

張徐展

ZHANG Xu-Zhan

1988–

張徐展 1988 年生，為新莊百年糊紙店的第四代傳人。糊紙或稱紙紮，專為宮廟、殯葬等紅白事或陣頭祭儀慶典製作專屬的祭品與道具。張徐展自小在此家業下耳濡目染，練就民俗及民間信仰為基礎的紙紮技藝，張徐展本不想繼承家業，高中時特意入學資訊處理科，修習電腦程式編寫，卻因緣際會開始創作動畫，歷經對家業的違抗與反芻，這門傳統文化與技藝方成為其自身創作的基底，最終轉化為他結合錄像動畫與動物偶雕塑二者的「停格偶動畫」及複合媒材的創作實踐。

張徐展的家族背景和在地成長經驗，極易被吸納為主流價值所津津樂道的典範與楷模（譬如傳統文化的復興、創新、轉型），成一種可茲「全球在地化」談論的藝術故事。融匯作為國際語彙的動畫及象徵在地傳統的紙紮工藝，他的創作有著鮮明的個人風格，其上疊加了新與舊、傳統與現代、東方與西方式樣。2022 年在本館的「複眼叢林」個展，可謂張徐展創作生涯截至目前最為完整而集大成之作。其中動畫〈熱帶複眼〉，取材自他在印尼駐村時採集的東南亞民間故事《鼠鹿過河》，結合臺灣藝陣展演，於動畫中創造一位半鼠鹿、半狐狸的操偶舞者，描述出「鼠鹿與鱷魚鬥智，想盡辦法抵達河流彼岸」的故事。亦即，在形式上採「無對白」、「弱劇情」及「展演中的展演（操偶中的操偶）」，利用藝陣展演潛在的敘事，輔以音像視聽與剪輯語言推進敘事，一反臺灣動畫傳統敘事型態的策略，卻形構出「藝術故事中的故事裡以反敘事來敘事」的多維度複意套層。

同名〈複眼叢林〉典藏作品，由〈熱帶複眼〉錄像、樂手紙偶與湖景廣場裝置所組合；張徐展在這作品斜槓當代藝術家與動畫電影導演兩種身分，〈複眼叢林〉也藉此完成跨文化、跨地域及跨媒介的挑戰。在美術館展呈的單頻動畫錄像〈熱帶複眼〉，和榮獲金馬獎最佳動畫短片獎的同名影院版本，二者時長約有 1 分鐘的差異。美術館版所少了的時間差（開場、結尾段落略有不同），但展間現場多了眾多動物偶及大型現地空間裝置（如戲臺場景、紙膚裝置等），補充了影院版所無，專為美術館開啟的複眼感官，進而擴展更為開放的敘事與洩出景框的外延時空。（曾炫淳）

Born in 1988, Zhang Xu-Zhan is a fourth generation descendant of a family that has run a paper offerings shop in Xinzhuang District, New Taipei City, for over 100 years. Traditional paper offerings represent real-world objects, such as clothing, houses, or furniture, and are burned during celebrations, weddings, funeral rites, or other ritual performances at temples. Although Zhang was influenced by growing up in this environment and learned the basics of paper offering manufacturing based on folkways and related beliefs, he initially had no interest in inheriting the family business. In high school he deliberately took information processing and computer programming classes. However, he later started creating computer animation by chance, and following a period of resisting and reflecting on the family business, embraced traditional paper offering techniques as a key part of his artistic practice. Ultimately, he transformed these techniques by incorporating them into the creation of animal puppets and combining them with stop-motion animation to develop his own style of mixed media art.

Due to Zhang's family background and experience of growing up in Xinzhuang, his artwork has been lauded as a model of mainstream values, promoting the revitalization and transformation of traditional culture, and serving as an example of glocalization. However, his integration of animation's international vocabulary with the local traditional craft of paper offerings gives his work its distinctive personal style, and superimposes the new over the old, the modern over the traditional, and the Western over the Eastern. It could be said that his project for the Museum's 2022 solo exhibition *Jungle Jungle* was the most complete and comprehensive of his artistic career. It included the animation *Compound Eyes of Tropical*, based on the Southeast Asian folktale *The Mouse-Deer and Crocodiles*, which he encountered while attending a residency in Indonesia and combined with the format of traditional Taiwanese folk parades. For this animation, he created a human puppet wearing a body puppet that appears to be half mouse-deer, half fox. The mouse-deer character is pitted in a battle of wits against crocodiles in a river, having to think of the best way to reach the opposite bank. Zhang's chosen format has no dialogue, a simple plot, and a performance within a performance, where a puppet controls another puppet. He also used implied stories from traditional Taiwanese folk parades accompanied by video and editing techniques to drive the animation's story, and unlike what is often seen in Taiwanese animation, Zhang employed a strategy of anti-narrative to tell a multidimensional story within a larger art narrative.

The artwork *A Jungle of Compound Eyes*, featured at the Museum's *Jungle Jungle* exhibition, is a multimedia installation including *Lakeside Square—The Story of the Mouse-Deer Crosses the River*, eight different paper sculptures from his *Animal Story Series* titled *Musician*, and the single channel animation *Compound Eyes of Tropical*. It is delightful to note that a one-minute longer version of *Compound Eyes of Tropical* released for theaters was honored with the 2022 Golden Horse Award for Best Animated Short Film. The opening and ending sections of the Museum's version are slightly different, accounting for the lost time, but this is compensated for by the many animal puppets and large-scale installations, including staged puppetry scenes and the artist's *Paper Skin Installation*, in the exhibited work. Furthermore, the artist specially created a “compound eye” sensory experience for museum visitors, which extended his open narrative approach as well as allowed the contents of the film to spill out beyond its frame into a different time and space. In the exhibition, he also successfully made use of cross-cultural, cross-regional, and cross media practices. (Hsun-Chun Tseng)

複眼叢林 A Jungle of Compound Eyes

2020–2022

複合媒材、單頻道錄像裝置（彩色、有聲） Mixed media and single-channel video installation (color, sound)

16'

尺寸依場地而定 Dimensions variable

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