

張宏圖、楊茂林、涂維政

當代藝術神話

Mythologies of Contemporary Art by Three Artists
Zhang Hongtu, Yang Mao-lin and Tu Wei-cheng

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序 為文化想像一個藝術的面容

史學家為人們過去的記憶和生活內容書寫歷史，藝術家則為我們正在經歷的當下以及一些超越現在時空的可能性描繪未來歷史，歷史在藝術範疇裡不只是研究的史料，更是創造的靈感，「當代藝術神話」是三位華人藝術家張宏圖、楊茂林、涂維政以多個令人玩味的偽歷史，所編織的當代神話，這些交雜過去與未來的藝術作品，試著帶領我們理解現在這個多變而豐富的文化樣貌，同時探討現代華人文化在全球消費及經濟市場的潮勢下如何產生新的價值思考與文化觀點。

近年來，全球當代藝術的關注以及市場轉向了亞洲，其中最大的焦點聚焦在華人文化以及中國熱潮，我們看到華人文化的歷史價值以及當代藝術的狂潮衝擊著過去近代以來的歐美主流，一個新的軌跡慢慢地正在發生，是過去歐美前衛文化的深切影響以及隱藏在藝術家心底不斷迴繞的文化意識，同時在為這個跨越及融合的文化情境創作新的故事。出生於台灣的兩位藝術家楊茂林及涂維政，各自代表兩個階段的在地文化環境，楊茂林早期來自台北畫會，後來更是悍圖社的一員，他的作品一直以來利用視覺的圖像不斷思考足以代表在地精神的文化圖騰，從平面繪畫跨越到立體雕塑，他將時下次文化的卡漫圖樣以及迪士尼人物造型，和傳統神像的樣式結合，試圖提出一個符合現狀的表達形式，並藉此引發物質文明的討論；涂維政則從約莫二〇〇二年開始他的文化製造大業，用擬古的歷史文物，把當代文明裡的資訊符號使用，以及操作的文化行銷策略，以裝置加觀念展演的方式進行，從他們看似異想天開的創造歷史的方法論，我們看到多個可能正朝著未來發生。

張宏圖來自於華人移民的背景，對於文化的敏感度也由於身在西方文化以及中國傳統之間的雙重思維中逐漸成形，本次展出的作品重製了南宋馬遠的水圖系列，以新時代的眼光和觀念重新演譯，作品展現了華人藝術家在文化交會處的端點，如何替自己的文化風格找到新的詮釋方式。

張宏圖、楊茂林及涂維政三人的藝術創作，是一個有趣的藝術形式，更是引人討論的文化研究，藝術家以史學家的一種文化使命感，找到歷史與當下時代社會的溝通渠道，因為他們無限的想像力以及敏銳的觀點，我們的時代才會有屬於這個當下時刻的藝術面容，而藝術家們同時也成為歷史的創造者。

謝小韞
臺北市立美術館 館長

Preface Imagining an Artistic Face for Culture

Historians write down the memories and lives of people past, while artists sketch our futures through what we are experiencing now and the possibilities that transcend the present. Within the scope of art, history is not only a source of research material, but also a source of inspiration. "Mythologies of Contemporary Art" is composed of modern myths woven by numerous thought-provoking alternative histories created by artists Zhang Hongtu, Yang Mao-lin and Tu Wei-cheng. These works of art meld the past with the future in an attempt to bring us to a better understanding of our rich, ever-changing culture, while at the same time exploring how modern Chinese culture can create new values, ideas and cultural viewpoints within the global consumer economy.

The interests and market of contemporary art has shifted towards Asia in the last few years, with the most focus concentrated on Chinese culture and trends. We see both the historical values of Chinese culture and the wild trends of contemporary art attack the mainstream Western influences of recent years. A new path has slowly emerged, a path deeply influenced by Western avant-garde culture of the past and that hides a cultural consciousness that lies deep within the hearts of its artists. This path creates a new story in an environment of interacting and intermingling cultures. Artists Yang Mao-lin and Tu Wei-cheng, both born in Taiwan, represent two aspects of local culture. Yang emerged early on from Taipei Art Group, later becoming a member of the "Hantoo". His works have all used visual images to reflect on cultural totems that show the spirit of Taiwan. Crossing over from two-dimensional paintings to three-dimensional sculptures, Yang combined the subculture of Disney characters and cartoon and comic book images with the style of traditional holy images in an attempt to create a form of expression that conformed to the current state of affairs, which is then used to trigger a discussion on material civilization. In contrast, Tu Wei-cheng began his artistic career around 2002, using replica historical objects, contemporary computer symbols and modified cultural marketing strategies with an installation method that incorporates an unfolding of ideas. The methodology of their seemingly fantastical created history shows us numerous possible futures.

As an immigrant Chinese, Zhang Hongtu's cultural sensitivity was gradually formed from his identity between Western and traditional Chinese culture. His works displayed in this exhibition replicate the ink paintings of Ma Yuan from the Southern Song dynasty, re-interpreting them with a modern viewpoint and concepts. The works display how Chinese artists can find new ways to interpret their own culture and style.

The creations of Zhang Hongtu, Yang Mao-lin and Tu Wei-cheng are intriguing forms of art that lead us into an exploration of cultural research. The artists find a channel of communication between history and contemporary society through the sense of cultural mission usually seen in historians. Their limitless imagination and keen insight grant an artistic face to our present, while they at the same time also become creators of history.

Hsiao-Yun Hsieh
Director
Taipei Fine Arts Museum

九〇年代後末至二〇〇〇年之後，越來越多的華人藝術家在歷史的軌跡上進行重新的解讀與表達，在這些當代藝術創作裡，其內容所指涉的文明圖像及文化現象是錯縱複雜的，藝術家們往往面對的不單純只是對於一個歷史身分的沿襲，他們同時面臨一個文化符號及圖像被大量製造的消費時代，以及全球強勢經濟主導消費趨勢的製造產業，區域歷史的特徵漸漸在混成、消解、合成的製造過程中產生演化、切割及植入，沿襲的正統正逐漸被多樣性的傳述及複製物件取代，我們看到歷史如同一座被時光埋藏的文化之墓，在當代裡逐漸被平民的傳說所挖掘、鋪陳及重新創造，市場導向的權力闡述誕生，普世價值的流通，讓文物的歷史價值和物質消費模式產生撞擊和交互的影響。三位華人藝術家楊茂林、張宏圖、涂維政以多個令人玩味的偽（未來）歷史編織出一則則的當代神話，交雜過去與未來的藝術作品，試著探討當代華人文化在全球消費及經濟市場的潮勢下如何產生新的價值思考與文化觀點。

楊茂林近年來的雕塑系列，挪用了傳統神像的材料形式，把時代新的崇拜消費內容導入，討論文化價值如何向物質的市場經濟靠攏。消費性的慾求逐漸發展成為新的拜物型態，使得時代的代表精神信仰及文化圖像產生異變，人們的精神付託有了轉向，期待被應許的方式也有了取代，從楊茂林有關愛情的故事系列我們看到區域文化的精神內容正與全球化通俗消費發生遇合，其中隱喻了強烈的植入與欲望的交歡。楊茂林關注時代潮流裡讓人迷戀的圖像造型及寓言故事，這些系列創作裡出現的臉孔形象多數來自於好萊塢電影及迪士尼動畫裡的經典角色，這些形象的象徵意義來自於它們被製造出來的媒體產業，從而因應到全球消費市場對於這些符號的流通，還有大眾如何地認同並流傳這些符號，這些代表性形象被剝離了各自經典的場景，被藝術家挪用為代表區域文化的時代系譜，組合成斷裂後的互相彌合，創造出愛情系列裡那些互相懷抱又極度疏離且跨越類型的異狀結合。莊嚴肅穆的神明信仰變成了今日充滿敗物狂熱的精神指標，論說著道德提升及規範的神像手勢，重新在楊茂林新寓言結構裡有了不同的詮釋，它們帶有神話裡浪漫而激情的人性慾望，這些人物雕塑被擺在供桌上，反映了在全球環境中區域文化持續性與週遭時代的現實交遇並交換價值，在這些裝置的供桌上供奉的是文化原型和全球經濟市場的脈動協調過後的範式樣貌，它們成為這個時代即將被未來史學所研究的新文化物件。

當代華人的生存模式在近代的政治現實及移民歷史的發展下，他們被迫與過去歷史產生時空的距離，這個距離卻相對造成了對於歷史性文物和價值觀另一種迫切的欲望，一個因為空洞及空缺而形成的文化空間，取代了崇高的歷史之墓，圍繞在藝術家們所挖掘出土的歷史價值和物件所產生的表述和架構裡，新的文化空間已然成形，它在時空的秩序下更為流動，以一種神話性的抽象狀態存在，取代歷史性巨墓式的定點建造，它隨著流傳可以成形、轉化、解體及完全消失，而它每次出現都將連結到不同言談的使用方式及用途，並且一一反映現實的生存情狀及現實中令人費解的迷惑矛盾，由此看來神話的實用及彈性包容，讓文化語態有更符合時代的理解方式，去對應那個不斷分裂與異化的當代文化現貌。「仿歷史性的再現」是意識形態和時代的磨合，「新的歷史物件」同時必須解決市場的消費需求，對時代的脈動和語言表達方式保持密切的互動關係。

台灣藝術家涂維政二〇〇〇年在台南挖掘出他的第一批卜浦文明藝術品：

「西元2000年，在台灣台南縣大崎村台南藝術學院校地內，發現了一個深藏不露的文化遺跡。這個神祕的文明，在奇特與珍貴的出土文物中，所呈現的極高度文明景象，在這片土地上，為我們帶來無限的遐想，與最大的驚喜和啟發，讓我們為之傾倒驚嘆，並且貪婪的追逐宗教神話美夢的文明，莫過於卜浦。讚美它是全台灣諸多文化中的佼佼者，也絕不為過，甚至傲視媲美其他古文明，亦或為這些古文明的承襲者或前身，都在在顯示了台灣這片海島型地域上，充滿了無窮的生命力與多元文化的豐富性，藉由卜浦文明的出現，讓我們撥開台灣重重的殖民歷史，還原到最真實原始的遠古光采，揮去所加諸在此的謬誤塵土，帶大家重新發現，那群曾在此繁華到令人難以想像的高度文明，讓我們深入這片卜浦文明的神秘地底中，一同來發現一份屬於台灣文化的驚世之美。」（「出世神韻：卜浦文明遺址特展」官方網站）

這個令人驚嘆的「發掘」隨即在各個藝術中心及美術館等文化空間進行公開展示，「新發掘」的文化物件不斷隨著展演的活動出土，它的文化內容及脈絡巧妙地隱藏在藝術家涂維政對卜浦文明的描述、學者透過紀錄影片的形式對它的解讀、藝術空間給予它的展示框架、網站及出版資訊的文本架構、媒體報導對它進行的大眾傳播，這個歷史性的再現有強大的共構機制，來圓滿一個神話性的文化空間以及大眾對於文化之墓的想像與渴望，卜浦文明在一種文本及言說

式的敘事鋪陳下，才真正挖掘出土，從空缺中挖掘出新的意義物件和文本，在此之前，它們從不曾真實存在過。這個不曾存在過的矛盾是藝術家賦予卜滿文明最大的存在價值，它包容了藝術家對於它無限量的侵入與挖掘、以及觀者對它無限的想像與追尋；在卜滿文明之前，台灣本地沒有大量文化遺址的歷史物證，無從產生具有完整在地性脈絡的文化系譜，但是從藝術家擬造系譜的一整套言說裡，我們發現歷史的文物價值從崇高的墓室祕道裡運輸到世俗的消費市場經濟裡以後，屬於歷史的客觀早已消失，這就是藝術家試圖透過「卜滿文明」這個不在此處的歷史之墓之文化產業創造工程所探討的「文明特展」以及「爆堂秀」等文化現象。涂維政藉由一整套系譜式的敘事加上結合各個文化條件裡的相關環節操演，進而形成一個偽歷史的再現展示，這個存在於不存在的矛盾是我們時代與歷史意識的分裂。雖然它的形式指涉一個歷史存在的偽態，但它的內容卻實在連結到當代文明的現況：一個由電腦語言和符號、連結溝通及傳播方式所架構出來的文化時態，它透過仿擬化的展示結構所反映出來的是超越寫實存在的一種強大的文化言說力量，這個力量正巧扣合在那個被卜滿文明拜為形上崇拜的信仰內容—電腦及它所象徵的資訊力量與媒體功能，這個資訊媒體的詮釋及言說手法映證了卜滿文明真正的迷思與神秘化的存在，卜滿文明的存在依靠的是藝術家對於當代文化不斷地進行意義的挖掘，從而產生歷史文物的積累。它的歷史性積聚於當代性文化的現狀演化及異化的方式，它所代表的文化論述是一個危及自身存在的神話性文本，從偽造的文物上驗證文化的價值，從虛設的時空考察當代的社會型態。二〇〇四年古藝堂特拍會，藝術家操作卜滿文明的古董拍賣，仿擬的真實操演挑戰當代藝術的市場價值，是藝術家衍伸了他在卜滿文明特展系列中對於藝術時代性價值的操作和機制的批判性討論，二〇〇五年於當代藝術館「偷天換日」裡展出的典藏常設展，同樣脈絡化地創造歷史的危機，讓藝術的文化論述在一個批判性的後設狀態下發生討論。

張宏圖、楊茂林、涂維政三位藝術家的作品都有一種仿古的形式，顯然歷史這個名詞以及所代表的身分認同對於藝術家來說仍是一種文化意識的精神性召喚，不論是對它臨摹、或者是藉由它的既有形式還魂，還是以假論真，藝術家們仍對脈絡的線性發展感到興趣，也因此他們的作品朝向系列化的創作，持續以對歷史的概念性探討來提點出當代文化發展現狀的危機，以及可能性的預告。張宏圖在二〇〇八年底正式完成了「再製馬遠水圖（七百八十年之後）」，這十二幅創作以現代的繪畫材料「再現」了宋代馬遠的水圖系列，藝術家藉此提問：景物是否依舊在，人們在經歷了文明的現代化進程，文化及產業快速變遷發展，也就是跨越了馬遠之後的七百八十年，當所有的價值觀以及物質環境都演化為文化本質上的一種危機，我們的生活逐漸和自然大地產生了疏離以及衝突，人們對於物質文明的需求超越了自然環境的負荷，從而造成了現代的環境問題，其中也包括了當代的政經現實所造成華人文化與傳統的剝離，文化的演化狀態同樣地在全球經貿的權力機制下發生不斷地與本我產生游離、在他方彌合一種替代性的再現形式。張宏圖的再製馬遠水圖系列，呈現了一個華人藝術家在當下的人文處境，從馬遠的水圖再現探討一個不可能再現的現實危機：馬遠所觀所感的山水無法在藝術家張宏圖所在的此刻重現，藝術家面對的不僅是中國山水畫的危機，也是現實環境裡自然山水的危機，同時，從自然淬煉出的美學形式也發生了異變，以自然作為靈感以及摹寫對象的藝術家，他所面對的景物開始轉換成由物質現象取代自然萬象的人文面貌，而在這樣的城市經濟景觀中，「自然」成了架上的藝術，夾雜在城市風景的縫隙中，名副其實成為當代社會裡的「殘山剩水」。

從當代物質文明的進展，我們發現歷史正出現多種價值以及概念的危機，張宏圖的十二幅再製馬遠水圖，提示了存在於歷史結構之下當代美學的危機，而人文所追求的物質文明累積了歷史的文物價值，卻也逐漸摧毀了人文價值最初的本質。在藝術家楊茂林、涂維政、張宏圖的三則文化寓言裡，我們得以談論意義的形成以及缺乏，也因此它可以用來探討及追尋現代文化裡許多尚未形成驗證的模糊狀態以及許多存在其中的危機，而當我們可以重返歷史的起點給予新的檢視和超越的觀看時，文化的危機才有可能被以神話的方式獲得告慰與理解，並持續以一種沿襲並推翻的溝通方式，深切與當下物質現實的時代具體對應。

The Tomb-digger's Cultural Theory—History, Economics, and Myth

Iris, Shu-ping Huang

Since the end of the 1990s and into the new millennium, more and more Chinese artists have been engaged in the reinterpreting and re-expressing the traces of history. However, the cultural images and phenomena to which their works refer are increasingly complex, since the artists are always witnessing not only the continuation of one historical identity but also the symbols and images of their culture being overwhelmed by mass-produced, consumerist, industrialized, global-mainstream culture. Each region's distinctive qualities, which were formed by history, are being mixed, dissolved, and re-synthesized. They are evolving, being cut and grafted. Orthodoxies are being gradually replaced by diversified discourse and reproduced objects. What we are seeing is a grand tomb of culture in history being discovered and recreated by the folk legends and contemporary narratives. There is the birth of market-oriented authoritative discourse, the circulation of universal values, the collision and cross-influencing between objects' historical value and the modes of material consumption. "Mythologies of Contemporary Art" is composed of modern myths woven by numerous thought-provoking alternative histories created by three artists Zhang Hongtu, Yang Mao-lin and Tu Wei-cheng. These works of art meld the past with the future in an attempt to bring us to a better understanding of our rich, ever-changing contemporary culture, while at the same time exploring how modern Chinese culture can create new values, ideas and cultural viewpoints within the global consumer economy.

Yang Mao-lin's recent sculpture series adopts the materials and forms of traditional images of deities and introduces new consumerist content to discuss how cultural values are aligning themselves with those of market economics. As consumer desires are gradually developing into new forms of material worship, spiritual and cultural images are undergoing a transformation. People are putting their spiritual trust into a different direction, and the means by which the gods express approval of people's expectations have also been replaced. From Yang Mao-lin's sculpture series on *A story about Affection*, we see that the encounter between the spiritual content of regional culture and the globalized mass consumer society suggests a powerful implantation, and the establishment of cordial relations of desire. Most of the faces in these new sculptures come from Hollywood movies and Disney cartoons. The symbolic meaning of these images derives from the way they were produced by the media industry, and then how the masses identified with them once these symbols were circulated through consumer markets around the world. Yang Mao-lin threw himself into creating epic images that belong to unique cultural memory. He explores those images and stories found in modern trends, solemn and respected spiritual beliefs turn into today's spiritual landmarks filled with excessive materialism. The contemporary cult and faith are reinterpreted differently within Yang's new fables, carrying the human yearning for romance and passion found within myths. These statues are placed on altars, with the contemporary system of spiritual worship interpreting this very differently.

Yang Mao-lin's works reflect how regional culture is continuously engaging and exchanging values with the reality of our present surroundings in a global environment. In these installations, both the forms original to the culture and adopted versions that are based on compromises with the global market economy are placed on the offering tables. The new gods turn into the researchable cultural objects for the future historians. The artist maintains a high level of interest in repositioning cultural symbols and images in time.

Modern political developments and the history of migration are such that Chinese people today, given their present livelihoods, are perforce further alienated from the past. This alienation, however, has created another kind of urgent craving for the artifacts and values of the past. A new form of abstract cultural space, formed out of this vacuum and needs, has replaced the grand tomb of history built on site. The new cultural space, constructed by the reproduction of the historical values, artists' diverse frameworks and discourses on the found art objects, has already taken shape, though it is more fluid: mythology constructed where the grand tomb of history once stood can assume form, transform, disintegrate, and vanish entirely. It can also reflect or present the puzzling, inexplicable contradictions of current reality one by one. Viewed in this light, myth's practicality and flexibly accommodating nature makes it better suited to interpret our culture's abstract situation and to address the phenomena of that perpetually splitting and alienating culture. The re-presentation of historicity conflates ideologies and eras; at the same time it meets consumer demand as well as interact closely with the pulse of the present and methods of verbal expression.

In 2000, the Taiwanese artist Tu Wei-cheng "excavated" his first artwork, which came from the Bu Num civilization in Tainan. Its discovery not only created for us a new point of connection with "history" but also the revelation of a historical tomb which is actually not existed in history:

"In 2000, a long-hidden cultural artifact was discovered on the grounds of National Tainan College of Art, located in Daqi Village, Tainan County. The appearance here of this unusual, precious object from a mysterious civilization brings us limitless scope for imagination; it will surprise and inspire us and provoke sighs of admiration, for no civilization pursued the beautiful dreams of myth than the Bu Num. It would not be excessive to praise it as the most outstanding among the numerous civilizations that have been discovered around Taiwan, or even to give it pride of place among other ancient civilizations, and whether it was the inheritor or forerunner of these ancient civilizations, the recovered artifacts always show that the island of Taiwan was full of vitality and rich in diverse culture. The discovery of the Bu Num civilization lets us peel away Taiwan's many layers of colonial history and return to its true original colors. By brushing away the accumulated dust of error, people can rediscover that group of unimaginably advanced civilizations that once thrived here. Let us delve deeply to the mysterious bedrock of the Bu Num civilization and discover together the startling beauties of a distinctly Taiwanese culture." (From the official website of "Spirit-Resonances: An Exhibition of Artifacts of the Bu Num Civilization.")

This startling "discovery" was then quickly put on public display at various art centers and art museums, and objects from "new excavations" continuously emerged. Their cultural content and context was cleverly hidden in the artist Tu Wei-cheng's descriptions of the Bu Num civilization. Scholars interpreted them in documentary videos. Art spaces gave them the framework of exhibitions,

websites, and published catalogues, and the media reported these things to the public. Powerful mechanisms of “cultural narratives” were involved in the re-presentation of this historicity, in order to fill out a mythological cultural space as well as the public’s fancies and desires concerning the tomb of history. The Bu Num civilization, given narrative arrangement through texts and speeches, is a fantastic tomb of regional culture based on both fabricated historical art crafts and lines of interpretations. Before the artist gives them a story of history, these things had never really existed!

The most valuable thing the artist has given to the Bu Num civilization lies in this contradiction: a void yet open significance to be interpreted by the desired narrative. It accommodates the artist’s limitless invasions and excavations as well as the viewer’s unlimited imagination and searching. Before Tu’s discovery of the Bu Nam civilization, Taiwan did not have large quantities of historical artifacts from past cultures. It has been impossible to produce any comprehensive genealogy of the various cultures and their contexts. However, from the complete explanations in the artist’s own virtual genealogy, we discover that the objective value of historical artifacts has long vanished in transit from their lofty secret passageways of great tomb to the vulgar markets of the consumer economy. By using this historical tomb from elsewhere, the artist is attempting to criticize the “special exhibitions” and the “blockbuster shows” put on by the “cultural creative industry,” and by using genealogy-style narratives and exercising the relevant links in our culture, he has formed a re-presentation of false history. This existent-nonexistent dilemma represents the rift between our era and historical consciousness. Although in form the works indicate a fabrication of history, their contents do in fact link to contemporary civilization, one that is structured from computer language, symbols, and communication links. They achieve persuasive power through the superrealistic effects of copying an exhibition framework. This power tallies precisely with the reverence that the Bu Num civilization accords to computers, information, and the media. The use of information media to interpret and explain the civilization proves its superstitions and mysteries. The existence of the Bu Num civilization depends on the artist’s unstinting efforts to dig out meaning from contemporary culture, and as a result, the historical objects for the future are accumulating.

Their historical quality is precipitated from the way contemporary culture evolves and becomes alienating. The cultural discourse they represent is a mythological text that threatens their own existence—cultural value is tested with false artifacts, contemporary society is investigated with an imaginary world. In 2004, when the artist challenged the market value of contemporary art by having Bu Num artifacts auctioned through the Kuyitang website in a simulated exercise, he was extending his critique to the manipulation of artistic fashion, as well as the mechanisms through which this is accomplished. In 2005, when the Museum of Contemporary Art in Taipei (MOCA) exhibited his work, “Permanent Display of the Museum of Contemporary Art,” in the “Trading Place” exhibition, he likewise contextualized its creation in a historical crisis, which let art historical discourse take place in a state of critical post-supposition.

The works of each of the three artists Zhang Hongtu, Yang Mao-lin and Tu Wei-cheng are in forms emulating those of antiquity. Clearly the word “history” and the ideology that comes with it hold some spiritual resonance or cultural meaning for them. Whether they copy from history, animate its existing forms with a new soul, or discuss truth by means of falsehood, the artists remain interested in the linear development of its context. Consequently their works tend to come in series as they continue to explore historical concepts in order to point out crises in the present state of cultural development and present possible forecasts. At the end of 2008, Zhang Hongtu completed *Re-make of Ma Yuan’s Water Album(780 years later)*, a series of twelve paintings that use modern painting materials to “re-present” the Song dynasty artist Ma Yuan’s series of ink paintings. The artist thereby raises the question: Do the scenes still remain as they once were? People have gone through the process of modernization, cultural transformation, and rapid industrial development, and 780 years have passed since the time of Ma Yuan. All of our value perceptions and the whole material environment have evolved to the point that we wonder what kind of culture we live in; our lifestyle has gradually grown distant from and come into conflict with the natural world; the demands of material civilization exceed what the natural environment can bear (today’s environmental issues); current political and economic realities are such that Chinese culture and traditions are being stripped away from us; and given the authority of current economic and trade regimes. Zhang Hongtu’s reproductions of Ma Yuan’s series of water paintings expresses a Chinese artist’s predicament in modern culture, for they explore what happens when re-presentation has become impossible: the landscapes that Ma Yuan saw and were moved by can no longer appear before Zhang Hongtu. What the artist sees is not only a crisis in Chinese landscape painting but also a crisis in the natural landscape itself. Meanwhile, the aesthetic forms that are refined and tempered from nature have also undergone transformation: artists who derive inspiration from nature and are moved to copy from its myriad forms are beginning to see that these are being replaced by the material things of civilization. In the setting of an urban economy like ours, “nature” has become a kind of “ready-to-wear” art that fits in the cracks of city scenes. It has been debased into society’s “remaindered landscape.”

From progress in today’s material civilization, we find that history is undergoing many kinds of crisis in terms of values and concepts. Zhang Hongtu’s twelve reproductions of Ma Yuan’s water paintings show the crisis in contemporary aesthetics under historical structures as our materialized civilization accrues value on historical artifacts, but while gradually destroying the original essence of cultural value. From the cultural allegories presented by Yang, Tu, and Zhang, we can discuss the shaping of meaning or the lack of it, and thus use them to explore the many fuzzy areas of contemporary culture and the crises that lurk within them, and when we can return to history’s starting point to reexamine things from an overarching perspective, only then do we gain consolation by mythological means. At the same time we are given a forecast filled with possibility.



張宏圖 再製馬遠水圖—F（七百八十年之後）
油彩 畫布

Zhang Hongtu *Re-make of Ma Yuan's Water Album—F*
(780 years later)
Oil on Canvas
127×183 cm
2008

董其昌說作畫須「讀萬卷書，行萬里路」。我曾設想中國古代的山水畫大師們「行」到了十九世紀末的巴黎。這種設想是張宏圖畫了近十年的混血山水畫的出發點之一。董其昌又說作畫須「以造化爲師」，「爲山水傳神」。我又設想古代的山水畫大師們該如何面對今天的山水，例如，如果馬遠（ca.1190 - ca.1225）站在今天這些混合著化學毒物，流動著工業垃圾的河流湖泊旁邊，還畫得出他的十二幅「水圖」嗎？這種考慮引導出了我的一個新系列。

Dong Qichang [1555-1636] said that to make a painting, one must "travel ten thousand miles, read ten thousand books." I once envisioned the ancient Chinese shan shui painting masters traveling to late 19th-century Paris. This thought was one of the original motivations for my hybrid shan shui painting series which I began almost a decade ago. Dong Qichang also said that to make a painting, one must "take nature as teacher" and "reveal the soul of mountain and water." I tried to envision how the ancient Chinese shan shui painting masters would face today's mountains and water. For example, if Ma Yuan [ca. 1190-ca.1225] were to stand before today's rivers and lakes, fouled by chemical toxins and industrial waste, would he still be able to paint his twelve-part Water Album? This kind of consideration guided my new series.



上
張宏圖 再製馬遠水圖-H
(七百八十年之後)
油彩 畫布
Zhang Hongtu Re-make of Ma Yuan's
Water Album - H(780 years later)
Oil on Canvas
127×183 cm
2008

下
張宏圖 再製馬遠水圖-P
(七百八十年之後)
油彩 畫布
Zhang Hongtu Re-make of Ma Yuan's
Water Album - P(780 years later)
Oil on Canvas
127×183 cm
2008



張宏圖 再製馬遠水圖- S (七百八十年之後)
油彩 畫布

Zhang Hongtu *Re-make of Ma Yuan's Water Album - S*
(780 years later)
Oil on Canvas
127×183 cm x12
2008



張宏圖 再製馬遠水圖-X (七百八十年之後)
油彩 畫布

Zhang Hongtu *Re-make of Ma Yuan's Water Album -X*
(780 years later)
Oil on Canvas
127×183 cm x12
2008



楊茂林 騎虎甲蟲的熊貓女超人天王
銅雕・金箔
Yang Mao-lin *Panda-woman Deva
Rides on a Tiger Beetle*
Bronze with Gold Foil
173 x 123 x 173 cm
2007

楊茂林 騎大頭蟻的熊貓超人天王
銅雕・金箔
Yang Mao-lin *Panda-man Deva Rides
on a Big-Headed Ant*
Bronze with Gold Foil
172 x 117 x 144 cm
2007



楊茂林 有關愛情的故事—無敵愛金剛
銅雕・金箔
Yang Mao-lin *A Story About Affection—
Extraordinary Love Vajradhara*
Bronze with Gold Foil
206 x 106 x 106 cm
2007



楊茂林 有關愛情的故事—人魚愛金剛
銅雕・金箔
Yang Mao-lin *A Story About Affection—
Beloved Mermaid Vajradhara*
Bronze with Gold Foil
217 x 115 x 112 cm
2008



楊茂林 有關愛情的故事—金剛愛金剛
銅雕·金箔
Yang Mao-lin *A Story About Affection—
Beloved King Kong Vajradhara*
Bronze with Gold Foil
209 x 115 x 112 cm
2008