

石晉華

SHI Jin-Hua

1964-

蕭麗虹 捐贈
Donated by Margaret Shiu

觀念與行為一向是石晉華創作的主要途徑，而藝術是他面對生命跌宕和創造意義之必須。石晉華1964年生於澎湖馬公，17歲時因體重驟降而診斷出罹患先天性糖尿病，開始日復一日地監測生理機能，施打胰島素以對抗病痛。約莫在那之後，他在藝術中找到跳脫生理痛楚、客觀思考自身問題的視角，從此投入藝術創作。他在1990年畢業於國立臺灣師範大學美術系之後前往美國深造，1996年取得加州大學爾灣分校藝術創作研究所碩士學位，回臺後定居高雄。

〈靜山系列—真實與虛假〉是石晉華就讀於師大美術系時的早期作品。他在一次前往靜山進行避靜時，帶著素描紙、筆和相機，留下所見的景物，之後以這些圖像為素材，透過拼貼、上色及繪畫等手法，進行了關於圖像本質辯證式的思考與試驗，集結成「靜山系列」。〈靜山系列—真實與虛假〉一作中，石晉華以上下並陳的素描、攝影呈現山林裡的同一景象，再飾以裁切相片拼貼而成的邊框，探索影像複製／觀看的多重層次。

〈雄獅計劃〉則是石晉華從師大畢業之後，前往美國深造前一年進行的創作計畫，旨在突顯並探討藝術媒體在文化圈的多重影響力。石晉華於1993年5至8月間，連續4個月買下藝術月刊《雄獅美術》內的廣告版面，製作作品刊登其上而達到讓作品發行流通的目的，以此省思媒體在臺灣藝壇中扮演的角色，以及其遊戲規則。〈雄獅計劃〉彰顯了媒體在文化活動中所具有的廣告角色和商業功能，並提出媒體權威對大眾意見的影響，引起關於資訊的權力分配和資本運作的思考。而當石晉華提供的「作品」刊登於廣告版面並經由複製而普及化，也挑戰了「唯一原作」的概念。他進一步在雜誌刊登作品的頁面上簽名並裝裱，成為版次限量，而且價格比雜誌售價高出許多的作品。以廣告刊登的方式反思藝術市場運作機制的同時，這項計畫也使傳播媒體成為創作的媒介，進而透過媒體質疑媒體。

石晉華進行這項計畫時得到《雄獅美術》的大方配合，他在前3期月刊的廣告頁面刊登了全黑背景上的一句話，第4期則只有黑色背景，探討時間、空間和媒體之間的存有與空無，帶有一種每個人都是一個孤寂個體的況味。這項計畫在當年7月於伊通公園以同名個展「雄獅計劃」發表，除了展出限量簽名裱框的雜誌，亦於現場裝置中投射刊登在雜誌廣告頁的其中一句：「在我們與無之間沒有任何空間」，在計劃書寫、製作、執行、發行、傳播之後，再以空間展演的形式，將觀念轉化為物質世界中的多重存在。（郭怡孜）

Concept paired with action has always been the principle behind Shi Jin-Hua's artwork. He also came to depend on art to create meaning and face life's ups and downs. Shi was born in 1964 in Magong City on Penghu's main island. At the age of 17, he suddenly lost weight and was subsequently diagnosed with type 1 diabetes. Thereafter, he started monitoring his physiological functions and injecting insulin to control the condition. It was around this time that he discovered in art an escape from his suffering, as well as the ability to think about his problem objectively, and consequently fully engaged in art creation. After graduating from the Department of Fine Arts at National Taiwan Normal University in 1990, he enrolled in the MFA program at the University of California, Irvine, and received his degree in 1996. He then returned to live in Kaohsiung, Taiwan.

Reality and Illusion is a work from his Calm Mountain Series, which Shi completed during his time as an art student at NTNU. He had attended a retreat at a spiritualist center bearing the name "calm mountain," which is located in Changhua City, Taiwan, and brought along drawing materials and a camera to record the scenery. Through techniques such as collage and painting, as well as dialectical concepts and experiments, these recorded images formed the basis for his series. In the work Reality and Illusion, Shi displays a sketch and photograph, each depicting the same mountain forest scenery, one above the other, and creates a decorative frame by collaging pieces of cut up photos. The work explores the many levels of image duplication and seeing.

Completed after Shi graduated from NTNU and a year before he went to the United States, Hsiung Hsih Project explores the various influences of art media on cultural circles. Between May and August of 1993, he purchased advertising space in four monthly issues of *The Lion Art Monthly* with the goal of creating an artwork based on advertising aimed at promoting art, thereby examining the role of media, as well as the rules of the game, in the Taiwanese art world. The work highlights the business and advertising functions of media in cultural activities and the authoritative influence that media has on public opinion, thus giving rise to reflections on how information distributes power and capital. Shi also challenges the notion of an artwork's uniqueness by duplicating and disseminating his work in published advertisements. He even went so far as to create a limited edition by mounting and affixing signatures to his advertising images published by the magazine and offering them for sale at a price higher than that of the magazine to reflect on art market mechanisms. This project makes media dissemination into a vehicle for art, as well as calls media into question with media.

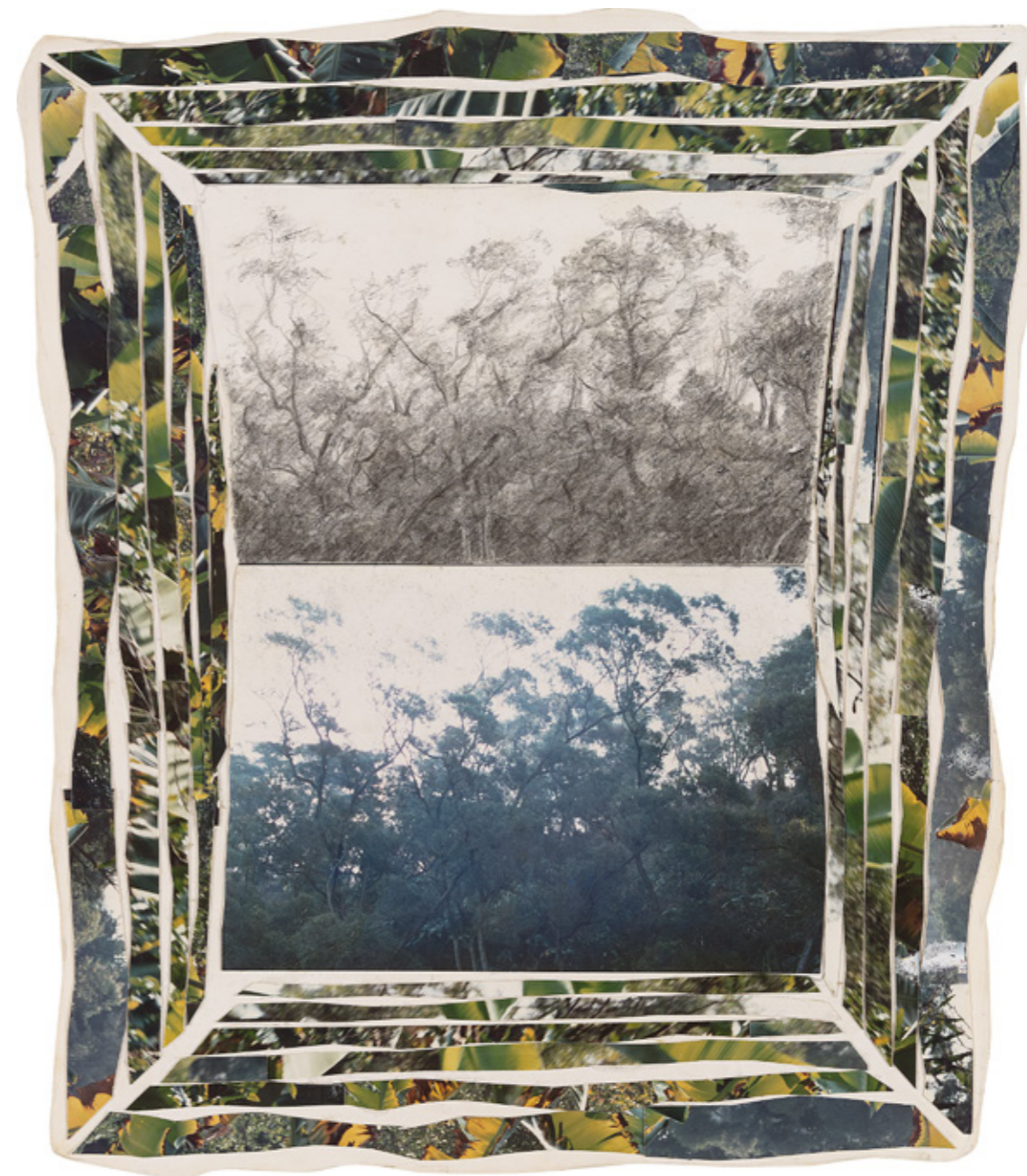
Shi Jin-Hua completed this project with the generous cooperation of *The Lion Art Monthly*. His advertisements in the first three issues were different sentences presented on completely black backgrounds, and in the fourth issue, just the black background. The words discuss the existence or nonexistence of time, space and media, and suggest that every individual is isolated. In July of 1993, the project was presented in an exhibition at ITPark under the same name, Hsiung Hsih Project. In addition to Shi's limited edition mounted advertisements, the exhibition included an onsite installation projecting "There's no space between us and nothing," which was one of the sentences from his printed advertisements. After the writing, production, execution, publication, and dissemination of his project, the exhibition reified his concepts in different ways in the material world. (Isabelle Kuo)

1989

鉛筆、相紙、紙 Pencil, photographic paper, paper

28 x 25 cm

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雄獅計劃 Hsiung Hsih Project

1993

雜誌、簽字筆 Marker on magazines

45 x 189 x 7 cm

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