

郭振昌

J. C. KUO

1949–

郭振昌，1949年出生於彰化縣鹿港鎮，為臺灣二戰後出生的第一代當代藝術家。1967年入李仲生在彰化的畫室習畫。1969年進入文化大學美術系，1971年在天琴廳舉辦第一次個展；就讀期間持續向李仲生請益與學習，深受啟蒙。1976年起投入臺灣民間藝術傳統的田野調查工作，7年下來的研究計畫，使他得以深入了解臺灣傳統手工藝的傳承和源流、民俗信仰與祭祀行為的結構，以及文化人類學方面的背景與史觀，這些養分都成為其1980–90年代創作的重要來源。

郭振昌在創作之中對臺灣社會的發展軌跡，以及資本主義經濟對臺灣傳統社會及其價值體系的衝擊，已有著深刻的觀察與關懷，亦嘗試從宗教切入臺灣的人文變化與現象，作為創作的動機。他在1971–2022年間曾發表30餘次個展。資深藝評家暨策展人王嘉驥長期觀察其藝術發展且撰寫專文，並策劃2008年在本館的回顧展「圖騰與禁忌：郭振昌個展」。策展人指出：郭振昌的成長背景，混合了臺灣本土、中原傳統、日本以及西方現代等多重的文化影響；郭振昌的繪畫語言，以強悍霸氣的線條書寫褒貶譏諷今古人物對照，碰觸挑戰圖騰與禁忌的底線，揭露歷史和當下的社政紛擾與文化現象，進而發展出個人獨特的辨證觀點。

〈薛西弗斯和他的氣球-1〉曾於本館回顧展（2008）及「現狀與未來I」（2015）聯展展出，2003年起郭振昌開始在畫面中加入氣球——象徵未來願景的造形符號；氣球諧音令人聯想到企求、祈求或乞求的寓意。從2006年迄今，以高度寫實的技法表現飽滿而多彩的氣球，成為郭振昌作品中常見的意象。作品借用古希臘的薛西弗斯神話與氣球造形結合。藝術家將所推巨石改為氣球，幽默的諧擬之外，也象徵希望，儘管結果終是徒勞。

〈從何開始之三〉曾於「臺灣當代·玩古喻今」聯展（2012）、「現狀與未來I」（2015）聯展，以及「之前·之後：郭振昌」（2020）個展展出。此作中，氣球的意象結合了宮廟文化的佛道混合之常民信仰。畫中以三太子哪吒三個面向的圖像為主，混入佛祖、飛天、樂伎，以及現代女性；形象之間間隙再貼以印花布、故宮草書複製品、塑膠珠寶和貼紙作為背景裝飾，畫面上書寫「SINCE WHEN？」（從何開始？）。構圖顯現其偏好概念與形象上的二元對照，包括古今、東西、男女、佛道、神話及現實並置等。整體而論，〈從何開始之三〉無論在展覽資歷、內容的表現或視覺風格上，皆屬近年發表作品中的經典之作。（雷逸婷）

參考文章

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Born in Lukang Township, Changhua County, in 1949, J. C. Kuo is a first generation Taiwanese contemporary artist of the postwar era. He began studying painting at Li Chun-Shan's Changhua studio in 1967, and entered the Department of Fine Arts at Chinese Culture University in 1969. Kuo held his first solo exhibition at Tien Ching Hall Taipei in 1971. While at university, he continued to go to Li's studio for detailed guidance and was profoundly enlightened. He got involved in field surveys of Taiwanese folk arts in 1976, and through this seven-year research project, gained deep knowledge of traditional Taiwanese handicrafts, and the structure of folk beliefs and ceremonial rites. This historical background of cultural anthropology became an important source of inspiration for his artwork in the 1980s and 1990s.

Kuo's artwork has followed the development of Taiwanese society. He cares deeply about the impact of capitalist economy on traditional Taiwanese values and society, and as a starting point for his artwork, he attempted to penetrate Taiwanese humanities and other phenomena from the perspective of religion. He has had more than 30 solo exhibitions since 1971. Senior art critic and curator Chia Chi Jason Wang has closely observed Kuo's artistic development through his writings, and curated the 2008 retrospective *Totem and Taboo: Solo Exhibition by J.C. Kuo* for the Taipei Fine Arts Museum. Wang has noted that J. C. Kuo encountered various cultural influences growing up, such as local Taiwanese and Chinese traditions, along with Japanese and Western modernism. Wang also stated that Kuo's painting language uses powerful and aggressive lines to satirize and contrast significant figures throughout history, challenge society with taboos, expose historical and current social and political disturbances and cultural phenomena, and with these ideas, develops his own unique dialectical point of view.

Kuo's *Sisyphus and the Balloon -1* was included in two exhibitions: *Totem and Taboo* in 2008 and the group show *What Is & What Will Be I* at Show Gallery, Kaohsiung in 2015. In 2003, Kuo started adding renderings of balloons to his paintings as a formal symbol of his vision for the future. The Chinese word for "balloon" is homophonic with different words meaning "to seek or hope for," "to pray for," or "to beg for." Since 2006, extremely realistic, as well as plump and colorful, balloons have often appeared in his works. In *Sisyphus and the Balloon -1*, he has Sisyphus from the Greek myth push a balloon, instead of a giant rock, up a hill to create a humorous situation, as well as suggest hope in the face of futility.

Kuo's *Since When #3* was in the group exhibitions *Time Games: Contemporary Appropriations of the Past* (2012) and *What Is & What Will Be I* (2015), as well as the solo exhibition *Before. After: J. C. Kuo* (2020). The balloon in this work is combined with temple culture, which mixes Buddhist and Daoist beliefs. The work also focuses on three different images of the Third Lotus Prince, Nezha, combined with other images of the Buddha, flying apsaras, ancient musicians, and contemporary women. Kuo glued floral cotton printed fabric, reproductions of calligraphy from the Palace Museum, plastic beads, and stickers in the gaps between the figures to serve as background decoration, and wrote "SINCE WHEN?" on the painting. Conceptual and pictorial dichotomies, which Kuo favors, are manifest in this painting and include juxtapositions of ancient and modern, East and West, man and woman, Buddhism and Daoism, and myth and reality. Overall, *Since When #3* is a classic from any perspective—its exhibition record, expressive content, or visual style. (Yi-Ting Lei)

References

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典藏
目錄

2021

COLLECTION
CATALOGUE

薛西弗斯和他的氣球 -1 Sisyphus and the Balloon-1

2007

壓克力顏料、複合媒材、畫布 Acrylic and mixed media on canvas

200 x 130 cm

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