

李宗展：設計
Li Zong-Jhan: Design

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南天福德正神 *Nantian Fude God*

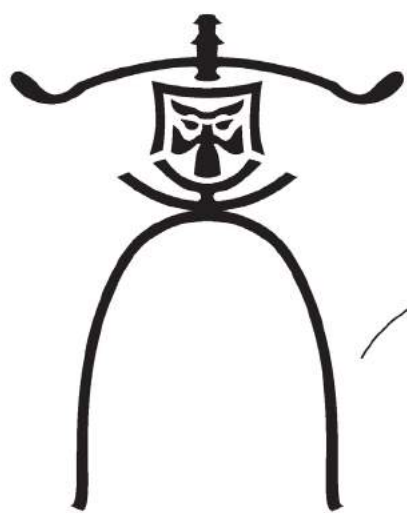
東林福德廟建於清乾隆十四年(公元1749年),宮廟主祀之南天福德正神乃受命於天,坐鎮高雄林園老街尾。祂身着龍袍、頭戴宰相帽,左右配祀文、武判官。南天福德正神最為人知曉的佳話,乃是祂顯靈指示,化解林半仙在林園所施下的剪刀穴詛咒。

我將此件設計獻予東林福德廟,謹以致謝該宮廟之委員會於2018年提供贊助給我的作品《剪刀穴》。這件CG動畫作品即是以剪刀穴民俗傳說作為創作藍本。

Nantian Fude God is a regional Earth God served in Donglin Fude Temple, a venerable temple located in Linyuan, southern Taiwan. Assisted by two celestial officials, the aristocracy-dressed Fude God has been assigned by Heaven's authority to guard His area of jurisdiction since the mid-18th century. He became notable after guiding the locals to break the Scissors Curse that was set in Linyuan by a vengeful Taoism master.

This design work is dedicated to the Temple managers and the Fude God, as a return of the grant they kindly offered in 2018 for the production of my CG animation, *The Pivot Point*.





福德正神



正示甲

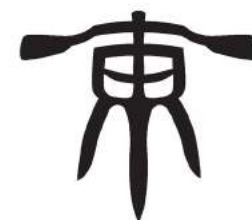
金牌



虎爺

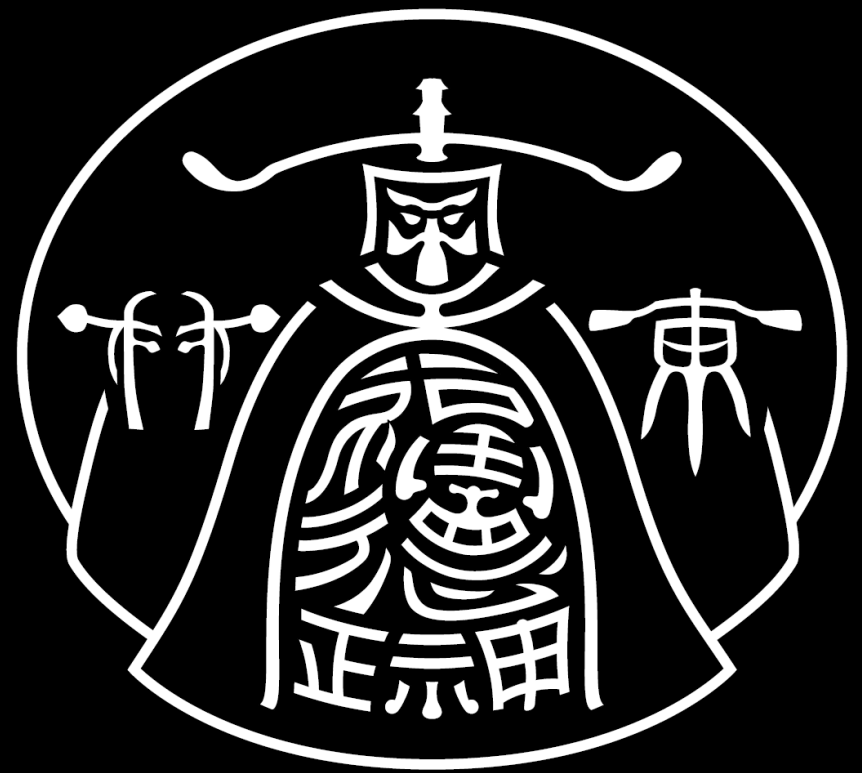


武判官



文判官

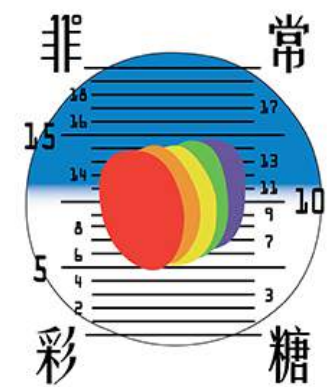
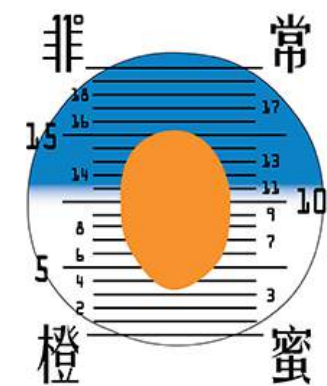
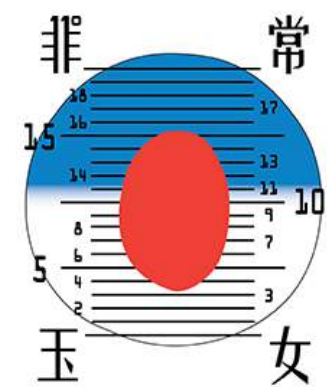
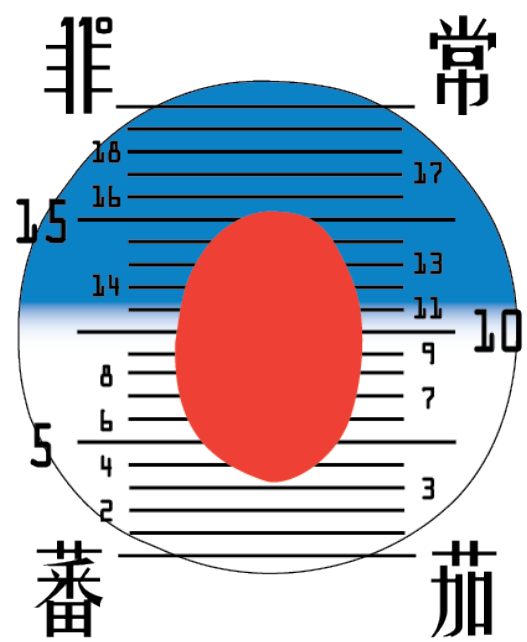


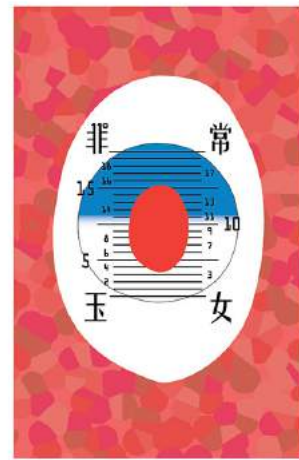
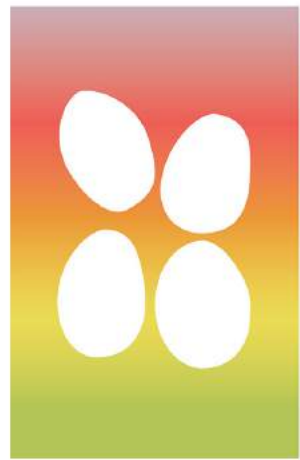
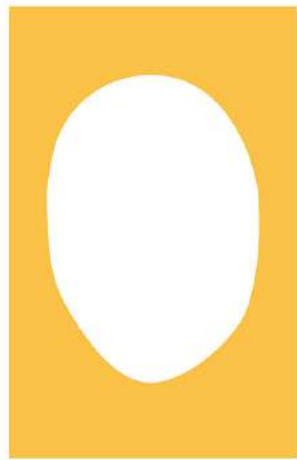
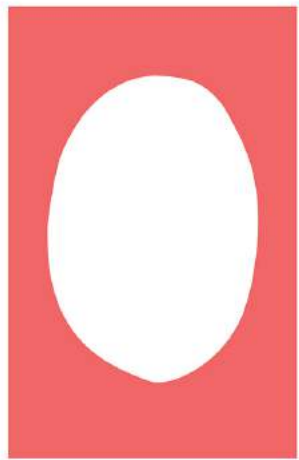


非常蕃茄 *Very Tomato*

受一所番茄農場委託，我為其提案品牌名稱，並規劃主視覺。該農場經理有十足信心培植出高甜度的小番茄，以至於在甜度計量測下，平均能達到11度左右。此品牌名稱的「非」字，即表意某數值落在「尺標值=11」的狀態。

This branding project was initiated for a cherry tomato farm which engages in breeding tomato fruits that reach 11° sweetness on a refractometer. I proposed the brand name that literally denotes their product in English, and figuratively resembles '11' on scale marks with '非(fēi)'—the first character of the brand's Mandarin title.







又酸又甜，真的是非常蕃茄！

Very Tomato: the ultimate tastebud tickler!



哇嗚！這吃起來... 非常蕃茄耶！

Wow! It tastes Very Tomato!



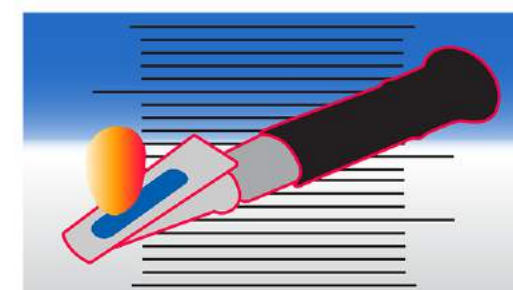
這些蕃茄非常像彩色糖果耶！

Also, try our Very colorful Tomato!



非常蕃茄用天然秘方做葉面施肥！

Very Tomato has its organic foliar recipe!



在甜度計滴上非常蕃茄，有11度！

Very Tomato is 11° on a refractometer!

未來的昔日 *A Calendar of Reviews*

未來的昔日是一份年曆。頁面中，未來的日子被影像遮蓋，那些影像是去年同一日期所拍下的照片，它們在此以繁絲般的輪廓現身。這裡沒有曆法的框格，數位鉛筆遊走其間。過往的點滴得以重返，並找到屬於自己的紀念日。

A Calendar of Reviews is a calendar of the upcoming year with certain dates covered by photos from the year before. The long-gone moments, desaturated and featherised, transform themselves into forms of threads. Meanwhile, the Pencil Tool drawings walk across gridless sheets where bits of the past revive to form anniversaries.

