



無關  
像不像

NOT ABOUT RESEMBLANCE



目錄 Contents

4 **教育計畫**

Education Project

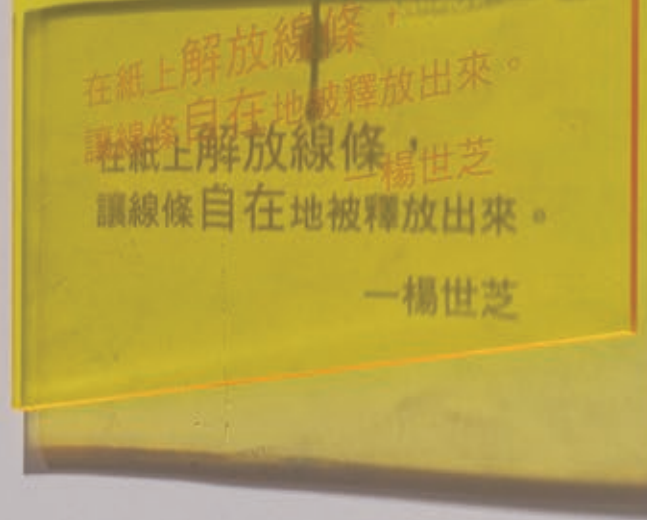
32 **「抽象畫什麼？」包包客定時導覽**

“What is Abstract Art” Scheduled Guided Tours

34 **說故事創作工作坊**

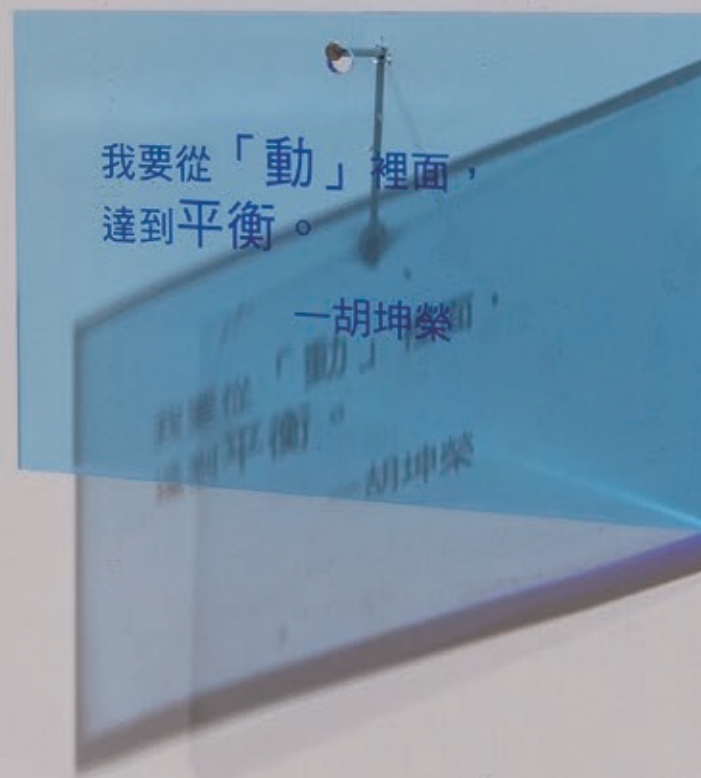
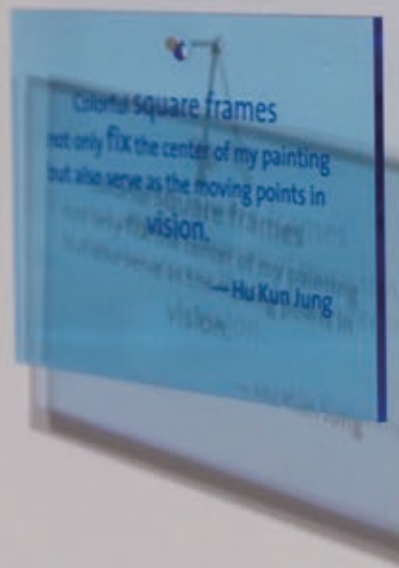
Storytelling Creation Workshop





參展藝術家  
胡坤榮  
莊 普  
楊世芝

Participating Artists  
Hu Kun-Jung  
Tsong Pu  
Yang Emily S.C.







## 教育計畫

Education Project

許多人認為自己不會創作，不懂藝術，覺得自己畫的一點都不像。其實藝術有很多種表現形式，並非只有畫得很逼真才叫做懂得創作。藝術就是表達，不管是容易被理解的或者不容易懂的，都是一種說話的方式。

有一群藝術家們相信，繪畫不一定得畫特定的東西，不需要忠實再現生活場景。再說，自從有了相機和攝影機的發明，「追求逼真」的競賽似乎也不再是重點了。這群藝術家本身不畫任何具體的形象，所以沒有像不像的問題；他們專注於對材料、色彩、構圖，又或者無預設目的式的進行各種藝術實驗。

「無關像不像」將透過介紹莊普、楊世芝以及胡坤榮等三位藝術家於本館的典藏作品，介紹抽象藝術的世界。

拋開佔據日常的理性思維——當像不像都沒關係，藝術家畫布上的呈現，沒有標準答案，我們將在參與、觀看、理解抽象藝術的過程中體驗真正的自由。

Many people think they cannot create nor appreciate art, and believe that their drawings are far from what they see. What they do not realize is that art comes in many forms, and making a realistic drawing has nothing to do with understanding artistic creations. Art is about expression, about how we communicate, be it comprehensible or not.

A group of artists believe that drawing is not necessarily confined to capturing a particular thing, nor should it be a perfect representation of the scenes from our lives. With the invention of cameras and video recorders, artists have started to give up on the notion of "creating ultimately lifelike drawings." This group of artists do not paint anything with a concrete image; thus, resemblance is no longer an issue. Rather, they focus more on the artistic experiment on materials, colors, structures, and sometimes even without any ideas in mind.

"Not About Resemblance" will lead the audience into the realm of abstract art through presenting and introducing the art collections of Taipei Fine Arts Museum from three artists: Tsong Pu, Yang Emily S.C. and Hu Kun-Jung.

Cast off the dominant rational thinking in our lives! Do not struggle with resemblance, and embrace the possibility that there is no correct answer to what artists present on canvas. Only then can we enjoy ultimate freedom in the process of participating, viewing and appreciate abstract art.

試著不要去想——  
四條線就可以構成  
一種形狀的方形。來  
撞撞，幾何形狀的安  
有如一首正在  
最熟悉的創作經驗  
乏的作品，體驗不  
無論粗一點細一點  
不只是筆，幾乎任  
的創作，以蒼章取  
出情感纖細的小字  
丟掉「這幅畫在畫







我對藝術的方式，你越看越「多」越看越「少」——胡坤榮

在美術館中，可以看見許多藝術家的作品，但這些作品是否已經成為一種藝術？還是說，這些作品只是藝術家的創作？當我們看到一件作品時，我們是否會感到一種莫名的恐懼？

You are looking at the art of Hu Kun-Jung, a contemporary artist. He is known for his large-scale, colorful, and complex works. His art is a blend of traditional Chinese ink wash painting and modern abstract art. He uses a variety of materials, including ink, paint, and paper, to create his works. His art is a reflection of his own experiences and emotions, and it is a testament to his skill and creativity.

胡坤榮 作品  
2015 年 10 月 1 日 開幕

試 若不要去想一幅畫在畫什麼或者像什麼。

四條線就可以構成一個方形，不同長度的線條，能夠變化出幾十種形狀的方形。來欣賞胡坤榮的作品，享受色塊與色塊之間的碰撞、幾何形狀的安排組合，布局一幅既動態又充滿秩序感的畫，有如一首正在上演的交響樂。

最熟悉的創作經驗，是否就是本能的拿起筆來塗鴉？來欣賞楊世芝的作品，體驗不由意志操作的偶然塗鴉和拼貼；隨筆畫一條線，無論粗一點細一點，彎曲一點，都有自己的心情、節奏和個性。

不只是筆。幾乎任何東西，都能拿來當作創作工具。來加入莊普的創作，以蓋章取代畫筆構成畫面，在專注的單一動作中，建構出情感纖細的小宇宙。

丟掉「這幅畫在畫什麼」這個問題，你會發現更多的可能性。

Try not to think what a painting is about or what it looks like. Four lines construct a square, and lines of various lengths can make dozens of squares in different shapes. Let's appreciate Hu Kun-Jung's artworks. The collision between color blocks as well as the geometric arrangement on canvas creates a dynamic yet orderly drawing, allowing the audience to enjoy a symphony in visual form.

Should our most familiar experiences in art creation come from doodling by instinct? Let's take a look at Yang Emily S.C.'s pieces and experience the aimlessly casual doodle and collage. Every random line, regardless its thickness or curvature, has its emotion, rhythm and characteristics.

And pens are not the only tool for art creation. Almost anything will do. Come join Tsong Pu's creation, where stamps are chosen over pens to construct the whole frame. Through his dedicated single movement, he builds a sentimental mini universe.

Stop asking "what this drawing is about," and you will find more possibilities.



# 莊普 Tsong Pu

「我創作的方式是用很細微的一個小符號積少成多，一直繁殖在畫面上，就變成一個宇宙。」

“My creation takes shape with the accumulation of a minute single sign. As these signs duplicate and procreate on the canvas, they create a universe.”

——莊普 Tsong Pu

藝術家莊普住在新店山區，這是他從家裡望向窗外看見的山景。假如我們遠眺山景，也許覺得那是一幅靜止的風景；當把目光專注在特定的一處，會發現事實上倏忽而來、倏忽而去的一陣風、一場雨，都牽動著這一片風景的細微變化。

這就如同莊普的創作，看似不斷在重複蓋章，但當他蓋下每個印記的時候，力道卻無一相同，每個創作當下，都是獨一無二的存在與變化。

Artist Tsong Pu lives in the mountains in Xindian, and this is the mountain scene beyond the window of his residence. If we overlook the whole area, the panoramic view seems like a still landscape. However, if we fix our gaze upon a specific spot, we will notice that every gust of wind as well as every shower of rain brings subtle changes to the general landscape.

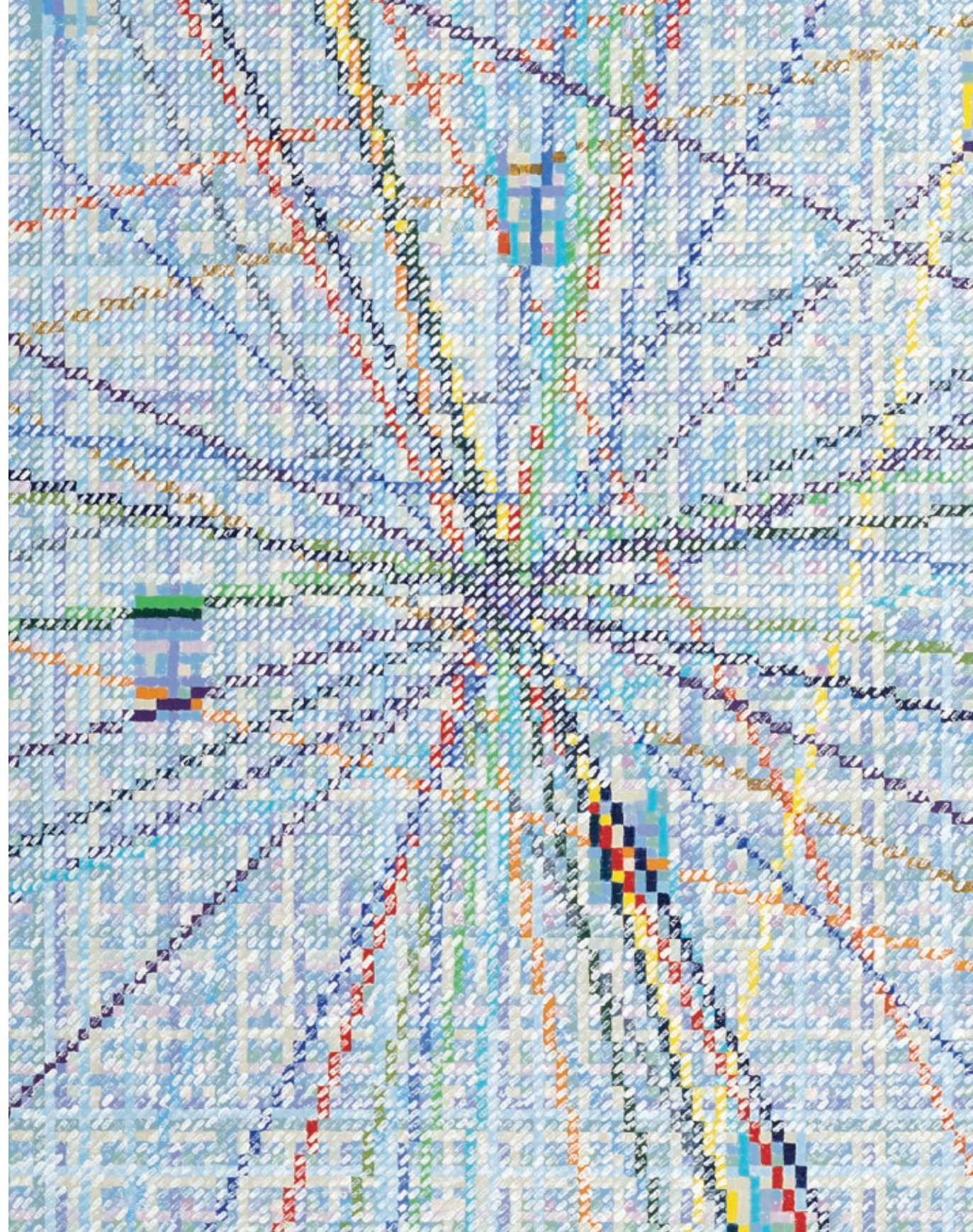
This is similar to Tsong Pu's artistic creation. Although he seems to work in a repetitive manner, no two stamps are pressed with identical degree of strength. Every single creation of his is a unique existence and transformation.





莊普〈顫動的線〉Tsong Pu 〈A Trembling Line〉

莊普〈表現之光〉（局部）Tsong Pu 〈Performing Light〉 (Detailed)





「我用蓋印章的方式，在畫布上一步步佔領領土，  
證明我的存在。」

“I claim my territory on canvas one stamp at a time to  
prove my very existence.”

——莊普 Tsong Pu

在影像中，可以看到正在創作的藝術家莊普，而眼前的畫布是他已經完成一半的創作。現在邀請你來參與藝術家莊普的現地製作。拿起印章，在空白的格子裡蓋上一格方形印記。

In the footage, you can see Artist Tsong Pu creating his painting, and the canvas in front of you is his half-finished artwork. Now you are invited to participate in Artist Tsong Pu's On Site Joint Creation. Just pick a stamp and leave a square mark in the blank grid.





## 胡坤榮 Hu Kun-Jung

「如果只看創作的動作，我和油漆工沒什麼兩樣，但是創作的秘密就藏在我的腦子裡。」

“In terms of my movements in creation, I am just like a painting worker; however, the secret of creation lies in my head.”

——胡坤榮 Hu Kun-Jung

畫畫時，你喜歡玩各式各樣的色彩嗎？

藝術家胡坤榮是玩幾何形狀和色彩的專家，他在一件作品裡面使用了 70 種以上的顏色以及 70 種以上的幾何形狀。

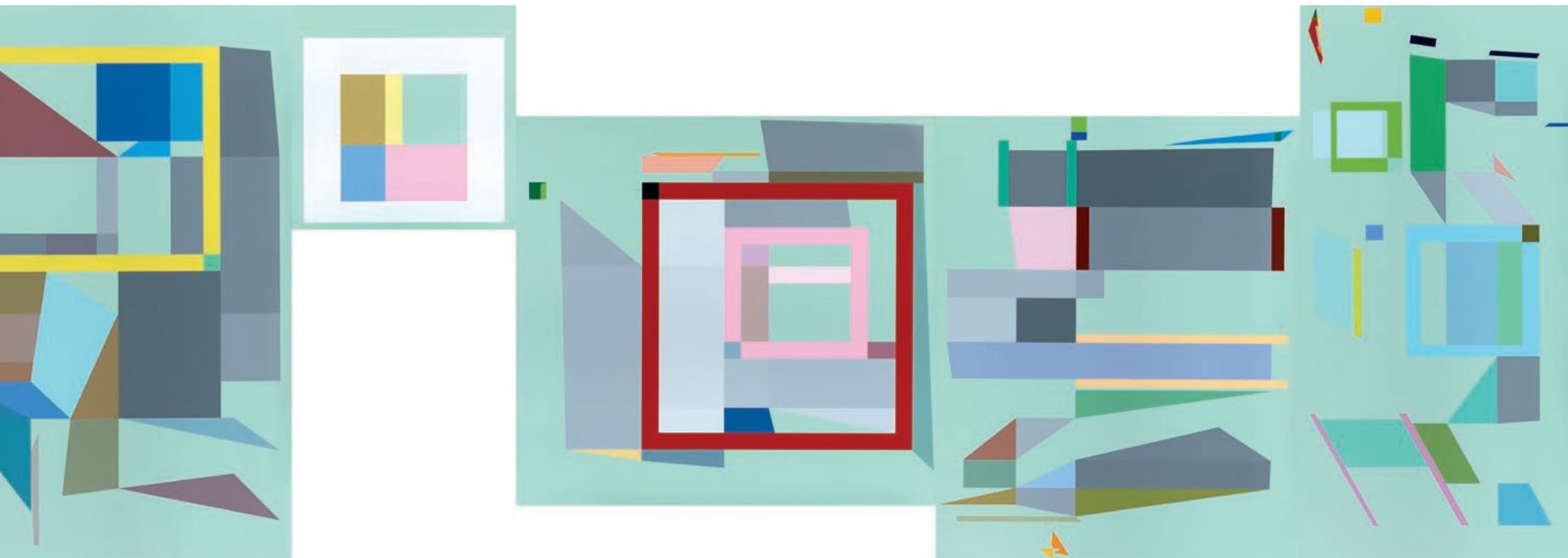
這些是藝術家胡坤榮創作時曾經使用的顏料罐和草稿，正式下筆前，他會在草稿上為每個形狀安排適合的位置與色彩，接著有系統地為調配好的顏色一一編號。

Do you like to play with various colors when you draw?

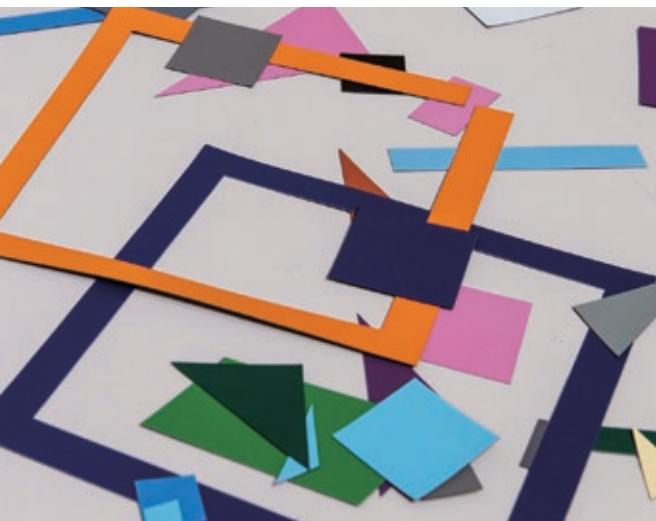
Artist Hu Kun-Jung is an expert in manipulating geometric shapes and colors. He used more than 70 tones of colors and 70 geometric shapes in his single piece of work.

These were the used pigment containers and drafts from Artist Hu Kun-Jung. Before he really started his work, he assigned every shape a proper position and color, and then he would systematically label those well-mixed pigments in number.









「我要從『動』裡面，達到平衡。」  
 “I want to reach a balance through ‘motion.’”  
 ——胡坤榮 Hu Kun-Jung

藝術家胡坤榮的作品就像一座蹺蹺板，不同顏色和大小的形狀經過藝術家仔細地排列後，在視覺上達到平衡的狀態。

輪到你試試看。請在地上的方框內試著排列，讓左右兩邊的形狀看起來達到平衡。

An artwork of Artist Hu Kun-Jung is like a see-saw: the artist meticulously arranged shapes of different colors and sizes to reach a visual balance.

Now it is your turn. Please try to arrange the shapes in the frame on the ground to make both sides balanced in shape.





楊世芝  
Yang Emily S.C.



「我每天回家都累昏了，拼貼創作過程一直來回跑來跑去看整體畫布，不是坐下來靜靜畫的。」

“I am exhausted every day when I get home. I have to go back and forth constantly to implement a holistic vision during the process of creating collages; it is not at all sedentary.”

—— 楊世芝 Yang Emily S.C.

楊世芝的工作室裡總是散落了滿地剪碎的線條，她前前後後來來回回於畫布之間，像是尋寶般地撿起碎紙，在畫布上即興地完成未知的拼圖。

On the ground in front of the enormous canvas scattered shreds and slips of lines. Artist Yang Emily S.C. moved back and forth in between, picking pieces of slips as if they were treasure and then intuitively attach them to the canvas to solve her unknown work of puzzle.









「拼貼的過程是非常有機的，第一張紙片貼在畫布之後，其他片段的紙片加入對話，每一個片段都可能銜接成某一條線，創造出新的可能性。」

“The process of collage creation is very organic. After the first slip of paper is attached to the canvas, other pieces of fragments join the conversation. Every fragment has the potential to be connected and form a line, creating new possibilities.”

——楊世芝 Yang Emily S.C.

楊世芝認為，濃淡粗細不一的線條，有著各自的性格；它可以是一種心情、一種感覺。線條自由地在畫布隨著粗細濃淡不一的線條交疊延伸，逐漸發展成為一幅完整的作品，甚至是一段故事。

現在邀請你拿起線條，在畫布上來一段即興演出。

Artist Yang Emily S.C. believes that lines with different thickness and shades carry their own characteristics: it could express a specific emotion or feeling. On canvas, lines extend and overlap freely with other lines with various thickness and shades, which gradually becomes a complete piece of work, even a story.

Now, we invite you to pick up a line and improvise on canvas.





裝置發想 Installation Design

王德瑜 Wang Te-Yu

數位影像裝置 Digital Image Installation

張永達 Chang Yung-Ta

你是否和朋友玩過一個遊戲，一起躺在地上，仰望天空的雲朵，將它想像成某個物體？藝術家張永達將戶外天空影像同步投影於牆面上，邀請你和朋友，一起或坐或臥欣賞這片天空景色，各自解讀雲朵。

雲朵千姿百態，隨著寒暑陰晴而有不同的色彩變化，你可以自由聯想。

或許，假如我們不花心思去猜它們到底像什麼，反而更能夠欣賞他們？

再來看看樹幹上重複出現的樹葉、魚類身上整齊排列的鱗片，會發現反覆出現的形狀，已成為抽象符號，因為數量夠多，形成規律的美感。藝術家王德瑜邀請你加入她的遊戲，用基本元素，從創作中體驗數大之美。

抽象一直都在隨手可得之處，我們只是忘記戴上詩意的眼鏡而已。

Have you ever lain on the ground watching the clouds above and imagine them to be something else? Artist Chang Yung-Ta projects the live view of the sky onto the wall and invites you to get off your feet with your friends to enjoy the sky scene, interpreting the contours of the clouds in your own way.

The clouds come in various shapes, changing their shades in different times of the year. And you can let your imagination go wild.

Perhaps we can appreciate them better if we just stop thinking about what they look like.

Now let us take a look at the recurring presence of leaves on the tree trunk and the neatly arranged scales on the fish body. You would notice that the repetitive patterns on a large scale turn themselves into abstract signs to form a sense of orderly beauty. Artist Wang Te-Yu invites you to join her game and create your own piece of work with basic elements. You will enjoy the beauty which comes with such a great scale.

Abstract art is ubiquitous; we just need to be poetic enough to notice it.



不同顏色的規律線條可以排列成富有節奏感和韻律感的圖案。請利用紙膠帶，幫大魚穿上彩色條紋衣吧。

Repetitive lines of various colors can be arranged into patterns rich in rhythms and beats. Please use the masking tapes to dress this big fish in colorful stripes!







各種顏色的貼紙就像是簡化形體的葉子或花瓣。請試著運用不同的形狀和顏色，幫這片地景排列出充滿節奏感的風景。

Here are stickers of all colors in the shapes of simplified leaves or petals. There is a landscape on the walls on both sides. Please try to arrange different shapes and colors to create a scene with a sense of rhythm.





## 「抽象畫什麼？」包包客定時導覽

“What is Abstract Art” Scheduled Guided Tours

「抽象畫什麼？」包包客定時導覽將帶著大家在展場打造的創作空間與藝術家相遇。創作包包內提供點、線、面三種元素的創作小遊戲，藉由互動、討論及創作，了解抽象藝術多元的表現形式。沒有懂不懂或像不像的問題，作品帶給你的感受才是最重要的。

“What Is Abstract Art” scheduled guided tours will take the participants to meet the artists in the creation spaces in the exhibition. Each participant is given a creation messenger bag, where creation exercises on points, lines and planes can be found inside. Audience can experience freely through interaction, discussion as well as creation to understand the various expressive styles of abstract art. Do not worry about your understanding of the painting or its resemblance; what matters is how you feel about the artwork.



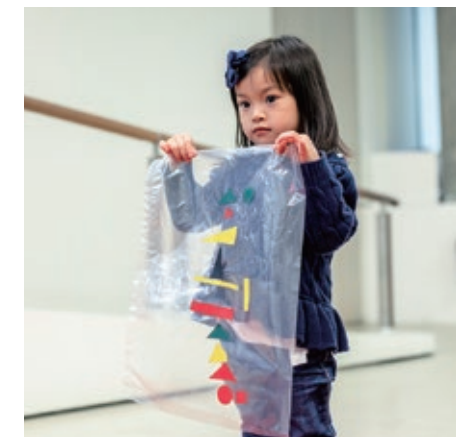


# 說故事創作工作坊

Storytelling Creation Workshop

本次工作坊將說故事與創作活動相互結合，重新思考如何將抽象的情緒透過媒材轉化為具象的表達，結合繪本的故事內容與創作的指引，我們帶領孩子進入視覺之外，包括觸覺、嗅覺、聽覺情境中的體驗，引導孩子重新發現視覺之外的感官，用身體經驗這個世界。

This workshop will combine storytelling with creation activities, and it allows us to think again how to turn abstract emotions into concrete expressions through media. The combination of the story in the picture book together with the creation process will help us lead our children to explore tactile, olfactory, and audio experiences apart from visual ones. Such activity guides them to reactivate their senses other than vision, and engages them to experience this world with their body.

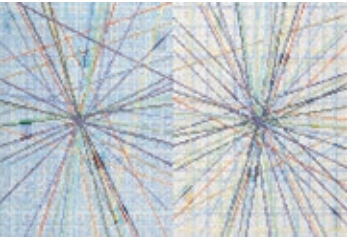




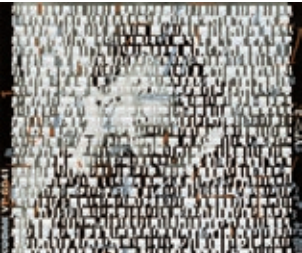


作品列表 List of Works

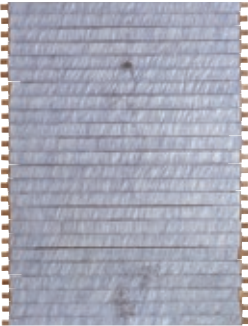
臺北市立美術館典藏 The Collection of Taipei Fine Arts Museum



莊普 Tsong Pu  
表現之光 Performing Light, 2008  
壓克力顏料、畫布 Acrylic on Canvas  
130 x 194 cm



莊普 Tsong Pu  
自畫像 Self-Portrait, 1993  
蠟筆、相紙 Crayon on Photo Print  
50.5 x 60.5 cm



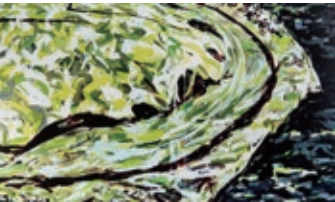
莊普 Tsong Pu  
顫動的線 A Trembling Line, 1984  
木頭、畫布、鐵絲 Wood, Canvas and Iron  
262 x 196 cm



胡坤榮 Hu Kun-Jung  
春之祭 The Rite of Spring, 2010  
壓克力顏料、畫布 Acrylic on Canvas  
162 x 390 cm



胡坤榮 Hu Kun-Jung  
水的幻想 (向塞尚致敬) Water Imagination-Salute à Cézanne, 2010  
壓克力顏料、畫布 Acrylic on Canvas  
200 x 590 cm



楊世芝 Emily S. C. Yang  
生命的曲線 An Elusive Curve, 2005  
壓克力顏料、畫布 Acrylic on Canvas  
180 x 300 cm



楊世芝 Emily S. C. Yang  
蒼潤華滋 Marshy Green, 2010  
墨、壓克力、棉紙拼貼於麻布 Ink, Acrylic, Paper on Linen  
200 x 600 cm

《無關像不像》教育計畫  
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