

盧明德

LU Ming-Te

1950-

1989年創作的〈榛名之約 I〉是「伊香保系列」代表作之一。此系列是盧明德赴日本參加「原美術館 ARC」的臺北訊息展所獲得的創作靈感；集結了留日的回憶及南臺灣的元素，綜合繪畫、拼貼、複印、影像和現成物等素材，體現盧明德赴日本筑波大學期間所發展出複合媒體藝術論之創作理論架構。

〈生態圖鑑系列 20〉是盧明德1992年「謎」的表現主題之一。生態圖像、昆蟲物體、繪畫語言與文字符號化的強調和整合，是為作品形式及內容的重心。述說宇宙空間的「謎」，如銀河神話般的神祕、無限。複合式的繪畫性融入未來性、生態競逐、共存的循環體認，虛虛實實、無垠無涯。文字符號是宇宙性語言的隱喻，狂草粗曠筆觸處理了新舊、遠近時空的衝突，超乎藝術的喜悅。

2001年〈打狗系列 7〉是盧明德針對其土生土長的城市高雄所創作的一系列作品。高雄的鐵道和工業地景，是他少年時期自學寫生的臨摹對象；直接挪用塑膠玩具鐵軌作為畫面內容，並從古董店購入一座平交道警報器矗立在畫作前，讓鐵道意象變得鮮明。此種將繪畫圖像的空間，與符號體系的現成物並置成空間裝置的複合手法，展現藝術家在實體物件、圖像及符號化的創作演化過程，同時也記錄了具移民特色的高雄，曾經存在共生共榮的文化區塊。

2010年〈如果歷史是由植物書寫〉，盧明德延續2004年的「共生花系列」創作主題，並加入生態演化、自然保護的議題；在探討環境與社會的種種關聯中，植入更深沉的生命思考。在一波波後殖民、後現代、去中心的論述中，他嘗試以植物角度來書寫歷史，企圖翻轉一個由人類所主宰的世界。圖鑑變成文字，手繪植物勾勒出臆想烏托邦；細膩筆觸下，多樣花卉樹木、飛禽鳥獸的生態交融，龐雜糾結卻井然有序。盧明德畫面的經營，總是在理性與感性中，尋找其平衡點，創造出一個屬於自己虛構不存在的理想國，一個幽默逗趣的桃花源。

〈消失的菸田〉系列作品包含9個菸葉魔鏡，以環氧樹脂封存2017年美濃最後採收的菸葉。菸葉曾為美濃重要的經濟作物，菸田與菸樓也是美濃重要的文化地景之一。2017年隨菸酒公司結束收購國產菸葉，菸農契作及菸田景觀就此走入歷史。本件紀念碑式的環境裝置，訴說著曾是勞動血汗交織下的史詩記憶。面對菸草產業的迅速沒落，盧明德用藝術的方法，平和、冷靜、客觀的看待生活與物種的關係，並以詩意的方式呈現；其中帶有解放，也才能永續生存。（李瑋芬整理）

A representative work of *The Series of Ikaho*, Lu Ming-Te's 1989 *Chengming I* was inspired by his participation in the exhibition *Message from Taipei* at the Hara Museum ARC in Shibukawa, Japan. The work is composed of Lu's accumulated memories of studying in Japan and elements of southern Taiwanese culture, and includes media and techniques such as painting, collage, images, and ready-made objects to present Lu's development of a theoretical framework regarding mixed-media art while at the University of Tsukuba.

Lu's 1992 *Diagram of an Ecosystem XX* (1992) is a work based on his *Riddle* theme, and integrates illustrations of an ecosystem, the bodies of insects, painting, and symbolic characters as the core of the work's content and form. The work narrates riddles of astrospace, such as the mysteries and infinitude of the Milky Way, and blends painting with futurism, ecological competition, the recognition of cycles of coexistence, reality and fantasy, and infinity. His symbolic characters are a metaphor for a universal language, and his unrestrained brushwork deals with conflicts between new and old, and near and far space-time to create the transcendental joy of art.

Lu created his 2001 work *Takao VII* especially for his hometown of Kaohsiung. Kaohsiung's railway and industrial landscapes were the objects of his self-taught sketches when he was a teenager. He used a plastic railroad track toy as the subject of the painting and displayed a highway-railroad grade crossing warning device that he purchased at an antique shop in front of the painting to make his image of the railway more vivid. This method of juxtaposing the space of painting with ready-made objects equipped with symbolic systems in an installation presents the artist's evolutionary process of using physical objects, images, and symbols, while recording the unique characteristic of immigration in Kaohsiung, including its areas of cultural symbiosis and co-prosperity.

For his 2010 work *If History Were Written by Plants*, Lu extended the theme of his 2004 *Reproduction & Symbiosis Series*, but added issues of ecological evolution and environmental protection. Lu focused on plants to deepen his thinking about life in his exploration of the various connections between the environment and society. To waves of post-colonial, post-modern, and decentralized discourses, he added history from the perspective of plants to revise the usual human-dominated world of history. In the work, illustrations are turned into words, and hand-painted plants suggest a subjective utopia. With delicate brushstrokes, he creates an ecology of various flowers and trees, birds, and animals that is complex and tangled but orderly. Lu manages his compositions in a way that always finds a balance between rationality and sensibility and creates a humorous paradise that does not exist in his own idealized world.

His series *Disappearing Tobacco Farm* includes nine magic mirrors covered with the last tobacco leaves harvested in Meinong District, Kaohsiung, Taiwan, in 2017, and then sealed in epoxy resin. Tobacco was an important crop for the economy of Meinong District, and their tobacco fields and processing facilities are important cultural features of this area. After the state-owned Taiwan Tobacco and Liquor Corporation stopped purchasing tobacco grown in Taiwan in 2017, tobacco farming and its scenic views were relegated to the history books. Lu's monumental environmental installation tells the epic story of blood, sweat, and labor, and the rapid decline of the tobacco industry. He views the relationship between human livelihood and a plant through art in a peaceful, objective, and poetic way, and suggests that ending this industry not only liberates its workers, but also saves our environment from its negative impact. (Compiled by Lee Wei-Fen)

如果歷史是由植物書寫 If History were Written by Plants

2010

複合媒材 Mixed media

150 x 150 cm

捐贈 Donation 2021.0036.001



消失的菸田 Disappearing Tobacco Farm

2017

複合媒材 Mixed media

99 x 58.5 x 3.5 cm (x9)

捐贈 Donation 2021.0036.002



榛名之約 I Chengming I

1989

複合媒材 Mixed media

120.8 x 120.8 x 19 cm

蒐購 Purchase 2021.0036.003



生態圖鑑系列 20 Diagram of an Ecosystem XX

1992

複合媒材 Mixed media

130 x 150 x 7.5 cm

蒐購 Purchase 2021.0036.004



打狗系列 7 Takao VII

2001

複合媒材 Mixed media

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2021.0036.005

