

洪東祿

HUNG Tung-Lu

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洪東祿生於彰化二林，早年就讀復興美工與文化大學美術系，畢業後曾任吳天章工作室助理，並於「再會吧！春秋閣」系列中出任水手兵模特兒。受到吳天章轉型攝影媒材的影響，以及在臺南藝術學院造形藝術研究所受到後現代理論啟發，他逐步以日本動漫美少女偶像為核心，發展出結合攝影及裝置的燈箱創作，並置了乍看融為一體，細觀卻違和扞格的異質文化，也以此成為上世紀末新生代臺灣藝術家的代表作。

其中〈美少女戰士〉、〈林明美〉、〈春麗〉及〈凌波玲〉4件綜合媒材燈箱作品，於1999年參展第48屆威尼斯雙年展「意亂情迷——台灣藝術三線路」，與黃步青的〈野宴〉、陳界仁的〈魂魄暴亂〉共同構築了三個世代藝術家關注焦點的異同與交錯。該系列亦於同年亮相義大利佛羅倫斯「向非材質接近——奇安地當代藝術雙年展」，作品被安置嵌入小教堂神壇中央，形成燈箱取代聖像的視覺奇景，象徵世紀末當代藝術對神聖性與信仰象徵的挑戰及轉譯。

本館已典藏洪東祿〈美少女戰士〉(1998, 綜合媒材) 與〈4.5~6.5Hz〉(2012, 油畫)，今年入藏的〈凌波玲〉攝影作品充實了此一創作「戰隊」。這件作品將日本當代流行文化的標誌性角色凌波玲(動畫中漢字名書寫為「綾波零」)，置於俄羅斯拜占庭傳統東正教聖像畫「最後的審判」主題的莊嚴場景之中，形成強烈的文化與符號衝突。凌波玲作為《新世紀福音戰士》的女主角之一，在1995年動畫首播後成為萌文化的代表。作為出生於人工進化研究所的複製人，長期被解讀為融合神性與人性的象徵——以複製人之姿，「下凡」救贖世紀末因泡沫經濟導致自信跌至低谷的日本人。從救世的宗教隱喻出發，洪東祿藉一系列動漫美少女化身成解救世人苦痛的聖女，這些沒有真實自我的完美形象，與背景的宗教圖像形成對位，也形成可遠觀不可褻玩的聖母形象。

洪東祿將世俗偶像與宗教偶像的拼貼與重置，反映臺灣1990年代以後藝術家常見的跨文化策略。身處後冷戰、全球化時代，藉由引入動漫角色和宗教聖像，重新詮釋經典符號，解構既有的文化權威，從而揭示視覺符號如何在不同語境下形成嶄新的文化表達。金屬光澤的凌波玲，以自身的人工、科技與未來感，突出於金色聖環環繞的群像中，呼應了當代社會對威權、階級及身分認同的多重碰撞：當流行偶像取代宗教形象時，人們對救贖的期待又帶著哪些投射與幻滅？(吳思瑩)

Born in Erlin Township, Changhua County, Hung Tung-Lu attended Fu-Hsin Trade and Arts School and later studied in the Department of Fine Arts at Chinese Culture University. After graduating, he worked as an assistant in artist Wu Tien-Chang's studio and served as the model for the sailor in Wu's series *Until We Meet Again! Spring and Autumn Pagodas*. Influenced by Wu's transition to photography as his primary medium and by postmodern theories encountered at the Graduate Institute of Plastic Arts of TNUA, Hung gradually developed a body of work centered on idolized *bishōjo* figures in Japanese anime culture. Combining photography with light-box installations, these works appear to seamlessly integrate heterogeneous cultural elements, yet upon closer inspection reveal dissonance and incongruity. This body of work has come to represent the emerging generation of Taiwanese artists of the late twentieth century.

Hung's four works—*Pretty Girl Soldier*, *Lynn Minmay*, *Chun-Li*, and *Ayanami Rei*—were part of a multimedia light-box installation presented alongside HUANG Buh-Ching *Feast in the Wild* and Chen Chieh-Jen's *Revolt in the Soul and Body* in the exhibition *Close to Open: Taiwanese Artists Exposed* at the 48th Venice Biennial in 1999. Together, these works highlighted differences and similarities in the artistic concerns of three generations of artists. Hung's installation was also presented that same year on the altar of a small chapel in Florence, Italy, for the exhibition *Towards the Immaterial* organized by *Tuscia Electa Arte Contemporanea nel Chianti*. Here, Hung's light boxes replaced the altar's religious icons, creating a striking spectacle that symbolically challenged and reinterpreted sacred symbols of faith at the end of the twentieth century.

The Museum had previously collected Hung's multimedia work *Pretty Girl Soldier* (1998) and oil painting *4.5~6.5Hz* (2012), and this year, to complement these works, added his photograph *Ayanami Rei*. In this piece, Hung places the iconic character Ayanami Rei from Japanese popular culture within a solemn *Last Judgment* scene rendered in Russian Byzantine Orthodox iconography to create a striking cultural and symbolic dissonance. Ayanami Rei, one of the main female characters in the Japanese anime series *Neon Genesis Evangelion*, became emblematic of *moé* (Japanese: 萌え) culture after the series was first aired in 1995. As a replicated person born at the Artificial Evolution Laboratory, she has long been understood as a symbol of the hybridization of the divine and human, metaphorically descending from heaven to rescue the Japanese people from their post-bubble economy malaise at the end of the twentieth century. Extending this allegory of religious salvation, Hung transformed a series of anime *bishōjo* into saints tasked with alleviating human suffering. These physically flawless and selfless anime characters stand in counterpoint to the religious imagery in the background, while also forming distant, untouchable Madonna-like figures.

Hung Tung-Lu's collage and reconfiguration of secular and religious icons reflect an intercultural strategy frequently adopted by Taiwanese artists since the 1990s. Situated in the post-Cold War era of globalization, Hung reinterprets classical symbols and deconstructs cultural orthodoxy by introducing anime characters into the visual language of religious iconography, thereby revealing how familiar symbols can acquire new meanings across different cultural contexts. Ayanami Rei, with her metallic luster, embodies artificiality, technology, and futurity to stand out amid a group of figures encircled by golden halos, alluding to conflicts over authority, class, and identity in contemporary society. When popular idols replace religious icons, what forms of projection and disillusionment accompany our expectations of salvation? (Seeing Wu)

