

倪再沁

NI Tsai-Chin

1955–2015

倪再沁1955年出生於臺北，文化大學美術系、藝術研究所畢業，多次舉辦水墨個展，2000年以後亦投身觀念藝術、互動影像藝術與雕塑。倪氏於臺灣社造、藝評、藝術教育及藝術行政皆著力甚多，曾任文化愛河促進會會長、國美館館長、東海大學創藝院院長，2015年病逝於高雄。

2010年的不鏽鋼雕塑〈紐約怪談：氣球狗〉是倪再沁「4P系列」的集大成之作。其原型來自1992–1993年一系列名之〈倪氏寓言：哪一隻最爽？〉、〈三隻狗在林中〉及〈奔跑的狗〉的水墨壓克力作品。畫中主角是臺灣民間尋常的黑色土狗，仿木刻版畫的筆觸，外形強壯精幹，還有點憨氣。說起黑狗，臺灣人最常與閩南語中的「烏狗兄」——時髦新潮的瀟灑男子相連結，另一句與黑狗相關的俚語「烏狗綴查某」，意謂跟著女人屁股到處跑的男性。類似語境還有常用來罵人的「痾狗」，原指稱染病發瘋的狗，更泛指垂涎女色或意圖騷擾侵害女性的好色之徒。倪再沁從黑狗起始，最後連結到〈紐約怪談：氣球狗〉，形成他創作生涯一支異色奇趣的隊伍。〈倪氏寓言：哪一隻最爽？〉四隻黑狗交配的意象延伸至2002年首展於靜宜大學的跨物種雜交〈台北怪談〉雕塑，藉以諷刺臺灣政經亂象。

「狗」在倪再沁2007年開展的〈愛ㄍ又ㄍ報〉、〈頑皮報〉系列作也占有一席之地。「ㄍ又ㄍ」為習操閩南語者發音漢字「國」會出現的「臺灣國語」口音，在此系列輸出印刷作品倪再沁以「媒體大亨」之姿，集結多則與狗有關的新聞、照片，閱聽者看了「狗」、「國」不分，不知道是在報導真正的狗，還是意有所指，虛實難辨。延續諷刺錢權者掌握媒體發聲利器的惡搞概念，倪再沁挪用與他同年出生的美國藝術家傑夫·昆斯自1994年起在國際藝壇掀起熱議的〈氣球狗〉圖像，結合〈倪氏寓言：哪一隻最爽？〉、〈台北怪談〉，先是在2008年推出油畫〈紐約怪談（一）〉，銜接黑狗原型，接續於2009年分別製作以玻璃纖維強化塑膠、黃銅為材的〈紐約怪談〉雕塑，亦繪製諧擬村上隆、達米恩·赫斯特作品的〈東京怪談之一〉及〈倫敦怪談〉，人獸界線變得模糊，其或出於無奈或見世間光怪陸離現象不願僅止於徒呼負負，如其所述：「在這個荒謬、迷狂的時代，我們實在無能為力，除了還以荒謬、迷狂，除了荒淫、嬉笑之外，還能怎樣？」

這件作品原設置於臺北捷運中山站1號出口，光可鑑人的不鏽鋼材質，將城市風景映照成扭曲又迷幻的作品表象。這乍看是討喜氣球狗的雕件，像是倪再沁轉身離去留給人世間的一記驚詫；每個人看見它的表情都一一反射呈像，彷彿預示了「自拍」癡迷的現象，也成為總結倪氏寓言的驚嘆號。（吳思瑩）

Born in 1955 in Taipei, Ni Tsai-Chin graduated from the Graduate School of the Department of Fine Arts at Chinese Culture University and has since had many solo exhibitions of his ink painting. He became interested in conceptual art, interactive video art, and sculpture after 2000, and has devoted himself to community development, as well as art criticism, education, and administration. He has served as the president of the Love River Cultural Association, the director of the National Taiwan Museum of Fine Arts, and the department head of the College of Fine Arts and Creative Design at Tunghai University. He passed away in Kaohsiung in 2015.

His 2010 stainless steel sculpture *Who is the Happiest?—Balloon Dogs* is a representative work from the comprehensive foursome series, *Who is the Happiest?*, and based on his ink and acrylic paintings completed between 1992 and 1993, such as works from his series *Allegory by Ni: Who is the Happiest?*, and his other works *Three Dogs in the Woods* and *Running Dog*. The protagonists in these paintings are based on the kind of black dog commonly seen in Taiwan, and are depicted with brushstrokes simulating woodblock printing, which imparts the dogs with a strong and lean quality and the work with a humorous naiveté. In Taiwan, “black dog” has a strong association with a phrase in the Minnan dialect meaning a stylish and handsome young man, or a slang expression, also in Minnan, meaning a dissolute man who is always “chasing ass.” Another association is with an insult meaning “rabid dog,” which is similar to “black dog” and is used for lecherous men who incessantly drool over and harass women. Eventually, Ni shifted from black dogs to balloon dogs with *Who is the Happiest?—Balloon Dogs* to form another colorful and interesting grouping that has stood out in his artistic career. He also extended the image of four dogs mating seen in the *Allegory by Ni: Who is the Happiest?* series to create his cross-species hybrid sculpture *Who is the Happiest?*, which was first exhibited at Providence University in 2002 to satirize political and economic chaos in Taiwan.

Dogs also play a role in his series *I Go News* and *Tenacious News*, both parodies of newspapers started in 2007. The original Chinese title for his fake newspaper *I Go News* included phonetic symbols that represent the Taiwanese Mandarin pronunciation of “nationalistic.” Using digital printing for these series of fake newspapers, Ni adopted the pose of “media-holic” by compiling countless news articles and pictures related to dogs. The series deliberately makes differentiating between “dog” and “country” nearly impossible, so readers are left uncertain regarding the topic or authenticity of the newspapers themselves.

Next, for his 2008 oil painting containing black dog imagery *Who is the Happiest?—New York I*, Ni extended his satire to include those with money, power, and powerful voices in the media by appropriating same-generation American artist Jeff Koons’s “balloon dog” imagery, which has generated art-world controversy since it first appeared in 1994. The painting also relies on ideas from his 1992–93 series *Allegory by Ni: Who is the Happiest?* and 2002 work *Who is the Happiest?* Furthermore, he extended this painting in 2009 with his fiberglass reinforced plastic and brass *Who is the Happiest?—New York* sculpture.

Also, on the surface of his sculptures *Who is the Happiest?—Tokyo I* and *Who is the Happiest?—London*, Ni painted images of works by Takashi Murakami and Damien Hirst in another act of appropriation.

In all of these works, the boundary between humans and animals is blurred, a situation which may have arisen because it is the only way Ni knows how to see the world, or perhaps it is his lashing out at bizarre phenomena he has encountered. As Ni has said, “In this era of absurdity and madness, we are really powerless. What else can we do to respond to the absurdity and madness other than create more of the same, and then lash out with debauchery and laughter?”

The stainless steel surface of Ni’s *Who is the Happiest?—Balloon Dogs*, exhibited near Exit 1 in the Zhongshan Station of Metro Taipei, offers distorted reflections of the cityscape and people walking by, which imparts the work with an enchanting magical quality. With its likable balloon dog appearance, the sculpture seems to suggest that, as Ni departed from this world, he left something shocking behind for us to ponder—when it was first installed, the faces of viewers reflected on its surface seemed to have foreshadowed the impending selfie obsession, which serves as an exclamation point for the allegories that Ni liked to tell. (Seeing Wu)

紐約怪談：氣球狗 Who is the Happiest?—Balloon Dogs

2010

不鏽鋼 Stainless steel

306 x 84 x 230 cm

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