臺南市美術館

「微地誌—2020 明末清初臺灣美術學術論壇」

活動簡章

▌會議緣起

「建構臺灣美術史」是本館的核心目標與學術專業定位，為強化本館學術影響力及接軌國際動向，並配合本年度推行的「臺灣藝文志」研究計畫，規劃以臺南為核心之明末清初臺灣美術學術論壇，目的透過學者之專題演講、論文發表及參加學員互動討論，突顯臺南與建構臺灣美術史之各項子題之間的連結，使臺灣美術史獲得再次詮釋與建構的機會。

臺南府城，從荷治至清代乾嘉之世以來，依其港口與政經中心地利之便，始終是文化薈萃之地。明末清初以臺南為中心而向南部、四周擴散的書畫藝術，著實反映著當時臺灣在政治經濟、社會文化、文學與藝術各種連動關係，深入此時空背景有助於理解創作的淵源與脈絡，對於當時代歷史的文獻考據，則更能開創往後對於作品內容的嶄新研究。本次學術論壇之舉辦，將提供南部地區藝術史、視覺藝術、歷史文化等相關科系學者與學生積極參與之機會，啟動地方知識文化的創生，激發未來臺灣美術的研究能量。

▌主題說明

臺南舊稱臺南府，自清代設府管轄境地擴及嘉義、高雄、屏東縣、等地開始，便成為臺灣的政經與貿易中心，然臺南的重要性卻可追溯自明代特別是明鄭時期（1662-1683）的據地治理、移民墾殖。當此時漢人的人數已超越當地住民，以開荒整地為主的遷徙活動，文化上只能藉由聘任中原文人儒士來台謀畫，而臺南兼具政治核心與防守門戶的重要據點，往往成為渡海來臺文人的必經之處，所謂的臺灣書畫起源也多以臺南鄭成功開發為濫觴。近年來關於臺灣書畫持續的考察與發現已可更早溯汲人稱「開臺先師」、「開臺第一筆」—自荷據時期便舉家遷移來台的沈光文，他生前的書法被視為臺灣最早的書作，所留下的詞文，以及流寓在今臺南善化一帶與其他文人之間的詩文酬唱，重新讓我們對臺灣早期的藝文發展有了更廣遠的想像。由以，無論是游宦寓臺文人的筆墨行跡，抑或吟遊講學的書藝活動實與書畫家們的時空歷史相互脈動，其創作的內容孕融著當時代的社會政經局勢、文學詩詞風格、以及異地移民者於遷徙流變之中的寄懷抒發。

現今對於臺灣早期書畫的研究已累計許多關於清代中期之後林朝英、謝琯樵、呂世宜……等等諸位在地畫家、開臺英雄與游幕寄籍人士的作品分析，這些研究即便舉出其書風豪邁、畫風具有閩習、怪奇等藝術上的奇特表現，尚仍無法深入說明此風格特色的形成有何源流、畫風如何因應著地域性改變，書畫家們兼具流寓寄臺與幕僚臣子的雙重角色如何牽動運筆習氣，以及當時代臺灣移

民文化的豪情血氣、刻苦耐勞，庶民生活的自然直率、草根特性的人民情感，又是如何牽動著此時期的臺灣美術朝向迥異於中原傳統書畫的藝術文化發展。

本會議的主題即企圖從「微地誌」（micro-topography）的主題出發，以地方志的歷史書寫方式深入且細微地探討一地、一城，一國的歷史與藝術文化。就空間上而言，地誌是一個廣義的概念，可涵蓋政治上的行政區域、地理上的山脈流域、甚或國嶺疆土的某塊區域；就內容上而言，地誌也包含著所志區域的方方面面，從自然地理、政治經濟、社會生活、乃至豐厚的藝術文化內涵。「微地誌」的書寫與研究方法也表示嘗試將明末清初的臺灣美術帶領至時空背景下的交相對映，除了針對政治、經濟、社會、文化的種種裙帶關係進行細緻的重新梳理，也意圖藉由團體組織、文人科舉制度、書院結構、廟宇文化.....種種拓樸式的社會文化分析中探討此時期臺灣美術的所產生的各種差異、融合、變化。

Objective

“To construct the art history of Taiwan” is Tainan Art Museum’s core objective and professional-academic positioning. This academic conference focusing on Taiwanese art in the late Ming and early Qing period is organized in order to strengthen the museum’s academic influence and to connect with international trends, while also working in parallel with the research project, “Records of Taiwanese Art and Culture”, launched this year. Through lectures given by academic experts, dissertations, and interactive discussions with the conference attendees, links between various subcategories under the art history of Taiwan will be focused on, with the city of Tainan highlighted. Opportunities will also be provided for the art history of

Taiwan to be reinterpreted and constructed.

Throughout the period of Dutch colonial rule to the Qian-Jia period of the Qing dynasty, Tainan had always been a place where cultures converged because of its convenient location as a port city and also a political and economic hub. In the late Ming and early Qing period, art activities expanded southward and all throughout Taiwan, with Tainan situated in the center. This development reflected the various interconnected relationships between politics, economics, social culture, literature, and art; therefore, in-depth examination of this period will be beneficial in providing further insights on the genesis and context behind the art that was created. By referencing historical literature from this period will also open up new and different directions for studying the artworks. This international academic conference welcomes scholars and students based in southern Taiwan, whose academic focus is in the fields of art history, visual art, history, or culture, and with opportunities provided for them to actively participate in the event, the intention is to revitalize local knowledge and culture and to spark a momentum for academic research focusing on Taiwanese art.

About the Theme

Historically, Tainan was known as the Tainan Prefectural Capital (*Tainanfu*). The prefecture was established by the Qing dynasty government and included Chiayi, Kaohsiung, Pingtung, and other districts or counties, with Tainan then became the political, economic, and trade hub of Taiwan. However, the historic position of Tainan could be further traced back to the Ming dynasty, particularly the period of Koxinga family rule (1662-1683) and when migrant settlers came to Taiwan. At this time, the number of Han Chinese that had arrived in Taiwan had exceeded the original inhabitants. The focus of the migrant settlers was on land development, with literati and scholars from the mainland commissioned to come to Taiwan to conduct cultural development. As a political headquarter and an important location of defense, Tainan was a necessary place to pass through when those literati traveled across the strait to come to Taiwan, and thus, the Koxinga period in Tainan has been widely considered as the origin of Taiwanese painting and calligraphy. However, recent extended studies on Taiwanese painting and calligraphy have found that the origin could be traced back further in history to SHEN Guang-Wen. Dubbed the “Taiwanese Confucius” or “the founder of Taiwanese literature”, Shen came to Taiwan when Taiwan was under Dutch rule. Calligraphy by Shen is recognized as the earliest calligraphy work to be found in Taiwan, and his poems and chants that were passed around by other literati residing in

today's Shanhua District of Tainan provide us with a more expansive way to imagine the early stages of art and cultural development in Taiwan.

Extensive studies on early Taiwanese calligraphy and painting are now available, including research on several painters that were based in Taiwan, such as LIN Chao-Ying, HSIEH Kuan-Chiao, LU Shi-Yi, and others, as well as artworks by first settlers and officials that had relocated from the mainland. However, despite pointing out the robust and wild features found in the Minan-practice ink painting style or other peculiar art expressions found in Taiwan, these studies do not provide in-depth explanation on the origin of such style, and how such artistic expressions were influenced by regional features. Moreover, insufficient information is provided on how the artists' dual identities of being away from home while serving as officials in Taiwan had impacted their artistic endeavors, and how the migrant culture in Taiwan at the time, one that was noted for being dauntless and hardworking, as well as the unpretentious and frank common-folk lifestyle and the people's grassroots sentiments, had propelled the art development in Taiwan at the time towards a direction that differed from the traditional calligraphy and painting found in mainland China.

This conference departs from the theme, "Micro-topography", and uses a chorographical approach for history writing to examine in great length and detail the history and the arts and culture of a particular place, city, and nation. In addition to meticulously sorting through the interconnections between the political, economic, social, and cultural factors, attempts will also be made to explore the various differences, fusions, and changes observed with art created in Taiwan during this period in time through various topography-based sociocultural analyses on topics such as groups and organizations, the literati examination system, the classical academy structure, the temple culture, and others.

時間：109 年 10 月 24 日(六)

地點：臺南市美術館 2 館 跨域展演廳（70041 臺南市中西區忠義路二段 1 號）

議程表：預定於 9 月公布

適合對象：全國大專院校視覺藝術相關領域之學生、研究人員，以及對此領域有興趣之一般民眾。

收費方式：免費報名參加，額滿為止。

當日並有與本論壇主題相關之《南美館學刊》第一期出刊，歡迎購閱。

網路報名時間：2020/7/1-9/30

說明：報名前 130 人正取，其餘依序備取。*疫情期間，本館可能斟酌情形控管報名人數。

報名網址： https://reurl.cc/g7nbAb

指導單位：臺南市政府

主辦單位：臺南市美術館

注意事項：

1. 本活動不提供餐點，唯資料準備有限，以正取報名者優先領取完整資料。名額有限，請儘早完成報名。
2. 本館 2 館備有收費停車場，歡迎活動報名學員使用，恕無提供學員觀眾免費停車優惠。
3. 防疫期間，入館學員及觀眾敬請配合量體溫、戴口罩。
4. 有關報名或會議相關事宜之疑問，請電話洽詢：06-2224096 轉 2101 關小姐、2110 陳小姐或 E-mail：artresearch@tnam.museum

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