

# 另一種目線 王信攝影展

Line—of—Vision The Photography of Wang Hsin



在從心之年竟會答應北美館的邀請舉辦個人的展覽，像天方夜譚一樣。

我答應邀展後就像地鼠一樣，在堆積如山的照片、幻燈片、掃描的圖檔中挖掘，共挑選出 14 個主題，學生時代（1970–1972）開始拍攝的作品有《自悼》、《訪霧社》、《我的故鄉台中》、《埔里點滴》、《逃亡者之眼》，1974 年回國後陸續拍攝的作品有《蘭嶼·再見》、《肖像論》、《霧台、好茶、三地門、大社》、《澎湖風土記》、《印度、尼泊爾、喀什米爾》、《景與物》、《另一種存在》，以上是用傳統相機拍攝的。

「攝影的本質在記錄」，從以前展過的系列和這回初出土的《霧台、好茶、三地門、大社》，以及大部分是首次展出的《澎湖風土記》，相信可以得到印證。當年拍的好茶和大社舊部落是遷村前拍攝的，這些照片可能是舊址僅有的紀錄。而當年拍攝的霧台風貌，相信現已不復存在，澎湖的古蹟也大都毀損了。

2003 年才開始使用數位相機，數位攝影的作品是即興的創作，因使用低檔數位相機，圖檔畫素很低，所以挑選出的數量不多，有些曾在部落格發表過。另外還有相當多使用傳統相機拍攝的黑白和彩色圖片因無法全數展出，只好用檔案展示方式和多媒體形式播出。

這次展出的黑白作品有大部分是毀損底片和小張照片掃描的，鮮銳度、飽和度、明暗度、粒狀性等都打了折扣，確實影響了輸出的品質。還有彩色幻燈片也因年代久遠變質褪色，輸出的品質一樣也受到影響。除了原作之外，掃描輸出的作品在品質上雖有點不盡理想，不過這次展覽的重點完全在於呈現長年來點滴記錄了一些台灣社會與人文環境的變遷。展覽也希望讓大家瞭解學攝影不是只要學習如何操作相機而已，還要學習如何觀看與了解事物，另外也能藉此理解什麼是系列報導攝影。

我一向不願把攝影只當做個人表現的東西，對我而言，攝影的功用和價值是在它的記錄和報導性上，它是不是個人的藝術並不重要。

That I might find myself in my 70s accepting an invitation from Taipei Fine Arts Museum to hold my own solo exhibition was beyond anything I had imagined.

After I agreed to hold this exhibition, I became like a gopher, digging among the piles of photographs, slides and scanned files that rose like mountains, eventually selecting 14 themes. Works I produced during my student years are: *Self-Lamentation; A Trip to Wushe; Taichung, My Hometown; Puli Impressions*; and *Fugitive Eyes*. The series of works I produced after returning to Taiwan in 1974 are: *Farewell, Orchid Island; On Portraits; Vedai, Kucapungane, Timur, Davalan; The Folklife of Penghu; India, Nepal, Kashmir; Scenes and Objects*; and *Another Kind of Existence*. All were taken with conventional film cameras.

“The essence of photography is documentation.” The truth of this saying, I am sure, is borne out in the series that have been exhibited before, as well as those that have been unearthed here for the first time: *Vedai, Kucapungane, Timur, Davalan*, and most of the photos in *The Folklife of Penghu*. Since the time I captured those images, the communities of both Kucapungane and Davalan have moved to new locations, and these photos may be the only extant visual records of the original settlements. The scenes I captured of Vedai have long vanished, I am sure, and most of the historical buildings on Penghu have been lost.

It was only 2003 that I turned to using digital cameras. My works of digital photography were mostly impromptu creations. I used low-end digital cameras with low resolution, so I did not choose to exhibit many of those images. Some of the photos have been displayed on my blog. There are also a rather large number of photos, both in black-and-white and color, taken with conventional film cameras. Too numerous to put on exhibition, they could only be archived and displayed in multimedia form.

A large portion of the black-and-white works in this exhibition were developed from damaged negatives or scanned from small photos. As a result, their sharpness, saturation, brightness and granularity leave something to be desired, and the quality of the prints has certainly diminished. Time has also taken a toll on the colored slides, which have faded, affecting the quality of their prints too. Besides my original works, the quality of the photos that were scanned and reprinted may be less than ideal. Yet the focus of this exhibition is completely centered on portraying the changes in Taiwanese society and the human environment, which I have recorded bit by bit over the years. Likewise, it is my hope that this exhibition will help everyone realize that the art of photography is about not just how to handle a camera, but how to look at things and understand them. At the same time, I hope more people will come to comprehend what serialized documentary photography is.

Never have I been willing to reduce photography to some personal form of expression. For me, the purpose and value of photography lies in its ability to document and report. Whether or not it qualifies as personal art means little.

攝影家王信（1941-），生於鹿港，成長於台中。大學於屏東農專攻讀畜牧獸醫科，1970年畢業於東京農業大學畜牧學科，後改學攝影，1972年於東京寫真專門學院商業攝影科畢業後，決心走向報導攝影之路。1972-73年赴霧社拍攝賽德克族，1974年於日本和台灣巡迴展出「訪霧社」專題受到矚目，開啟台灣報導攝影先河。回國後，1974-75年間先赴蘭嶼拍攝達悟族，於1982-83年分別在東京、台北展出「蘭嶼・再見」系列。1975-82年間陸續為藝文作家拍攝人像，1986年以「肖像論」為題展出。1979和1989年拍攝「澎湖風土記」，記錄即將消逝的島民傳統生活與風土景觀。1983年展出「王信彩色攝影展」，1987年展出「景與物」，1994年展出西藏「另一種存在」。為推動報導攝影，1976年起在多所專校致力教學，1986-96年間主持攝影教室，無論在攝影專業或教學上，皆深受敬重。

王信相信，「映像也是一種語言」。相機對她而言，不只是記錄的工具，也是表現的工具。她以人道關懷為出發，為少數原住民文化與台灣城鄉庶民文化的消逝做見證，傳達不同文化差異應予尊重的觀點。她重視影像表達的敘事性，硬調子的黑白映像有著沉鬱孤寂的質感，以及準確而溫暖的情感。作品在粗粒子、暗色調性的攝影質感中，除了兼具報導與創作，蘊藏其中的是對於人性的掙扎與期許。

王信提到，她年紀很大快三十了，才由農科改行學攝影，感謝父母讓她從小任性而為；在日本攝影學校班上排名第二老，狠下苦工熬出亮眼成績後，感謝恩師伊藤逸平和報導攝影前輩三木淳兩位先生的知遇之恩及肯定，給了她信心和勇氣；因欣賞敬仰尤金・史密斯的個性與精神，矢志走報導攝影的路；年紀過四十才出第一本攝影集，感謝林海音女士賞識和好友夏祖麗編輯；回國後花了數十年時間與力氣在攝影的教學上，期待有朝一日能開花結果。她說，要為這塊土地留下更多的面貌，實在需要更多的人關心與參與。

王信自1970年起創作，除了已發表於報章雜誌及展覽，1973-77年間拍攝九族原住民和1980至1990年代的城鄉生活紀實，留下數量龐大的底片，多有損毀，經過學生全力搶救與修復，這些未曾公開的珍貴影像終能重現。「另一種目線」希望傳達王信個人的著眼取向和視角，展中邀集自1970年代以來各個階段具代表性的14個主題與系列作品，為能理解創作脈絡，展覽也包括作品導言、文獻紀錄、作品影像播映及紀錄片。

The photographer Wang Hsin (1941-) was born in Lugang and grew up in Taichung. After graduating first from the Pingtung Institute of Agriculture and then from Animal Husbandry Department, Tokyo University of Agriculture, she shifted directions in 1970 and began to study photography. Earning a degree from Tokyo College of Photography, she resolved to be a documentary photographer. From 1972 to 1973 she photographed the Seediq people of Wushe. In 1974 her touring exhibition of Japan and Taiwan gained her recognition as a pioneer of Taiwanese documentary photography. After leaving Japan and resettling in Taiwan, she spent 1974-75 photographing the Tao people of Orchid Island. In 1982-83 her series “Farewell, Orchid Island” was exhibited in Tokyo and Taipei. Her photos of various figures in Taiwanese arts and letters, captured from 1975 to 1982, became the subject of the exhibition “Likenesses.” “The Folklife of Penghu,” taken in 1979 and 1989, documented the traditional lifestyle and landscape of Penghu. She exhibited “Color Photographs by Wang Hsin” in 1983, “Object & Landscape” in 1987, and “Another Kind of Existence” in 1994. For a decade beginning in 1976, she promoted documentary photography as an educator at several colleges. From 1986 to 1996 she hosted her own classroom. She is deeply respected in her professional work and her pedagogy.

“Images are a kind of language,” Wang Hsin believes. For her, the camera is not merely a documentary device, but a tool of expression. Motivated by humanitarian concern, she set out to bear witness to the vanishing cultures of indigenous people and common folk of city and countryside alike, and to convey the message that we should respect the differences among various cultures. She treasures the narrative nature of photographs. The hard tone of her black-and-white images has a melancholy, lonely quality and a precise yet warm feeling. Her works possess both documentary and creative value. Within their coarse granularity and dark hues lie the struggle and hope of humanity.

Wang was nearly 30 when she switched career paths from animal husbandry to photography. She is thankful to her parents for giving her the freedom to follow her passions from an early age. In her photography class in Japan, she was the second oldest student, yet her determined efforts produced brilliant results. She is thankful for the encouragement of her mentor Ito Ippei and senior documentary photographer Miki Jun. Her life has been inspired by the spirit of American photojournalist W. Eugene Smith. She is grateful to the publisher Lin Hai-Yin and her friend editor Julie Chang, who published her first book of photos when she was over 40. She hopes her years of teaching will one day see many bountiful returns. To make this land flourish with diversity, she believes, more people must care and get involved.

Wang Hsin started her journey of photography in 1970. In addition to her works previously released in periodicals and exhibitions, Wang's efforts, particularly her photography of indigenous people from 1973-77 and her street photography from 1980 to 1990, produced a vast quantity of negatives, many of which were damaged. Rescued and repaired by one of her students, these rare, previously unseen images are now finally unveiled to the public. This exhibition is arranged in 14 themes representative of various stages of her career from the 1970s to the present. In order for visitors to understand the context of the works, the exhibition includes introductory texts, printed documentation, multimedia works and a documentary film.



- 1 學生時代攝影  
Student Works
- 2 我的故鄉台中  
Taichung, My Hometown
- 3 埔里點滴  
Puli Impressions
- 4 訪霧社  
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- 5 自悼  
Self-Lamentation
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Fugitive Eyes
- 7 蘭嶼・再見  
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- 8 霧台、好茶、三地門、大社  
Vedai, Kucapungane, Timur, Davalan
- 9 肖像論  
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- 11 印度、尼泊爾、喀什米爾  
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- 12 景與物  
Scenes and Objects
- 13 另一種存在  
Another Kind of Existence
- 14 數位攝影/即興創作  
Digital Images / Impromptu Creations



三樓展場平面圖  
Third floor plan

# 1 學生時代攝影 Student Works

1970-1972



銀鹽相紙 Gelatin silver prints  
藝術家自藏 Collection of the artist

## 2 我的故鄉台中 Taichung, My Hometown

1971-1972

1972年是我鄉愁最濃的時候，我特地回國拍畢業製作。當時的我已出國多年，在留學的過程中，國際情勢正在劇烈的變化，在日本電視上看到我國代表退出聯合國的窘態，看到日共建交的實況，使我憂心忡忡，深恐家園有所變故。

我雖出生於鹿港，卻生長於台中，所以台中的一景一物都是我熟悉的。一回家後，我就迫不及待地開始拍攝庶民的日常生活，那也是我的生活，這使我重溫了自己的童年。

1972 was the year when I was overcome with nostalgia for home. I made a special return visit to Taiwan to shoot my graduation project. During the several years I had been studying abroad, the international political situation had changed dramatically. On Japanese TV, I saw the humiliating scene in which our representative withdrew from the United Nations. Seeing the broadcast of the establishment of diplomatic relations between Japan and Communist China made me worry that my home country was now in peril.

I was born in Lugang, but grew up in Taichung. That is why I was familiar with everything in Taichung. After returning home, I couldn't wait to start photographing the daily lives of ordinary people. It was my life too, and I was able to relive my childhood through it.

王信 Wang Hsin

銀鹽相紙  
20.3 x 25.4 cm (30)  
台北市立美術館收藏  
藝術家自藏

Gelatin silver prints  
20.3 x 25.4 cm (30)  
Collection of Taipei Fine  
Arts Museum  
Collection of the artist



### 3 埔里點滴 Puli Impressions

埔里是個山鎮，未出國前，在霧社高農教書時經常路過，對當地純樸的民風及悠閒自在的農家生活，非常嚮往。

1972年為了拍《訪霧社》的專題，在埔里摯友孟瑰家停留了幾天，順手將所看到的景象點點滴滴的記錄下來。

那時「捕蝴蝶」好像是埔里全民的運動，大大小小都在抓蝴蝶。我看到各式各樣以蝴蝶做裝飾的外銷產品，很擔心埔里的蝴蝶會絕種，有好山好水的埔里也會被人遺忘。

Puli is a mountain town. Before going abroad, while I was teaching at the Nantou County Aboriginal Agricultural Vocational High School in Wushe, I went past it all the time, and had a longing for the simple folk customs and leisurely farm life there.

In 1972, when I was working on my project *A Trip to Wushe*, I stayed at my good friend Meng Gui's home in Puli for a few days, and documented bits and pieces of what I saw.

At the time, catching butterflies seemed to be a universal activity in Puli. Everyone was catching butterflies. I saw all kinds of products sold to other areas with butterflies as ornaments. I was worried that the butterflies in Puli would become extinct, and that even with its beautiful landscapes, Puli would be forgotten.

王信 Wang Hsin

1972–1976

銀鹽相紙  
20.3 x 25.4 cm (24)  
台北市立美術館收藏  
藝術家自藏

Gelatin silver prints  
20.3 x 25.4 cm (24)  
Collection of Taipei Fine  
Arts Museum  
Collection of the artist



## 4 訪霧社 A Trip to Wushe

1972–1973

屏東農專畢業後，我曾在霧社高農（現改為仁愛高農）教過書，那時對那一群純樸憨直的原住民學生所背負的少數民族的宿命有著說不出的同情與憤慨。「老師，為什麼我們每次下山，平地人都要欺負我們？他們為什麼瞧不起我們？」對這樣一個令人痛心的問題，我一直無法給他們圓滿的答覆，也一直耿耿於懷。

我常想他們除了因為住在山地，交通不便，物質生活水準及教育程度較低外，難道還有什麼不是嗎？他們為什麼一直都住在山地？他們當初為什麼會居住在深山？我們有優越的文化，而他們的文化是我們忽視、抹殺了，還是真的一點也沒有？他們真的是如一般人所形容的愛喝酒，好吃懶做？沒有衛生？……有誰真正考慮、追究過這些問題？

人的優越感常是莫名其妙的，我們總是肯定自己的生活樣式是對的、是好的，而咬定別人的生活樣式是壞的、是錯的。我常想人與人之間的歧視與偏見大都是不認識、不了解對方的生活型態、思考方式及文化模式所引起的；我經常思索這個問題，因此在攝影學校我選擇報導攝影的課程時就決定了我所要做的工作：報導原住民的生活；希望透過視覺語言，使大家對原住民有更具體、更深刻的認識與了解，進而能去除那些根深蒂固的歧視與偏見。

王信

銀鹽相紙  
92.5 x 61 cm  
60.9 x 50.8 cm (2)  
30.5 x 40.6 cm (18)  
20.3 x 25.4 cm (29)  
台北市立美術館收藏  
藝術家自藏





## 4 訪霧社 A Trip to Wushe

1972–1973

After graduating from the Pingtung Institute of Agriculture, I taught at the Nantou County Aboriginal Agricultural Vocational High School in Wushe (now the National Ren-ai Vocational Agricultural Senior High School). I felt an ineffable sympathy for my simple and straightforward indigenous pupils and was outraged by the fate that they shared with all minorities. “Miss Wang, how come the plains people bully us every time we go to the plains? How come they look down on us?” I could never give them a satisfactory answer to these distressing questions and always felt bad about it.

Apart from living in the mountains, where there are poor transport facilities, and living standards and education levels are lower, they have done nothing wrong. Why have they stayed in the mountains? Why did they live there in the first place? Do we have a superior culture, and have we always neglected and disregarded their culture, or do they really have no culture to speak of? Are they alcoholic, lazy and unhygienic as people say? Who has really considered and asked these questions?

People have a strange sense of superiority. We always think our way of life is right and good, and are convinced that other people's way of life is bad and wrong. To my mind, discrimination and prejudice against other people stems from a lack of understanding of their way of living, manner of thinking and mode of culture. I have given this question a lot of thought. Thus, when I took courses at a photography school, I decided what I was going to do: to document the lives of indigenous people, and facilitate a better and deeper understanding of indigenous people through my visual vocabulary, to help eliminate this deep-seated discrimination and prejudice.

Wang Hsin

Gelatin silver prints  
92.5 x 61 cm  
60.9 x 50.8 cm (2)  
30.5 x 40.6 cm (18)  
20.3 x 25.4 cm (29)  
Collection of Taipei Fine  
Arts Museum  
Collection of the artist





## 5 自悼 Self-Lamentation

1972

這組《自悼》作品是我在東京寫真專門學院二年級時，在三浦海岸拍攝的；這組是非常私密性的「心境照片」，它記錄了我年輕時極度厭世的心理狀態。

其實那天日頭很烈我是要去拍雲拍海的，但不知何故舉目望去竟全是象徵「死亡」的景色，很怪異我感覺自己正在目睹自己「死亡」的過程。

在年少時期我就經常想到「死亡」的問題，對生命的價值對人存在的意義，一直感到相當迷惑。我想那一年會拍下這組照片絕非出於偶然，那一定是埋在潛意識下的種子發出來的芽。

《自悼》是用九張照片組合呈現的。1993年學生辦的季刊《台灣攝影》極力邀稿，我才答應發表這非常個人性的「心境照片」。

The series *Self-Lamentation* was taken along the coast near Miura in my second year at Tokyo College of Photography. This was a very personal series of “state of mind photos.” They documented my extremely world-weary psychological state when I was young.

Actually, that day the sun was fierce, and I had gone out to capture the clouds floating above the sea. Yet for reasons I could not say, everywhere I looked there were scenes that seemed to symbolize death. Weirdly, I felt that I was beholding myself going through the process of dying. When I was young I gave a lot of thought to the question of death. I always felt quite bewildered by the value of life and the meaning of human existence.

I believe that my taking these photos could not possibly have been mere coincidence; they were certainly the budding of seeds that had already been planted in my subconscious.

*Self-Lamentation* is a set of nine photographs. In 1993 some students organized the quarterly magazine *Idea Photography* and were keen to feature some of my work. It was only then that I agreed to release these very personal “state of mind photos.”

王信 Wang Hsin

銀鹽相紙  
11 x 15.6 cm (9)  
20.3 x 25.4 cm (9)  
藝術家自藏

Gelatin silver prints  
11 x 15.6 cm (9)  
20.3 x 25.4 cm (9)  
Collection of the artist



## 6 逃亡者之眼 Fugitive Eyes

我不是政治犯也沒有犯過法，但自己有時會覺得老在逃亡中，時常會神經兮兮地陷入緊張、心慌意亂的情境，一直會覺得身邊周遭的一切好像都在監視著你，也常會不停地去找可逃的路徑和出口，這雖純粹是一種心理的逃亡，但卻感覺自己是真的在拚命地逃亡。

在我成長的過程中，心裡確實存在一些揮之不去的陰影。解嚴前白色恐怖時期，我身邊熟識的人所遭遇發生過的事件，有時會讓我感到心驚害怕，很難忘懷。

我小學老師有天突然失蹤，他非本地人。初中時，在煙酒配銷所做事的職員，有天也突然莫名地被捕，警總來家裡搜索，當時父親是主管，差點被牽連。那職員是道地的本土人，從此也消失不見了。高中時的導師被扣上匪諜的帽子和他弟弟一起被捕，後來據說死在獄中，他們兩位都非本地人。在那白色恐怖時期，真的是人心惶惶，我總覺得好像常讓大人們心驚肉跳。

在那年代，父執輩一再告誡不能談論政治，在公開場合說話要小心，要嚴守「有耳沒嘴」。在身邊發生的這些恐怖事件，雖好像事不關己，但等到日本唸書時，就切身體驗到那種隨時會被捕的不安和驚慌，因經常發現有職業學生監視你的言行，我只好盡可能不去參加台灣同學會的活動，因每次去後，心裡總是毛毛的。有個機緣我見過三位長年流亡海外，有家歸不得的人士，他們心中的不安惶恐和思鄉的悲苦，我完全能感同身受。

我雖沒真正受過政治迫害，但年少時所目睹的事件和成長後，親身體驗的經歷，讓我心裡一直潛藏著莫名的恐懼和不安的情緒，也不由自主地心理常會陷在逃亡的情境，這引發我拍這組《逃亡者之眼》。

這組影像從構想到完成，大概拍了半年左右。後來提出當畢業製作，七位評審老師全部給「A」，畢業製作能拿「All A」是很高的榮譽。1973年6月，在日本藝術雜誌登載，這給我打了強心劑，終於可對當初反對我轉唸攝影學校的父母親有了交待。

1972

銀鹽相紙  
20 x 25 cm (11)  
藝術家自藏

Gelatin silver prints  
20 x 25 cm (11)  
Collection of the artist



## 6 逃亡者之眼 Fugitive Eyes

1972

I am not a political criminal, nor have I ever broken the law. Yet sometimes I feel that I've always been a fugitive. Sometimes I get neurotically anxious and flustered. I keep getting the feeling that everything around me is surveilling me, and I'm constantly looking for a path of escape or an exit. Maybe I'm only running away in my mind, but I feel like I'm really fleeing with all my might.

As I was growing up, there really were a few shadows in my mind that I could never brush away. During the days of the White Terror before martial law was lifted, incidents happened to people I knew well, and sometimes I still feel anxious and afraid. It's not easy to drive from my mind.

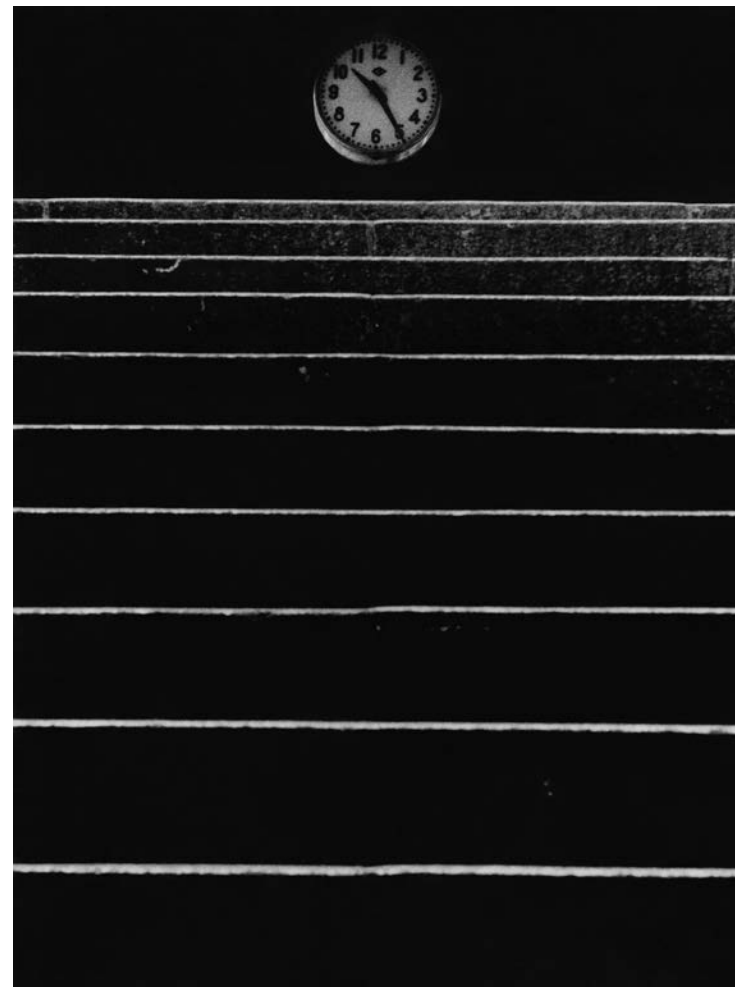
One day my grade school teacher suddenly went missing. He was not a local. When I was in junior high, a worker at the tobacco and liquor store also was suddenly, inexplicably apprehended one day. The Taiwan Garrison Command came to our home and conducted a search. My father was his supervisor at the time, and nearly became implicated. That employee was an authentic local Taiwanese. He was never seen again. My counselor in high school was accused of being a spy, and was arrested along with his younger brother. They were said to have died in prison. Neither of them was a local. During the White Terror, everyone was scared. I always felt the grown-ups were often shuddering with fear.

During that era my parent's generation repeatedly warned us not to talk about politics. We needed to be careful about what we said in public, and strictly "listen, but don't talk." These frightening events taking place around me seemed to have nothing to do with me, but when I went to study in Japan, I personally experienced that disquieting foreboding that I might be taken away at any moment. I discovered there were professional students that were observing our words and actions. This is why I avoided the activities of the Taiwan Student Association as much as possible, because every time I went, I would always get an eerie feeling. By chance I met three long-term exiles, people who could not return home. I could completely empathize with the fear in their hearts and their bitter homesickness.

Although I've never really been the subject of political persecution, the things I saw as a child and experienced as an adult have planted an ineffable feeling of terror and apprehension in me, and my mind often involuntarily slips into flight mode. This is what drove me to take the series *Fugitive Eyes*.

From initial concept to final work, the series took about half a year to complete. Later, I presented it as my graduation project. All seven of the faculty judges gave me an A. For a graduation project to receive "All A's" was a high honor. The photos were published in a Japanese art magazine in June of 1973. This gave me a real boost in confidence. I finally had something to show my parents, who initially opposed my switching studies to photography.

王信 Wang Hsin



九年前，我以相機記錄雅美族人的生活時才察覺到過著高度物質文明生活的「現代人」幾乎完全喪失了生物生存的本能，同時也完全忘卻了人類生活的本質。

人類在不同的地理環境之下，自然形成不同的文化模式及生活型態。以我們的文化模式及生活樣式去衡量別人，這是一種不公平而錯誤的比較法。如果我們不能給別人相同的地理背景，我們就不應該一廂情願地要別人跟我們過相同的生活方式。「幸福」是很抽象的字眼，我們不必去肯定誰比誰幸福，但我們必須懂得尊重並容納各種不同的文化模式及生活形式，同時去發掘、肯定他們的優點，否則人類是難以和諧共存的。

目前蘭嶼的生活樣式及文化模式已急速地改變，希望這次的展出能使人們回顧那些被我們稱為原始的、落後的、未開發的土地與自然純樸的人性，而有所反省。

王信 1984

銀鹽相紙  
25.4 x 30.5 cm (63)  
台北市立美術館收藏

1975 / print 1982–1983  
西霸彩色相紙  
35.5 x 43 cm  
藝術家自藏

1974–1975 / print 2016  
數位輸出  
40.6 x 50.8 cm (11)  
藝術家自藏





Nine years ago, as I was documenting the Ami people's way of life with my camera, I realized that "modern man" living in an advanced material civilization has almost completely lost the survival instincts of living creatures, and has totally forgotten the essence of human life.

Due to different geographical environments, humankind has evolved diverse cultural modes and ways of living. It is unfair and erroneous to judge other people by making comparisons with our cultural paradigm and way of life. If they don't have the same geographical background, we cannot expect them to live their lives like we do. "Happiness" is a very abstract term. There is no need to ascertain who is happier. However, we must learn to respect and tolerate different cultural modes and ways of life, and to discover and acknowledge their merits. Otherwise, people cannot exist in harmony.

The way of life and cultural mode on Orchid Island have changed rapidly. I hope this exhibition will encourage people to look back on this land we call primitive, backward and undeveloped, and the unaffected, simple nature of its inhabitants, and to do some self-reflection.

Wang Hsin, 1984

1974–1975

Gelatin silver prints  
25.4 x 30.5 cm (63)  
Collection of Taipei Fine  
Arts Museum

1975 / print 1982–1983  
Cibachrome print  
35.5 x 43 cm  
Collection of the artist

1974–1975 / print 2016  
Digital prints  
40.6 x 50.8 cm (11)  
Collection of the artist



## 8 霧台、好茶、三地門、大社 Vedai, Kucapungane, Timur, Davalan

因曾在山地教過書，對原住民生活方式有了認識和了解。為了排除人們對他們的歧視和偏見，留學中曾回國拍攝「訪霧社」系列報導照片。1974年從日本回國即著手計畫用影像來記錄台灣九大族的文化。從1974年到1976年陸續拍攝魯凱、排灣、卑南、賽德克、邵、鄒、達悟、阿美、布農等族群的日常生活和慶典。一直到1976年底家父去世，而不得不停止這項計畫。這種文化性的工作，除了需要人力的長期投入之外，還需有龐大的經費做後盾。當年因經費不足又有現實生活的壓力，而無法完成記錄原住民文化的工作，至今引以為憾。以個人的力量想完成這樣浩大的工作，實在是自不量力。不過現回想起來，還是很慶幸曾為自己的理想付出過人力，也片斷地保留了在消失中的原住民文化。

When I was a teacher in the high mountains of Taiwan, I became familiar with indigenous people and gained a certain understanding of their way of life. While I was studying abroad, I came back to Taiwan to take the series of documentary photographs "A Trip to Wushe," with the aim of helping rid bias against them. Then in 1974 I left Japan and returned to Taiwan, and I set to work on a plan to document Taiwan's nine major indigenous groups in images. From 1974 to 1976, I photographed the daily lives and ceremonies of the Rukai, Paiwan, Puyuma, Seediq, Thao, Tsou, Tao, Amis, and Bunun. But in 1976, my father passed away, and I had no choice but to bring the project to a halt. Culturally oriented work of this kind requires not only a long-term investment in labor, but also a huge financial expenditure. At the time, because of a lack of funds and the pressures of daily life, I was unable to complete the task I had set of documenting indigenous culture. It is something I regret to this day. To hope to shoulder such a giant undertaking singlehandedly was certainly an overestimation of my abilities. Yet when I look back, I am glad that my devotion to my ideals exceeded my own powers, and that I could preserve at least fragments of the indigenous culture that was in the process of disappearing.

王信 Wang Hsin

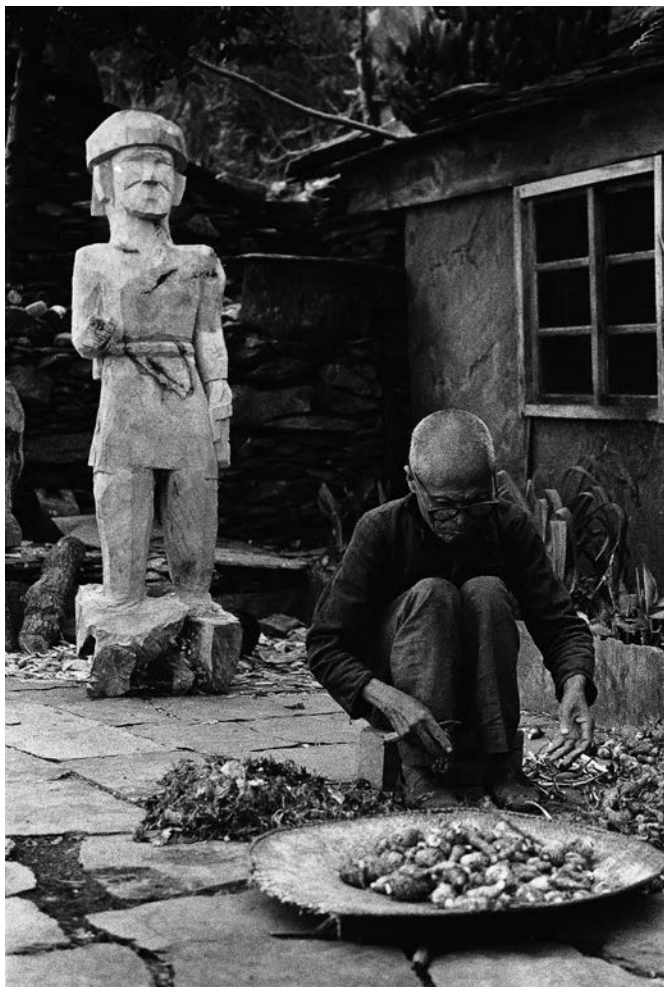
1975

1975 / print 2016  
數位輸出  
30.5 x 40.6 cm (124)  
藝術家自藏

1975 / print 2016  
Digital prints  
30.5 x 40.6 cm (124)  
Collection of the artist

霧台 Vedai





## 9 肖像論 On Portraits

我喜歡拍攝「人」。

肖像是我透過鏡頭對「人」的一種詮釋。

我拍攝「人」不在於記錄「他」的外貌，

而在於呈現「他」的個性。

I like photographing people.

Portraits are my interpretations of people through the camera lens.

I photograph people not to record their appearances,

but to manifest their personalities.

王信 Wang Hsin

1975–1982

銀鹽相紙  
25.5 x 33.5 cm (4)  
21 x 28 cm (19)  
19 x 23.5 cm (7)  
台北市立美術館收藏  
藝術家自藏  
私人收藏

Gelatin silver prints  
25.5 x 33.5 cm (4)  
21 x 28 cm (19)  
19 x 23.5 cm (7)  
Collection of Taipei Fine  
Arts Museum  
Collection of the artist  
Private collection



陳達 Chen Ta



## 10 澎湖風土記 The Folklife of Penghu

1979, 1989

1979年我利用暑假去澎湖拍照，那時台灣還沒有流行「澎湖熱」，雖偶有觀光客，但還沒到達為害的數量。我之所以想去澎湖，並不是為了找新奇的題材，也不是為了泡海水浴、吃海鮮，而是想看看先民初踏的那塊土地，更想看看他們辛苦所留下的足跡。

先民移住台灣始於八、九百年前的北宋末葉到南宋初期。當年他們只在澎湖落腳，不敢去台灣本島，因為台灣原住民不讓外來的人踏進一步。當時首獵族很兇悍，碰了漢人就砍頭，在沒有政府的軍事力量做後盾下，想移居台灣是不可能的。一直到明朝末期，荷蘭人把原住民制服之後，先民才敢大膽地登陸台灣。

台灣的移民史是一部血淚史，先民長年過著被壓迫的殖民地生活，那樣刻苦、耐勞、艱辛、賣命所開拓出來的土地，你能不珍視嗎？仔細地看看他們所留下的足跡，該可體會他們筚路藍縷的奮鬥精神，只可惜這些史蹟越來越少了，因為我們一向不重視也不去保留維護它們。

但願「澎湖風土記」的展出，能引起民眾對鄉土的認知、關懷與珍惜。

王信

1979, 1989 / print 2016  
數位輸出  
60 x 90 cm  
40.6 x 50.8 cm (60)  
藝術家自藏



# 10 澎湖風土記

## The Folklife of Penghu

1979, 1989

In 1979 I made use of my summer vacation to go take pictures in Penghu. Back then “Penghu Fever” had not hit Taiwan yet. There were a few tourists, but they had not reached detrimental levels. I wanted to go to Penghu not to find novel subject matter, nor to wade in the ocean or eat seafood, but to see the land where our Taiwanese forefathers first set foot. I wanted to see the traces their arduous efforts had left behind.

Our forefathers arrived eight or nine centuries ago, in the late Song dynasty and the early Southern Song. They only came as far as Penghu, and didn’t dare to go to Taiwan island itself, because Taiwan’s indigenous people wouldn’t allow outsiders to set foot on their land. In those days the headhunters were fierce. If they met a Chinese person, they would take their head. Without the support of a government’s military force, immigrating to Taiwan was simply impossible. Only after the Dutch subdued the indigenous people in the late Ming dynasty did the more courageous Chinese first dare to move to Taiwan.

The immigrant history of Taiwan is one of blood, toil and tears. For many years our ancestors lived a beleaguered colonial life, full of harshness, labor and difficulty, giving their whole lives to settle the land. How could we not cherish their legacy? A close look at the footprints they left allows us to feel their pioneering spirit of struggle. Unfortunately, fewer and fewer historical sites remain, because we have never considered them important or acted to preserve them.

Nonetheless, I hope by exhibiting “The Folklife of Penghu,” I can encourage everyone to come to know our land better, to care about it and to cherish it.

Wang Hsin

1979, 1989 / print 2016  
Digital prints  
60 x 90 cm  
40.6 x 50.8 cm (60)  
Collection of the artist



## 11 印度、尼泊爾、喀什米爾 India, Nepal, Kashmir

1981

印度 India

1981年11月我隨中華民國印度文化訪問團出國，這是我生平第一次隨團到國外旅行。18天去了印度、尼泊爾、喀什米爾，每天行程滿滿，走馬看花很難深入了解當地的民情，不過三個地方各有不同的風土味，雖只能蜻蜓點水隨機搶拍，入鏡的景色還不少，有很多照片是在車上或船上拍的。

應學生的要求，1983年我第一次辦彩色攝影展，是想讓學生開開眼界，了解基礎攝影和人文的重要性。

到他鄉異地旅行的目的因人而異，也許有人為了採購，有人為了享受異國情調；但我相信最重要，最不應該錯過的是去觀察，去了解別人怎麼生活。在不同的生活環境下，一定會產生不同的生活智慧及不同的生活方式，對不同民族的生活習俗必須多接觸，有真正的認識與了解，才不致於產生偏見與誤解。

王信

1981 / print 2016  
數位輸出  
50.8 x 60.9 cm (13)  
40.6 x 50.8 cm (37)  
藝術家自藏





## 11 印度、尼泊爾、喀什米爾 India, Nepal, Kashmir

In November of 1981 I traveled overseas as part of an ROC government cultural tour to India. This was the first time in my life to travel abroad as part of a group. Over the course of 18 days, we visited India, Nepal and Kashmir. The itinerary was full every day. Rushing past with only a passing glance, it was hard to grasp the hearts and minds of the local people. Yet each of the three lands had a distinct look and feel. While I had only the most superficial contact, snapping pictures however I could, I managed to capture quite a few colorful scenes, many from a bus or a boat.

At the urging of some of my students, I held my first color photo exhibition in 1983. I hoped to open my students' eyes, and help them realize the importance of basic photography and human culture.

Different people have different reasons to travel to foreign lands. Some people may go to shop, others to bask in an exotic ambiance. But I believe the most important thing, the thing we should never forgo, is to observe, to understand how other people live. Different living environments are bound to produce different sources of wisdom about life and different ways to live. We must have more contact with other people's customs and attain genuine familiarity and understanding. This is the only way to prevent bias and misunderstanding.

Wang Hsin

1981

1981 / print 2016  
Digital prints  
50.8 x 60.9 cm (13)  
40.6 x 50.8 cm (37)  
Collection of the artist

尼泊爾 Nepal





## 12 景與物 Scenes and Objects

1972–1987

我的作品可分為兩類：一類是嚴肅的、有主題的、有明確意圖的，經嚴密構思及長期計劃而製作的系列報導照片，這類作品我一直以黑白的影像作為傳達的媒體。另一類是即興式的單張照片，是我閒暇旅遊中，隨興隨手按來的，是屬於感性唯美的。對景我特愛雲和海，對物我想抽離它的抽象意念。

從事攝影工作14年，雖然大部分的時間和精力都耗在「報導攝影」上，但是我最近發覺第二類作品也累積不少。整理過去的作品，可以看出自己的走向。

My works can be divided into two types: The first are reportorial photograph series, serious works with themes and specific objectives, strictly conceptualized and produced through long-term planning. I have always used black-and-white images as the medium to convey such works. The other type is impromptu single photographs. These arise when I'm traveling at my leisure, clicking the shutter spontaneously. They are emotional and aesthetic. When it comes to scenery, I particularly love clouds and the sea. When it comes to objects, I seek to extract their abstract idea.

During the 14 years I have worked in photography, the majority of my time and energy has been spent on reportorial photography. Yet lately I have discovered that I have amassed quite a few of the other kind of photos too. When I put my own works in order, I can see the direction I am going.

王信 Wang Hsin, 1987

1972–1987 / print 2016  
數位輸出  
40.6 x 50.8 cm (22)  
藝術家自藏

1972–1987 / print 2016  
Digital prints  
40.6 x 50.8 cm (22)  
Collection of the artist



## 13 另一種存在 Another Kind of Existence

四天的拉薩行，我彷彿進入一個「空靈的世界」。在那地大人稀的荒山曠野中，我深深感受到他們是「另一種存在」，完全異於我們的世界。突然間我體悟到：「世界本無疆界，是人自設限的」。人只是一種存在現象，土地只是人存在的地方，除了生長在當地的人，暫時「站」有之外，誰能真正佔有它？帝國主義者拼命想擴大版圖，其實他們所擁有的只不過是一塊幻土。種族主義是世界紛爭的根源，除了愚蠢的種族優越感在作祟之外，有什麼理由強要統治他人呢？能尊重、包容「不同的存在」，人類才能真正的和平共存。

參加祖普寺的法王坐床慶典，我看到藏人對宗教的狂熱和虔誠，也目睹活佛在西藏的權威性。藏人的轉生思想其實是脫胎於宗教的靈魂浮游說，他們將民間信仰佛教化後，才產生了西藏佛教獨特的活佛思想，更於十七世紀時建立法王制，這也是異於其他世界的「另一種存在」。這些是西藏特有的文化，雖與佛法無關，但也應被尊重和包容。

佛教迷信化或民間習俗佛教化，使佛法嚴重地被誤解。其實佛法非宗教、非哲學、非文化，它是人格和智慧的教育，教人能覺了宇宙人生實相，具有究竟圓滿的智慧。

王信

1992

1992 / print 2016  
數位輸出  
50.8 x 60.9 cm (9)  
40.6 x 50.8 cm (17)  
藝術家自藏



## 13 另一種存在 Another Kind of Existence

When I visited Lhasa for four days, I felt I had entered an ethereal otherworld. In that vast sweeping landscape of barren mountains and few people, I deeply sensed they were living a different kind of existence, completely unlike ours. Suddenly, I realized: "The world itself has no boundaries; it is people that set limits." People are merely a phenomenon of existence. A land is merely a place where people exist. Besides the people living on earth, standing on this soil for a time, who truly occupies it? Imperialists hope with all their might to expand their territory, but what they really possess is nothing but a dominion of fantasy. Racism is the source of the world's discord. Other than the influence of a foolish sense of ethnic superiority, what reason is there to rule others by force? Only by respecting and tolerating the presence of others can humanity truly coexist in peace.

When I attended an enthronement ceremony at Tsurphu monastery, I witnessed the passion and piety the Tibetan people felt for their religion, and the authority that living buddhas have in Tibet. Tibetan ideas about reincarnation actually arise from the religious belief in the migration of the soul. When the Tibetans embraced Buddhism, they actually retained many elements of the original indigenous folk religion, creating a unique hybrid that includes the idea of living buddhas. In the 17th century they founded the lama system. This is also a "different existence" found nowhere else in the world. This is the distinctive culture of Tibet. Although it has little to do with Buddhism, it deserves our respect and acceptance.

When superstitions are grafted onto Buddhism or Buddhism is grafted onto folk religion, it leads to great misunderstanding of the Dharma. Actually, the Dharma is neither religious nor philosophical nor cultural. It is the inculcation of character and wisdom. It teaches people to perceive the true nature of the universe and life. It is the wisdom of attaining completeness.

Wang Hsin

1992

1992 / print 2016  
Digital prints  
50.8 x 60.9 cm (9)  
40.6 x 50.8 cm (17)  
Collection of the artist





2003年開始使用朋友送的超迷你數位相機，畫素很低但機身輕、機動性高，我經常隨身攜帶，隨興隨緣捕捉身邊周遭的景物。2007年才換了畫素稍高的相機，因附有軟體，好奇地使用過後，偶爾會用它進行加工、修改、調色……。多年來拍攝時並沒特定的題材，沒有任何目的，也從沒發表展出的意念。

In 2003 I started using a mini digital camera that a friend gave me. It had a very low resolution, but it was light and portable. I often took it with me wherever I went, capturing the scenes around me as fate and mood dictated. In 2007 I switched to a camera with higher resolution. It came with software, and I began using it out of curiosity, occasionally processing my photos, editing them or adjusting the colors... I have been taking pictures this way for several years now, without any special subject matter, goal, or intention of exhibiting what I've taken.

王信 Wang Hsin

2003–2016 / print 2016  
數位輸出  
25.4 x 30.5 cm (41)  
藝術家自藏

2003–2016 / print 2016  
Digital prints  
25.4 x 30.5 cm (41)  
Collection of the artist





# 另一種目線

Line—of—Vision

10-29-2016—

03-05-2017

## 王信攝影展

The Photography of Wang Hsin

展覽策劃 雷逸婷

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