a tone of advertising: let's watch at ease and buy carefree. This will inevitably be considered a self-deprecating humor.

The Subjectivity from Art Community to
the gap in the Social Institution

M&P appeals for a path of de-authorization, or, the display of a single author who has been substituted by collective ones. Despite, in appearance, these material condition and performance form are all responding to the traditional definition of "painting," the authorship still remains a doubt in this sense.

What really exists in the contents of Hsieh's works is a coordinate of relative relation among participants; the painting works only as a platform to facilitate this relation.

Therefore, a question to confront with a traditional concept--- Who on earth painted these works? What characteristics in general can be concluded for these different works? How do we proceed to interpret them? ---It is more like a phenomenon of this scattered generation than merely a problem of Hsieh Muchi himself. His generation is reflected by art communities that circumscribe Hsieh's life; in terms of the concept of creative process within traditional norms, such ideation could probably be depreciated as a solely one-way output of visual contents.

For Hsieh Muchi, his creative intention should not simply be regarded as a criticism of the tradition or art gallery system. Arguments against the institutions is certainly a priority of contemporary art; yet, what Hsieh really concerned is this problematic gap of subjectivity among institutions---just as the word "institution" implies all kinds of systematic controls, criticism tries to turn it upside down---painting is of course an institution but it is only one of them.

Three Levels of Subjectivity

The point is, as confronted with the gigantic institution, we undergo an experience of unbeatable dominance. There is no other way but returning to the individuality in response to the institution and thus the "subjectivity incident" is shaped. In facts, among every commercial incident in the name of branding, subjectivity is a man-

made illusion (when you purchase something, something makes you feel you are unique and master of your life); however, in the illusion of *M&P*, it never make things consumable. What really brings change is the hilarious look of Hsieh that makes us dubious of the self-image in this music video (the scene also undermines the typical image of an artist). All in all, this is the first level of a "subjectivity incident," it revolves around how one changes him or herself and make him or herself look extraordinary but it also reveals a sense of indifferent, pop-art-like self-destruction.

The second level of this subjectivity incident is related to how subjectivity eliminate itself. When *M&P* was released in accordance with the branding logic of advertising, this implied its compliance with the manipulation of the institution: An automatic assembly line of painting which has turned painting activity into a characterless mechanical motion, a face in stupor. As the lines in these music videos stated "keep painting, it's yours" or "painting couldn't be any simpler," these were callous statements to depersonalize the painting as a lyrical craft and the subjectivity incident just took place in the very moment of when individuality had been eliminated by the institution. Apart from that, as the music videos in *M&P* placed their emphasis on the images of these OEM laborers, these nameless laborers had also created the brand image of *M&P*---that was the most devastating prophecy from this series of works, from then on, the imagination of subjectivity would be substituted by certain concept of branding process. Art creation has therefore become an easy task.

The third level of subjectivity involves the meta-ness of *M&P* or it could also be comprehended as a deliberate self-virtuality by the author himself. Even though the two aforementioned levels contain certain objectivity, subjectively, these all came from the hands of Hsieh Muchi. No matter how he has been a success in music videos, these images have never been realized. In doing so, *M&P* has to be a self-virtuality of Hsieh Muchi. The split of self-identity he put into practice: One half belongs to exaggerated performances on the stage and the other half belongs to the organizer and coordinator in the backstage.

Virtuality has become something inevitable among these young artists, yet, it does not mean some cliché of an open digital world. As Chen Taisong had put it in an article for *The Simple Art of Parody* "a laugh at the subjectivity of laughter," laughing at reality brings nothing but blocking the path of reality for the young artists themselves through such self-virtuality. This process has confirmed

the meta-ness and reflexivity in Hsieh's works but also have the artist entrapped in a dilemma long ago. Just as the OEM industry of Taiwan which makes effort to brand themselves has already encountered countless difficulties.

In any manner, it is a split process which Hsieh Muchi has to face to turn what was previously "nothing" into "being" under this structural dominance. Hsieh has to develop two self-identities which are not mutually reducible. For one thing, his ideal form of painting should meet the criterion of traditional painting, for another, this could also be the gimmick of this whole series of works for it offers an impressive and oblique example by telling us two self-identities which cannot be mutually complementary.

1. Master's Thesis of Hsieh Muchi, *The Interweaving Vision and The Ways of Painting Production*, Taipei: Taipei National University of the Arts, 2009, p.32.

2. Self-Introduction of *M&P Exhibition* in 2009.

歷年作品
List of Plates

歷年作品
List of Plates

山脈迷彩 Mountains and Camouflage │ 2013-2017

山脈迷彩005－昨日
Mountains and Camouflage 005－Past

2017
壓克力顏料、畫布
Acrylic on canvas
227×182 cm

山脈迷彩003
Mountains and Camouflage 003

2014
壓克力顏料、畫布
Acrylic on canvas
20×20 cm

中正的勝利－無所不在
The Victory of C.K.S－Everywhere

2014
壓克力顏料、畫布
Acrylic on canvas
227×182 cm

山脈迷彩002－中正的勝利
Mountains and Camouflage 002－The Victory of C.K.S

2014
壓克力顏料、畫布
Acrylic on canvas
70×50 cm

山脈迷彩003－跨越中正
Mountains and Camouflage 003－Crossing the Chung Cheng

2014
壓克力顏料、畫布
Acrylic on canvas
70×50 cm

山脈迷彩001
Mountains and Camouflage 001

2013
壓克力顏料、畫布
Acrylic on canvas
227×182 cm

山脈片刻 Mountain Moment │ 2014-2017

山脈片刻 007
Mountain Moment 007

2017
壓克力顏料、畫布
Acrylic on canvas
116.5×91 cm

山脈片刻 005
Mountain Moment 005

2014
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

紅粉山河
Pink and Red Scenery

2014
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

湖
The Lake

2016
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

山脈片刻 003
Mountain Moment 003

2014
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

樹影
The Shadows

2014
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

山脈片刻 006
Mountain Moment 006

2016
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

山脈片刻 001
Mountain Moment 001

2014
壓克力顏料、畫布
Acrylic on canvas
60.5×50 cm

山脈寫生 Mountains Painting │ 2013-2017

山脈寫生034
Mountains Painting 034

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生037
Mountains Painting 037

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生040
Mountains Painting 040

2017
壓克力顏料、畫布
Acrylic on canvas
40×40 cm

山脈寫生035
Mountains Painting 035

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生038
Mountains Painting 038

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生041
Mountains Painting 041

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生036
Mountains Painting 036

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生039
Mountains Painting 039

2017
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生042
Mountains Painting 042

2017
壓克力顏料、畫布
Acrylic on canvas
120×120 cm

山脈寫生030
Mountains Painting 030

2016
壓克力顏料、畫布
Acrylic on canvas
40×40 cm

山脈寫生033—砂卡礑
Mountains Painting 033—Sakadang

2016
壓克力顏料、畫布
Acrylic on canvas
116.5×91 cm

山脈寫生025—青山
Mountains Painting 025-Green Mount

2014
壓克力顏料、畫布
Acrylic on canvas
40×40 cm

山脈寫生031
Mountains Painting 031

2016
壓克力顏料、畫布
Acrylic on canvas
40×40 cm

山脈寫生029—台灣小百岳
Mountains Painting 029—Taiwan 100 Mountains

2015
壓克力顏料、畫布
Acrylic on canvas
150×50 cm

山脈寫生026—迷彩山
Mountains Painting 026—Camouflage and the Mountain

2014
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生032
Mountains Painting 032

2016
壓克力顏料、畫布
Acrylic on canvas
60×60 cm

山脈寫生024—高聳
Mountains Painting 024—Stand Tall

2014
壓克力顏料、畫布
Acrylic on canvas
40×40 cm

山脈寫生027—高聳
Mountains Painting 027—Stand Tall

2014
壓克力顏料、畫布
Acrylic on canvas
120×120 cm

Unforgotten 忘山

展覽

總召集：曲德益
展覽執行：謝牧岐 王德瑜
展場燈光設計：何仲昌
展場執行：想入流 謝牧岐
翻譯：TED
視覺設計：詹明芳
攝影：林冠名 朱祈安

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