

# 章光和

## CHANG Kuang-Ho

1958—

章光和生於1958年，1983年畢業於中國文化大學美術系，1987年至紐約普瑞特藝術學院從事攝影研究，1989年獲得紐約大學藝術創作碩士學位，現今任職於世新大學圖文傳播暨數位出版學系。其長期致力於攝影藝術、電腦影像、繪圖相關創作，及攝影、影像藝術創作理論等專書著作，作品於國內外展出與典藏。

本館已於1996年典藏章光和工作〈博物館系列鳥之三〉（1989）、〈植物誌—古典理性〉（1994），接續於2011年受贈收藏了數位人體美學系列〈泳與儀式之五〉（2006）、植物誌二系列〈巫草七味〉（2011）和〈靈光浮現的巫藥〉（2011）。本次典藏作品〈本質的挑戰之一〉、〈本質的挑戰之二〉、〈藍晒螢光香蒲〉、〈靈光攝影〉皆創作於2016年，為藝術家參與本館「舞弄珍藏」典藏實驗展，應客座策展人蕭有志邀請，針對「對照記」計畫所擇取創作。此一策展計畫為每位藝術家挑選一件本館攝影類的典藏品做延伸性的發展及再創，章光 and 設定致敬的作品為郎靜山以銀鹽相紙呈現的〈荷花淨如拭〉（1970）。這四件作品展覽後由藝術家捐贈予本館。

郎靜山運用現成物件構圖，藉由暗房中的光影製造出一系列的「集錦攝影」，嘗試突破攝影的本質——「無法無中生有的複製能力」。章光 and 則使用金色膠帶在「植物誌二系列」的影像上勾勒郎靜山的〈荷花淨如拭〉，創作出「本質的挑戰」系列，利用膠帶厚度所產生的三維空間，試圖扣問雕塑的本質；並以〈藍晒螢光香蒲〉、〈靈光攝影〉的後製藍光等效果，展現平面影像中的空間感。「植物誌二系列」探討的概念是「以沒有相機的攝影觀念來創作一種另類的攝影」，章光 and 在數位攝影尚未普及的年代，已嘗試用電腦掃描實體植物作為影像產出的一種媒介，甚至是創造出攝影所強調的剎那光線，亦即章光 and 所謂的「靈光」。基於此創作試驗，向郎靜山致敬的「本質的挑戰」系列作品同時也在探討非直接攝影與另類攝影的可能性。誠如羅蘭·巴特所言：「攝影本質上可以說只是偶然，單一，奇遇：我的樣片徹頭徹尾只是隨便什麼東西，而這不正是攝影的缺陷？……既然所有相片皆是偶然，攝影只好戴上假面以製造意義。」<sup>1</sup>（蘇子修整理）

1 轉引章光 and，《攝影不是藝術》（臺北：田園城市文化事業有限公司，2006），頁107。

Chang Kuang-Ho was born in 1958 and graduated from Chinese Culture University in 1983. He went to study photography at New York's Pratt Institute in 1987, and received his master's in studio art from New York University in 1989. He currently teaches in the Department of Graphic Communication and Digital Publishing at Shih Hsin University. He has devoted himself to the creation of photographic and digital art, and published books on photography and digital art theories for many years. His work has been exhibited and collected in Taiwan and abroad.

In 1996, the Museum collected Chang's *Birds from Museum III* (1989) and *The Record of Botany—Classic Series* (1994). Then in 2011, the artist donated *Swimming and Ritual No. 5* (2006) from *Digital Human Body Aesthetics Series*; and *Seven Tastes of Wu Grass* (2001) and *Flash of Brilliance Potion* (2001) from *The Record of Botany II Series* to the Museum collection. In 2018, the Museum acquired his 2016 works *Essence Challenge – 1*, *Essence Challenge – 2*, *Blueprint of Fluorescent Cattail*, and *The Aura*. These four works were included in the *Inter-Reflection Project* by guest curator Hsiao Yu-Chih. The project was part of the Museum's exhibition *Dance with the Museum Collection—Retrieved, Reimagined, Restated*, for which each participating artist was asked to extend and reinterpret a photograph in the collection. Chang chose Lang Ching-Shan's 1970 gelatin silver print *Clear Lotus* as the point of departure for his four works, which he then donated to the Museum following the exhibition.

Lang Ching-Shan created a series of photographs in his darkroom composed with ready-made objects in an attempt to break through creative limitations imposed by photography's association with reproduction. Chang used gold tape to draw an outline of Lang Ching-Shan's *Clear Lotus* onto other images for *The Record of Botany II Series*, and suggested three-dimensional space with the thickness of tape in his new work, *Essence Challenge Series*, to interrogate the nature of sculpture. He also created a sense of three-dimensionality in two-dimensional images by using post production blue light effects in *Blueprint of Fluorescent Cattail* and *The Aura*. In *The Record of Botany II Series*, Chang explores the concept of creating a different kind of photography by not using a camera, and had already investigated image production by using a computer to scan actual plants in the era before digital photography was universal. He developed his “aura concept” in *Essence Challenge Series*, a homage to Lang Ching-Shan, based on experimentation with indirect and alternative photography techniques, such as corona discharge photography. As Roland Barthes wrote in *Camera Lucida*, “Photography is essentially (a contradiction in terms) only contingency, singularity, risk: my photographs would always participate, as Lyotard says, in ‘something or other’: is it not the very weakness of Photography? [...] Since every photograph is contingent (and thereby outside of meaning), Photography can not signify (aim at a generality) except by assuming a mask.”<sup>1</sup> (Compiled by Su Tzu-Hsiu)

1 Roland Barthes, *Camera Lucida*, trans. R. Howard (New York: Farrar, Straus and Giroux, 1981), pp. 20-21, 34.



本質的挑戰之一  
Essence Challenge-1

2016  
金絲膠帶、數位影像輸出 Gold Tape, Digital Print  
76.2 x 61 cm  
捐贈 Donation 2018.0002.001



本質的挑戰之二  
Essence Challenge-2

2016  
金絲膠帶、數位影像輸出 Gold Tape, Digital Print  
76.2 x 61 cm  
捐贈 Donation 2018.0002.002



藍晒螢光香蒲  
Blueprint of Fluorescent Cattail

2016  
數位影像輸出 Digital Print  
76.2 x 61 cm  
捐贈 Donation 2018.0002.003



靈光攝影  
The Aura

2016  
數位影像輸出 Digital Print  
76.2 x 61 cm  
捐贈 Donation 2018.0002.004