張嘉穎
Chang Chia-Ying

1982–

〈貓貓谷的躲藏〉一作來自於張嘉穎 2017 年個展「迷你謎」，該次展覽創作相較於過往作品涉及的對照或鏡射美學，個別作品以及角色之間具有更強烈的交雜對話關係。當中，「謎」有多種解讀方式，既是意識間際中的謎樣空間，讓觀者因困於畫面中無限迴圈的世界而產生迷惑；而在面對無止盡的敘事之間，觀者又是何其的「迷你」微小。

張嘉穎援用常見於卡通人物造型的圓滾身材和不符比例的碩大眼睛，這些角色往往靜默且專注地安坐於場景之中，但透過時空描繪的跳躍、意義的抽離與空洞疏離的情緒，致使圖像與其指涉意涵之間，成為斷裂的狀態，無法依據既定的劇情進行觀看，故而看似天真可愛的角色背後，實則蘊含難以參透的寓意。拆解、取樣，再放大再拆解，非單線性的敘事邏輯，沒有起點亦沒有終點，讓不同觀者自行組合角色間的順序，串聯出版本差異的劇情，最終產生無限的超連結閱讀結構。

在作品散發之超現實神秘氛圍中，張嘉穎突破合於邏輯和實際的現實觀，不受現實條件侷限，試圖與紛呈錯綜的夢境共處。出自於個人經歷，她在睡眠中時常會接收過多的夢境情節，時而跳躍時卻又彼此連續，多層夢境令其有時難以區分現實與夢境，只得不斷地消化訊息；多年來張嘉穎學會如何調適，甚至主動記錄下當中有意義的片段，累積為大量的個人圖庫，作為其創作的基調與素材，但也著力避免讓繪畫僅成為夢境的插圖。

卡漫美學、童話形象、敘事結構、夢中場景等元素在作品中反覆交錯，鋪展出經個人轉譯現狀後的異想場景；疏朗平遠的空間猶如古典風景畫之構築，精細的畫面仰賴其紮實繪畫技巧，用色的靈動則源自於電子媒體作為該世代傳播的主要載體，彩色光線從螢幕釋放、流動，眼睛習於捕捉到的影像，都是由色光所形成的絢麗視覺經驗。

2006 年曾獲「臺北美術獎」優選，同年，張嘉穎童話短路式的創作方向，被策展人陸蓉之歸類至其所稱之動漫美學範疇當中，並將這些深受動漫文化影響的圖像世代創作者們，表述成為從亞洲出發的新美學觀點代表。源自於此類的界定，以及張嘉穎作品本身鮮明的風格，因而陸續受邀參與一系列梳理新世代美學的著名聯展，如 2010 年位於北京的「改造歷史 2000－2009 年的中國新藝術」與「台灣藝術新世代」兩個展覽，以及 2011 年「威尼斯雙年展」平行展「未來通行證－從亞洲到全球」等。（高子衿）

Valley of the Hidden Cats is a work that Chang Chia-Ying presented at her solo exhibition *Mini Me* in 2017. In this exhibition, Chang formed stronger dialogical relationships among individual works and their characters than she had before, especially when compared with the mirror-image symmetry aesthetic of her previous work. One such relationship is based on the exhibition's Chinese title (迷你謎, trans. *puzzling/mini riddle*), which can be read in different ways. "Riddle" might suggest the enigmatic gaps in consciousness experienced by viewers as they become stuck in the infinitely loopy worlds of each painting, while "mini" could suggest how the viewer becomes small when faced with the inexhaustible narratives of the paintings.

Chang creates characters with the round bodies and disproportionately large eyes seen in cartoons and usually seats them perfectly still within her paintings' settings. However, by depicting jumps through space and time, detached meaning, and feelings of nihilism and alienation, she creates gaps between her cartoon-inspired characters and their implications, which makes viewing the work based on narratives established by these characters impossible. In this way, difficult to grasp implications are behind her seemingly innocent and sweet images. The artist's use of dismantling, sampling, enlargement, more dismantling, nonlinear logic, and no beginning or end means that each viewer is left to invent unique story lines to make connections between these characters, thus producing an unlimited number of interconnected readings.

With the surreal and mystical atmosphere she creates in her works, Chang has overturned our sense of reality that conforms to logic and practicality, cast off reality's limitations, and attempted to coexist with brilliant and intricate dreamscapes. She derives her ideas from personal experience, specifically from situations in her many dreams, which may be discontinuous, connected, or both. Her multilayered dreams are sometimes difficult for her to distinguish from reality, so she spends much time processing them. She has adjusted to this situation over the years and even recorded the meaningful fragments in her dreams such that she has accumulated a large collection of personal images that serve as source material for her work, but avoids making paintings that merely illustrate her dreams.

Animation aesthetics, fairy tale forms, narrative structures, and scenes from dreams all repeatedly intersect in her work. Subject to her interpretations, they become imaginative and spread through her scenes. Space in her paintings is peaceful and unimpeded, and constructed like classical landscape painting. Her meticulous paintings rely on solid skills, and her agility with color comes from the fact that the main vehicle for images is electronic media, with its colorful light flowing from a screen, in her generation. Our eyes have become accustomed to brilliant visual experiences formed by colored light.

In 2006, Chang won the Taipei Art Awards. In the same year, her satirical fairy tales were classified by the curator Victoria Lu as animation aesthetics because they are deeply influenced by animation culture and are representative of new aesthetic viewpoints generated in Asia. Following this classification and due to her distinctive painting style, Chang was invited to present her work in a series of major exhibitions that sought to interpret the aesthetics of the new generation, including the two 2010 exhibitions held in Beijing *Reshaping History: Chinart from 2000 to 2009*, and *Super Generation@Taiwan*, as well as *Future Pass—From Asia to the World*, a collateral event held at the 54th International Art Exhibition of the Venice Biennale in 2011. (Jean Tzu-Chin KAO)

貓貓谷的躲藏 Valley of Hidden Cats

2017
壓克力顏料、畫布 Acrylic on Canvas
227 x 364 cm
蒐購 Purchase 2019.0008.001