

大

→ 遷徙

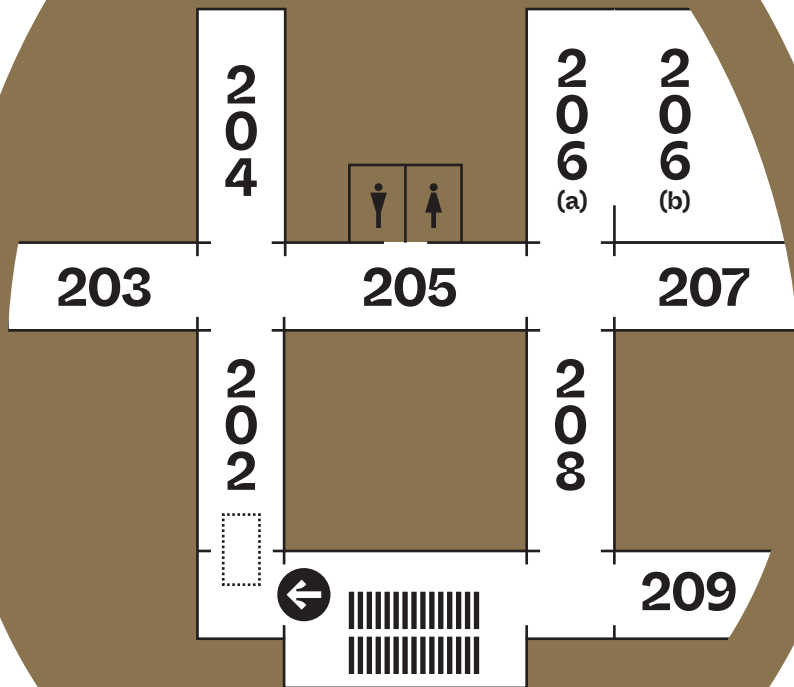
GREAT

MIGRATIONS

盧明德

Lu Ming-te

展覽平面圖
Exhibition Floor Plan



展覽平面圖

Exhibition Floor Plan

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Exhibition Introduction

(202) 符碼記憶 SYMBOLS OF MEMORY

展覽以巨蛋作為自然起始的符碼，並以動物群的裝置作為大自然生存的遷徙符碼，展現所引用之方舟的動物大遷徙概念。本區展呈了盧明德個人創作從「純粹繪畫性語言」轉化至「複合媒體藝術論」、以「MEDIA IS EVERYTHING」預告台灣藝術創作時代的典範轉移、地方文化及人對自然思考換位的大遷徙，是盧明德記憶的軌跡。

This exhibition uses Giant Eggs as a symbol for natural beginnings. An installation of a herd of animals serves as a symbol of migration as it occurs in nature, for the sake of survival, referencing the tale of animals moving onto Noah's Ark. This section presents the trajectory of Lu Ming-Te's memory: his evolution from a "purely painting-oriented language" to "mixed media art theory"; his prophetic declaration "Media Is Everything" anticipating the paradigm shift that would occur in Taiwanese art; and the great migration of local culture and human understanding of nature.

(203) 環境媒材書寫 ENVIRONMENTAL MEDIA DEPICTION

以影像裝置與複合藝術表述自然環境並結合展出空間，內容展現不同生物族群、異文化與多元媒材間的融合。《生態符碼大壁畫》
(2021)概念來自於

《伊香保》(1989)的衍伸，內容以多元的生物族群共存，並以繪畫、影像裝置及其它複合媒材並置的方式與內容相互指涉。《自然合唱團》(2021)則為《亞熱帶森林》(1988)的延續，在影像發端的年代，便以數位影像再現自然生物反身探討科技應如何面對自然的課題。

Here, Lu Ming-Te expresses the natural environment through video installations and mixed media art, which are integrated with the exhibition space. The subject matter blends together different groups of living creatures, different cultures, and a diversity of media. The concept of the mural *Symbols* (2021) was born out of the *Ikaho series* (1989). A state of mutual reference exists between the subject matter—many disparate groups of creatures coexisting in symbiosis—and the use of media—a juxtaposition of painting, video installation, and other forms of mixed media. Meanwhile, *Natural Choir* (2021) is an extension of *Tropical Forest* (1988), a work created when video imagery was in its infancy, reproducing natural creatures through digital images to ruminate on how technology should relate to nature.

(204) 進化與啟示 EVOLUTION AND APOCALYPSE

《進化與啟示》系列在形式上，盧明德延續以「理性安排圖像，感性處理畫面」的方式創作。此系列畫面有著明顯的繪畫性與文字符號性的使用，雖然盧明德的創作一直存在著繪畫表現，但此一系列之後，作品的繪畫

性漸次顯著。圖像上以動植物的圖像亦或物件並置，彷彿宇宙的星塵般地任意排列；《詩篇》系列則以窗框及祭壇三聯畫的形式，置中配置自然圖像。的科學理論與宗教末日觀的「啟示」思考人類的發展與毀滅及面對自然如何保持謙卑與包容。

Evolution and Apocalypse, Lu Ming-Te has continued to introduce his forms through the creative method of “rational arrangement of the image, emotional treatment of the picture.” This series clearly employs painting as well as text and symbols. While painting has always been an expressive element in Lu’s art, it has gradually come to play a more prominent role in this series. Here, images of plants and animals or other objects are thrown together randomly like cosmic stardust. Meanwhile, in the series, window frames and altar triptychs appear in the midst of images from nature. Its content is the scientific theory of evolution and the religious concept of an apocalypse at the end of time, pondering both the progress and annihilation of humankind, and how to remain humble and tolerant toward nature.

(205) 港都意象 IMAGE OF TAKAO

「港都意象」主要由《打狗》系列構成，是盧明德對自身成長記憶的吐露。他將打狗的風景，如春秋閣人文、自然景觀與運貨鐵路等工業地景影像，與歐式柱頭等文化及鋼纜、機器等工業意象的物件並置。展現打狗的自然、人文與海洋及

工業的都會性格，是時空的並置，也是記憶的軌跡，有觀看高雄的意味，同時也有觀看自身的意味。

“Images of Takao” is mainly composed of the *Takao series*, revealing Lu Ming-Te’s memories of growing up. Here he combines scenic images of Takao (the historical name for Kaohsiung), including cultural landmarks such as the Spring and Autumn Pavilion, natural landscapes, and industrial scenes such as freight train tracks, with physical objects referencing culture (Europe an-style column caps) or industry (steel cables, machines). The series expresses the character of Kaohsiung, with its mixture of nature, human culture and maritime and industrial activities. juxtaposition of different eras in time, as well as a flowing current of memories, suggesting a view of Kaohsiung and also the artist himself.

(206) 潮間帶·花間迷走
INTERTIDAL ZONE, VAGUS FLORA

嫁接植物共生與動物繁衍的嫁接想像，在視覺上表現動物群間的大遷徙。潮間帶為海洋與陸地相接之處，是不同物種接觸重疊之地，是界限交疊跨域之處，此區展現文化跨域的重疊與繁衍的概念。《花間迷走》的迷走，在拉丁字中是蜿蜒的意思，以迷走神經連結的概念，表現植物昆蟲鳥獸的共生與和諧，並以大型的球幕投影展現另一媒體下的盧明德作品。

The work *Intertidal Zone* imagines plant symbiosis and the hybridization of animals as a visual

expression of the great migration in the animal world. An intertidal zone is an area where marine and terrestrial ecosystems meet. It is a place where different species cross paths and interact, where borders overlap. This area reflects the concept of cultural intersection and proliferation. Meanwhile, the work *Vagus Flora* reflects the meaning of the Latin word *vagus* (“wandering”) and the concept of *vagus* nerve connections. It expresses the harmonious coexistence of plants, insects, birds and beasts. The large-scale dome projection is an example of Lu Ming-Te’s exploration of an alternative medium.

(207) 文化擬態

SIMULACRA OF CULTURE

擬態的概念即偽自然，亦即藝術家編寫藝術的概念。從擬態者的主體來看，偽裝或保護色本身就是一種真實。也就是說，擬態是「真的假是它自身的真實，藝術本身的真實。盧明德認為：「人世間沒有所謂的真實，我們看到的都是虛像，.....文化是一種知性擬態的呈現，藝術行為是一種模擬的過程。」

The concept of *simulacra* is pseudo nature, the concept of the artist composing art. From the subjective perspective of the mimicker, camouflage or protective coloration is itself a kind of reality. In other words, *simulacra* is “true falsehood.” His *simulacra* itself is the reality of himself,

the reality of art itself.
Lu Ming-Te believes: “There is no
so-called reality in the human world.
Everything we see is a virtual image...Culture
is a manifestation of intellectual mimicry, and the
act of art is a process of simulation.”

如果生態不再是符碼?
IF ECOSYSTEMS WERE NO LONGER SYMBOLS?

的形式是轉變，「如果可以由什麼轉變成什麼，就是在兩者之間，會有溝通、轉變，這就是跨域的方法。是盧明德經歷了五十餘年創作上媒材遷徙的自問與反省。創作就是人生，是無止境的行旅，是在惡地間的回首與前瞻。

For Lu Ming-Te, “if” is the form of change. “If can be something transforming into something else. It lies in between the two. It entails communication and change between two states. It is a means of crossing between domains.” At the same time, “if” is questioning. It is the self-questioning and reflection of the migration in media that Lu Ming-Te has undertaken through more than 50 years of art. Art is life. It is an endless journey, looking back and looking forward as one travels through an inhospitable landscape.

(209) 「翻案屋」檔案室
HON AN YA-ARCHIVE ROOM

「翻案屋」意指改編故事的日本職人，也有改編人生劇本的意味。盧明德曾在過去的展覽中使用過此一概念，

extensively. He has reconstructed the genealogy of the avant-garde since the rise of Russian constructivism, proposing his own “mixed media art theory.” After returning to Taiwan from overseas studies, he has used this to fill in the gaps in the Taiwanese art world’s knowledge of the lineage of art.

The core of Lu Ming-Te’s art archive is “materiality” in all its forms, from “materials” to “media,” extending to performance art, conceptual art, environmental art and, in his later period, a concern for ecology. This timeline reveals the intersections in time across which Lu Ming-Te has passed. His art is a constant process of border-crossing and migration.



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開放時間：週二至週日09:30-17:30，週六09:30-20:30(週一休館)

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「遷徙」

是指動物或人類因為某種原因，而進行一種大規模、長距離改變居住地的遷移行為。此次回顧展以「大遷徙」故事性文本貫穿8個展間，作為盧明德個人創作歷程、觀察藝術時代脈動及人與自然關係三個面向的展現。

“Migrations”

are large-scale, long-distance movements to a new living space by either animals or people. This retrospective exhibition taps into this concept to explore three different dimensions: the artist's own creative journey, observations on the evolution of art through time, and the relationship between humans and nature.