

201314

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動漫美學雙年展

ANIMAMIX
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協同策展人：陳文祺／實踐大學媒體傳達設計學系系主任
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代序

台灣面對世界的方式－動漫美學中的在地特質

謝佩霓（高雄市立美術館館長）

在動漫美學雙年展進行了數屆之後，我們期待以新的組合、新的方式，去呈現一個有別於以往、不一樣的動漫美學展。其次，作為亞洲巡迴展的第一站，本展如何自其他城市中脫穎而出，呈現異於他者的特色與價值。基於這樣的思考，我們開始思考台灣擁有什麼獨特的歷史文化？而這樣特殊的文化是如何融入藝術家的生命，造就如此多元且獨具特色之動漫美學表現。

從動漫工業史出發，二次大戰之後，台灣逐步成為國際代工匯集的「世界工廠」，這其中也包括了來自世界各地、動漫相關產業的代工，從迪士尼到皮克斯，從亞洲到歐洲，從日本到美國，許多的動畫產業都選擇在這裡進行代工製作。聚焦於玩具產業，就以每個女孩都曾擁有的芭比(Barbie)為代表，民國66年到87年這二十一年間，全世界的芭比都在台灣進行生產、設計、加工而後銷往全世界，截至目前售出的七億個芭比當中，就有多數是在台灣本地所製造。因此，伴隨玩具產業的興盛，台灣這塊土地也隨之產生了本質上地變革，其中最主要的影響便是反映在塑料產業的突飛猛進。通過犧牲環境、土地、健康換取石化產業的欣欣向榮，台灣成為享譽國際的塑膠王國，走出早期較為低階的木料加工階段，奠定以塑料射出為基礎的經濟起飛歷程。在這裡，以玩具為中心產業鏈逐步拓展至國內引以為傲的運動用品與球拍、釣竿與撞球桿等休閒產業，進而蛻變成為今日大行其道的動畫製作與代工。

正因走過接受世界各國不同訂單的複雜代工歷史，在這過程中，台灣美學發展造就出一種混成與多元的面貌，形式上也展現出以休閒、娛樂為導向的特質。這也就是為什麼台灣的動漫美學會如此生動而有

趣，它走出一種藝術感、舉重若輕的表現方式，兼具諸如歐洲動漫主題式的批判意識，或者是日本動畫對環境及人性議題的探討，或者寫實地融入屬於本土的南國色彩，或者以最小的介入去批判時事，甚至體現一種一笑置之的黑色幽默。

有別於美式動漫的英雄主義，日本動漫的可愛與萌，台灣的動漫美學其實特別細膩、深層且多元，而它的類型也是十足完整而豐富，擁有廣泛深入的探討面向。換句話說，也許正是背負著一段辛酸的產業發展史，也才真正讓台灣動漫美學呈現出今日如此不同、如此繽紛美麗的色彩。從本館「愛你一生一世：動漫美學雙年展2013-14」所選出的參展藝術家來看，我們便可窺見這段屬於台灣的動漫產業發展史，它通過作品的展現鋪陳於觀者眼前，為我們交織演繹著飽含辛酸、愉悅、天真而虛無的世代價值觀。舉例而言，出生於戰後、屬於中生代的藝術家賴九岑，在他成長過程中的台灣尚未完全走出農業與手工業階段，也因此這世代的藝術家在原則上還是運用較為傳統之繪畫形式及技法，去創造拓展自身對動漫美學的理解；過渡到60年代到80年代世界工廠時期，台灣以家園為代價創造的石化塑膠玩偶榮景，則可在盧之筠的《獵殺公仔》一作中被窺見；而伴隨著90年代後，台灣作為世界工廠的

角色快速被中國及東南亞所取代，如今20多歲的年輕藝術家們成長於這波轉型的尷尬年代，其創作往往也反映出某種不確定的虛無特質，置身數位時代他們大量仰賴多媒體及電腦動畫，通過缺乏實體肉身的數位影像，傳達對這個瞬息萬變世界虛幻卻深沉的觀察。

因此，通過本次動漫美學前提下作出的選件，其實便前所未有地、完整觀照台灣獨特之歷史脈絡。它刻劃了二次大戰後因代工需求與大量工廠的移入，國際大廠利用台灣具備的傳統、才情、民族性，甚至是土地資源等等，創造所謂的大眾娛樂、流行產業與休閒文化，這過程體現工商業進展至消費主義最重要的幾項指標，更是半世紀台灣歷史文化的縮影。放眼亞洲各國，我們找不到第二個地方(起碼從上海、大邱、香港、澳門等這幾個交流的城市中)像台灣一樣，經歷了手工業到基礎加工，塑料到電子產業，卡漫到動畫工業，甚至是各種名牌的代工等完整歷程。對我們而言，這就是展覽期望凸顯的層面，它不再是一般常見的動漫美學展出，而是一種對台灣社會一種史觀式的深刻觀照。從農業到工商時代，走過筆路藍縷的半世紀，台灣已然形成屬於自己的動漫美學，並且深植人心。藝術家透過自我剖析追尋的過程，運用動漫美學之創作態度，傳

達自身在瞬息萬變時局裡，如何去面對自己、面對他者、面對家庭結構的改變、面對社群、面對當前的區域性發展、面對華人世界、面對亞洲、面對全世界。在這過程中，即便我們選擇了各種不同的表現方式，但是很清楚地，台灣的動漫美學具備非常重的人味，它的手感很強、特別細膩，也都具有十足的幽默感。但相對來講，它的色彩其實並不是那麼強調科技感，而是充滿地方色彩。再者，它所觸碰的題材也是不可思議的：從土地倫理到對傳統手工，從環境到人文，從自身情感的體察到政治意識形態之反思，皆無所不包地被加以觀察剖析，並在其中融入特有的手工與材質感。

例如張騰遠探討美術史作為文明發展的一部分，或是說群聚效應之於藝術家個體間的關係，他在《鸚鵡人的地球觀察報告》系列中，將自己異化成「鸚鵡人」這個族群，試圖以「他者」(外星人)的角度去重新觀察這個世界。因此，你可以從中看到完全不同於歐系、美系、日系的風格與內涵，它可以簡單地被視為是一種幽默式的反諷搞笑，也可以嚴肅深層地探討到文化霸權是如何制約著人們的思維。還有例如倪祥如何藉由kuso的形式手法：一個小套房裡面發生的故事，去回應談論現代人普遍面臨的情感困境，並從中產生巨大的能量。而到了攝影家

王建揚手中，則呈顯出一種物資豐裕世代的價值觀。通過他那堆滿大量動漫玩偶、模型、物件等消費品的影像，你可以看到新生代年輕族群們對購買佔有的渴欲。從第一代女工手上殘缺不全的芭比，到如今年輕民衆擁抱追逐的迪士尼玩偶，這些令人愉悅、為人仿效的可愛公仔的背後，映照的是早期台灣民衆以健康、土地、青春、家庭換取而來的代價，它實則應該是傷痛的屠殺紀念碑。但很有趣的是，現今的年輕世代已然忘了。或許，這樣天真無邪的態度就是台灣巨大的武器，即使如黃子佼這般看盡繁華的公眾人物，到最後還是選擇回歸為一個藝術家，期望和觀者分享不一樣的觀看角度，而台灣的力量就體現於此。它是如此民主、自由與多元，也唯有在這裡，才得以產生諸如VIVA參與代表的同人誌文化：我們付出大量的時間，用自己的雙手進行獨立創作；我們擁有一套發言權，以及期盼被尊重的特殊表演型態，然而，這個圈子並不需要爭取世界廣大普遍的認同，只要有200人會想要看我的漫畫，成為我創作的基本的粉絲，我們就可以互相供養、面對生活，在彼此通過動漫文化分享搞笑或批判議題的過程中，替代掉現實的不堪。面對如此冷酷的世道，也許唯有永遠天真、充滿幻想，才得以有面對的勇氣。

對於四年前在本館兒童美術館擁抱《快樂時會有毛兔出現》的小孩，今日他的性幻想雛型可能就是張乃文手中成熟裸露、性徵凸顯的女體人偶。相對地，代表60歲這一世代藝術家的陸蓉之，卻是幻想成為一個永遠年輕、尚未完全發育的少女，通過相互對照的、不同面向的動漫美學呈現，展覽帶出世代台灣人們面對人生的差異態度。這就是為什麼我們試圖賦予動漫美學全新的詮釋，一反過於淺薄、吵雜、大拜拜式的表面呈現，以一個全觀的角度讓觀者窺見台灣動漫美學深刻動人的發展。也唯有通過這樣的安排，您或許才會明白即使是那些看似邊緣的動漫coser(角色扮演者)，他們也有自我的堅持與行規，通過自己的雙手、大量的時間，一步一步讓自己蛻變成期待中的虛擬角色。不論是有所小成的中生代藝術家，或是初試啼聲的高雄獎藝術家，甚至是20歲出頭的新興創作者，他們都沒有離開過這片土地，這般極度溫暖、多元而混成的特質，就是台灣面對世界的方式，也是造就我們與他者不同之處，對我而言，這才是真正的動漫美學。

Preface

Taiwan's Way of Facing the World — Localized Features of Animamix

Pei-Ni Beatrice HSIEH (Director of Kaohsiung Museum of Fine Arts)

After several incarnations of the Animamix Biennial, we look forward to new configurations and new approaches offering a break with the past and giving viewers an entirely different Animamix show. As the first stop on the Biennial's tour of Asia, we also thought about how we could distinguish ourselves from other cities, and present some features and values that differ from those of others. Motivated by this notion, we began to think about what history and culture Taiwan possesses, and how we could give Animamix diverse features that stand out by showing how Taiwan's unique culture incorporated in artists' lives.

Looking at the history of the animation and manga industry, Taiwan gradually became an international contract manufacturing hotspot in the wake of World War II, and gained a reputation of being the "world's factory." Later in this period, Taiwan's companies assumed the burden of contract manufacturing in animation- and manga-related industries. From Disney to Pixar, from Asia to Europe, and from Japan to the US, many animation firms chose to outsource their production work to Taiwan. In a related area—the toy industry—we can take the Barbie dolls coveted by girls around the world as an example. During a 21-year period from 1977 to 1998, all of the world's Barbies were designed and produced in Taiwan, and sold around the world. Of the 700 million Barbies that have been sold thus far, the great majority were produced in Taiwan. However, during the rise of the toy industry, Taiwan was undergoing great

fundamental changes, one of the most influential of which was the surging growth of Taiwan's plastics industry. By sacrificing the environment, the land, and people's health in exchange for a flourishing petrochemical industry, Taiwan earned a reputation as the world's "plastics kingdom." As a result, Taiwan's industry exited the low-level wood processing stage, and sprinted ahead on a foundation laid by the plastic injection molding industry. Over the course of time, the industry chain centered on the toys industry gradually expanded and gave rise to the recreational products industry, including the sporting goods, tennis rackets, fishing rods, and pool cues of which Taiwan can justly be proud. These industry chains eventually extended even farther, creating today's thriving animation production industry.

Due to its background as a contract manufacturer taking orders for various products from around the world, Taiwan's aesthetics have developed in an eclectic, diversified manner, with a strong leaning toward recreation and entertainment. This may perhaps be why Taiwan's Animamix is so vivid and fascinating; while keeping its distance from pure art, it effortlessly—notwithstanding the difficulty—incorporates the critical consciousness of chiefly European annotation and comic topics, Japanese anime's exploration of the themes of environment and humanity, the realistic tones of southern Taiwan, or criticism of the times employing minimal preaching, and even sardonic black humor.

In contrast to the hero-worship of American animation and comic books, and also to the cuteness and moé of Japanese anime and manga, Taiwan's Animamix is notably subtle, deep, and diverse, includes a rich and all-encompassing variety of types, and is fond of deep, wide ranging explorations. Perhaps it is Taiwan's arduous industrial development process that has made its Animamix so distinctive, and so colorful. The artists selected to participate in this museum's *LOVE LOVE: Animamix Biennale 2013-14* reveal a glimpse of the history of Taiwan's animation and manga industry, and the works express the interwoven feelings of bitterness, joy, innocence, and nihilism as they present the industry's history. For example, because the artist Lai Chiu-chen, who was born in the post-war period and is now in his middle age, experienced a Taiwan that had not yet completely left the farming and handicrafts industry stage while growing up, his understanding of Animamix is based on the traditional painting forms and techniques that have long persisted among artists of his generation. Turning to the artist Lu Chih-yun, the work *Hunting* provides us with a window on the time from the 1960s to the 1990s, when Taiwan was the "world's factory," when the country sacrificed its land and heritage for material prosperity based on petrochemicals and plastic products such as toys. Later, during and after the 1990s, Taiwan quickly ceded its role as the "world's factory" to China and the countries of Southeast Asia. Having grown up during an

awkward transitional period, those young artists currently in their 20s inevitably express a certain uncertainty and nihilism in their work. Denizens of the digital age, they rely heavily multimedia and computer animation, and employ disembodied digital images to convey their observations about this ever-changing world's illusions and profundity.

In an unprecedented development, the selection criteria for the works at this Animamix exhibition entirely reflected Taiwan's unique historical context. This event depicts how major international companies took advantage of Taiwan's traditions, talents, national identity, and land resources to create so-called mass entertainment, fashion industry, and leisure culture in the wake of increasing contract-manufacturing demand and the influx of factories after World War II. This process revealed several milestones indicative of the advance of industry and commerce and the emergence of consumerism, which capture the development of Taiwan's history and culture over the past half-century. Casting our gaze at Asia, we can't find any cases (at least among the cities hosting this exhibition, namely Shanghai, Daegu, Hong Kong, and Macao) where, like Taiwan, industry evolved from handicrafts to basic processing, from plastics to electronics, and from comic books to animation, and also engaged in contract manufacturing of various kinds of name-brand products. We hope that this exhibition highlights this aspect, and won't merely show off general Animamix achievements, but also present in-depth historical-informed observations

of Taiwanese society. During the arduous half-century in which it progressed from the agricultural to the industrial age, Taiwan has created its own unique Animamix, which has become firmly implanted in people's hearts and minds. The artists in this exhibition rely on processes of self-analysis and self-exploration, and take advantage of the creative attitude of Animamix, to convey how, in changing times, they face their self, face the other, face changes in the family structure, face the community, face contemporary regional development, face the Chinese world, face Asia, and face the world. In this process, even though we selected many kinds of expressive approaches, it is very clearly that Taiwan's Animamix possesses tremendous humanity, strong tactile qualities, and distinctive subtlety, as well as a great sense of humor. But in fact, in tone, Taiwan Animamix does not place much emphasis on science and technology, but rather is full of local color. Furthermore, Taiwan Animamix has had contact with an unimaginable range of subject matter: from the ethos of the land to traditional handicrafts, from the environment to the arts and culture, and from emotional sympathy to reflections on political ideologies—all of these are observed and dissected in an all-encompassing manner, and distinctive handwork and textures are incorporated within them.

For instance, Chang Teng-yuan explores art history as a part of the development of civilization, or the relationship of clustering to artists as individuals. In his *Earth Research*

by *Parrot Man* series, Chang assumes the identity of a "parrot man," and attempts to re-examine this world from the perspective of the "Other" (aliens). The style and substance of these works is completely different from that of European, American, and Japanese works. They can simply be considered examples of ironic humor, but, on a deeper and more serious level, they also explore how cultural hegemony constrains people's thinking. For his part, Ni Hsiang relies on a kuso (outrageous) approach to depict a story in a small apartment suite, and generates vast energy from a discussion of the emotional problems commonly faced by modern people. Photographer Wang Chien-yang depicts values in an age of material abundant, and his portrayals of heaps of animated dolls, models, and other consumer products reveal young new-generation consumers' desire to buy and possess. From the Barbie with missing parts in the hand of a first-generation female worker to the latest Disney doll pursued by young girls, these appealing human-shaped dolls conceal the price paid in the past by people in Taiwan when they gave up their health, land, youth, and families; from this perspective, Barbie is a monument to mournful slaughter. However, the interesting thing is that today's young people have completely forgotten Taiwan's past sacrifices. Perhaps, this innocent, guileless attitude is Taiwan's most powerful weapon. For example, maybe we can see Taiwan's strength in the fact that someone like Mickey Huang, having tasted fame and prosperity,