

陳擎耀

CHEN Ching-Yao

1976—

陳擎耀在 2000 年世紀轉折之際，完成國立藝術學院的大學學業並進入該校的美術創作碩士班，運用荒謬、滑稽、諷刺的影像探討當代政治與文化，並陸續獲得各式獎項而在藝術圈嶄露頭角。〈張飛戰岳飛 泡泡滿天飛-1〉即是陳擎耀獲得「臺北美術獎」的成名之作。

因家族背景和成長經驗的關係，陳擎耀對日本擁有特殊的情感連結，也對來勢洶洶的日本流行文化如何在臺灣造成各種社會現象更為關切。「張飛戰岳飛 泡泡滿天飛」系列可視為是其詮釋臺灣哈日現象的代表作。1990 年代解嚴後的臺灣，鬆綁了國家機器的箝制，資訊來源頓從單一封閉轉為多元齊放，國家的定義與主體文化的形貌漸趨曖昧，人們開始以大眾媒介提供的各式訊息符號填補自我的文化想像，哈日風潮也應運而生。陳擎耀以彼時流行的大頭貼形式創造一個個表現自我的劇場，進行扮裝、挪用、錯置、拼貼，讓殖民記憶中嚴肅的日本軍人形象轉為製造彩色泡泡的搞笑藝人，闡述臺灣認同問題及後殖民現象。

同屬於陳擎耀研究所時期的「後庭花」系列作品，以日韓電視劇為文本，運用電腦將藝術家的幻想建構為可見的虛擬空間，並由他本人率眾扮演自小熟知的故事傳說，卻是惡搞原典，恣意嫁接臺灣人想像中的日本與韓國圖像，甚至穿插一些臺灣的地標，塑造各種文化混合的異質空間，開啟觀眾的想像。

這些作品除可供我們微觀在藝術養成過程中受 90 年代臺灣主體性論戰洗禮的世代，如何跳脫 60、70 年代創作者橫向移植外國文化的尷尬處境，運用大眾媒介的高度穿透性，以一種看似詼諧實而懷抱歷史哀愁的姿態，扮演角色、創造場景，穿梭於本土與非母國文化之間，進行對於國族、認同和主體的思考。

持續站在不斷推陳出新的流行文化浪潮，與層出不窮的政治、社會議題上創造「夢幻泡影的虛幻樂園」¹ 的陳擎耀，在 2019 年的作品〈海灘上的 AK47 少女〉中，或是持槍，或是划槳、掌旗的美少女軍團，身穿整齊劃一的制服，坐著水陸兩用戰車，挾帶規馴人們文化潛意識的消費文化及集體主義，再次以作戰姿態搶灘。然而，此作可見陳擎耀近年不再如以往採用繪畫和攝影兩種媒材互涉，共同創造形象的手法；而是以看似非寫實的繪畫，卻寫實地組合出藝術家心中所構想的敘事體系。相較於更早期的「國家地理頻道」系列，單以攝影承接了兩千年前後作品的勝景傳統，反倒是以台式的假山、假水、假西方探險者，創造看似寫實卻非寫實的畫面。由此可理解，藝術家在創作歷程的轉折中，如何更進一步地透過不同媒材間的本質和差異，開啟與觀眾的對話。（陳慧盈）

1 借用藝術家本人以上述兩系列作品為研究題材的畢業論文題目。

At the turn of the 21st century, Chen Ching-Yao successfully entered the Masters of Fine Arts program at National Taiwan University of Arts, where he developed absurd, satirical images to explore contemporary politics and culture and won many awards as an emerging artist. His work *Bubble Commando-1* was recognized by the Taipei Art Awards.

Due to his family background and experiences growing up, Chen has a special emotional connection with Japan, and is concerned with societal phenomena arising from the incursion of Japanese popular culture into Taiwan. Chen's *Bubble Commando* series can be seen as his representative interpretation of Japanophilia in Taiwan. In the 1990s, following the end of marital law, national mechanisms were loosened and information, which had previously been controlled by a single source, suddenly rushed in from all directions. Furthermore, ambiguity gradually arose from new definitions of country and a culture of subjectivity, and mass media provided myriad symbolic messages that filled gaps in the people's imagination and prompted a craze for all things Japanese. Inspired by the photo booth stickers of Japanese popular culture, Chen staged groupings of actors playing with bubble guns to suggest colonial period Japanese soldiers, and applied techniques such as cosplay, appropriation, displacement, and collage to transform these serious memories into hilarious mise-en-scène that interpreted issues of Taiwanese identity and post-colonial phenomena.

Also belonging to Chen's graduate school period is his *Blossoming in the Backyard* series. He based these works on Korean and Japanese soap operas, which he parodied by constructing virtual spaces with a computer and his fantasies and playing parts in stories and legends that he had known since childhood. He used fictional notions of Korea and Japan held by Taiwanese people, even adding some of Taiwan's landmarks, to create a space of hybrid culture and liberate the audience's imagination.

These works offer viewers a closer look into how this artist representative of his generation was influenced by the debate about subjectivity in Taiwan while he was growing up in the 1990s, and how he avoided awkwardly adopting foreign cultures as artists of the 1960s and 70s had. Instead, Chen used mass media with its ability to deeply influence and penetrate society in a humorous manner to embrace a sad history, and played roles and created scenes in which he shuttles between the local and foreign to think about nationality, identity and subjectivity.

Awash in the continuous change of popular culture and endless political and social issues, Chen Ching-Yao creates “a paradise of dreams, illusion, bubbles, and shadows” in his work.¹ In the 2019 painting *AK Girls on the Beach*, we see beautiful young girls in uniforms, some on a tank and others in a boat, while they paddle, brandish guns, and hoist a flag. They seem to be making an amphibious assault on a beachhead in the name of the same consumer culture and collectivism that regulates everyone's subconscious. Here, Chen has broken with his graduate school technique of combining painting with photography in favor of composing seemingly unrealistic scenes and realistically portraying narrative systems derived from his imagination. In a similar vein, his 2013 series *National Geographic Channel*, which he extended from his staged graduate school work but only with photography and the addition of Taiwanese style fake rock and water scenery and fake Western explorers, also relies on what seems realistic, but is clearly not real. From this recent history, we can understand how the artist extends a dialogue with the audience through different media and the transitions in his creative process. (Chen Hui-yin)

1 The artist used “a paradise of dreams, illusion, bubbles, and shadows” in the title of his Master's Thesis, which focused on the two series mentioned above.



張飛戰岳飛 泡泡滿天飛 -1 Bubble Commando-1

2000

藝術微噴、墨 Giclée Print, Ink

118 x 146 cm

蒐購 Purchase 2019.0005.001



後庭開花系列 – 源氏物語、忠臣藏、水戸黃門、桃太郎、遠山金四郎、暴坊將軍
 Blossoming in the Backyard: Genji Mono, Chushingura, Mito Komon, Momotaro, Toyama No Kinsan, and Abarenbo Shogun
 2004
 C-Print、金箔、墨 C-Print, Gold Foil, Ink
 119 x 178 cm (x6)
 蒐購 Purchase 2019.0005.002



海灘上的 AK47 少女 AK Girls on the Beach

2019

壓克力顏料、畫布 Acrylic on Canvas

162 x 650 cm

蒐購 Purchase 2019.0005.003