

**橘祥如意的加持力場：
關於黃舜廷從有錢圖到五橘宮的普普變體**

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一、民俗文化與普普在台灣

面臨到戰後的中國現代畫運動、鄉土美學運動與藝術學科現代化的諸多變革，臺灣根源於在地的美術發展與表現，被擱置為一種文史研究的範疇，這使得1990年代開始的臺灣美術主體性論述，一度是透過自各個留學歸國的藝術家和研究者們以國際藝術浪潮作為語言上的取徑(註1)，進一步詮釋這些藝術美學的在地經驗。與此同時，各種視覺與媒體因解嚴後的法規鬆綁(註2)，爆炸性地輸入到臺灣，也成為了國內在理解普普藝術美學與市場性的獨特環境。在當時的環境之下，民間的美術表現，時常被藝術家援引、挪用為一種本土的視覺符碼，並以普普的形式，詮釋為一種關照當代臺灣文化的多元性與混雜性的方式。

因為解嚴後新自由主義輸入的多元強勢文化環境，以及學院的前衛批判思考訓練，使臺灣藝術家們對普普藝術美學的態度與背景因素上有別於歐美等國，產生一種愛恨交纏的挪用與批判手法。從1994年帝門藝術教育基金會在展出安迪·沃荷之後的「普普在台灣」(註3)，到2014年高雄市立美術館《普普藝術十工廠－熱塑·冷壓·當代台灣》被策展人Stephen McCoubrey分類為「民俗普普」、「政治普普」和「當代生活普普」的此一脈絡之下，臺灣民間美術表現被分袋、真空地包裝在以普普之名的圖像挪用當中。它自身的文化生產脈絡被忽略了，甚至是被他者化地挪用至當代創作中，以作為俗美的標籤或裝置。例如陳水財認為，「普普」在臺灣是一種調性，一種文化上的自我審視，呈現出臺灣的土地屬性與地方風貌，而與映顯商業消費時代的歐美普普意趣不同(註4)，「挪用、援用、混搭、交融著傳統民俗與政治意識之形式符碼」(註5)。然而他們沒有明說的，是這些地方風貌或傳統民俗視覺在普普藝術這個舞台中，就像是難得登上「康熙來了」、獲得屬於他們的15分鐘的那些地方民俗國寶大師。這正是黃舜廷在創作與方法的建構中，回應的普普藝術美學和臺灣民俗文化表現的對應關係。

二、話語的陣型：「畫虎蘭」作為起點

繪畫訓練出身的黃舜廷，有著同輩畫家中少見的寫實繪畫技法。甚至有人稱他為「人體掃描機」，其稱號源自於作為畫家的他擅長以較薄的顏料，再現心中想要描繪的形象，乍看之下甚至會被誤認為是輸出在畫布中的數位影像。黃舜廷並不只滿足於忠實的形象再現，他對臺灣民俗信仰中、藉由不同物的形象或名稱所串起的吉祥意象與背後的美學意念，有著根源自生命經驗萌發的興趣。黃舜廷說，在大學的畢業個展「畫虎蘭」，便是以直觀的繪畫(在網路上搜尋老虎與蘭花的照片並將它畫下來)與物(蘭花花盆與塑膠獵犬)，勾勒出具時事性(註6)的諧音趣味，以回應身旁親友與自己對藝術的質問。這個出發點是他至今的創作實踐中的重要根基，一是他對於生活之於藝術之間的觀念，二是他以繪畫與現成物相輔相成連結起來的話語陣型，成為思考展覽作為藝術實踐的方法。

在臺北藝博MIT新人特區首次發表的系列繪畫《有錢圖》(2015-2018)中，始見藝術家對於繪畫和語言層次的結構與表現。深具地域性與脈絡特定性的語言作為核心，寫實的圖像與背景，以迂迴的吉祥話啞謎作為陣勢的核心，開展出圖像與圖層在構圖中的姿態。這時期的畫面中有著強烈且層次多元的影像數位處理的視覺效果，例如以液化處理般、將畫面營造出像是受到看不見的能量磁場影響的圓圈波動，或是依照吉祥話的語意堆疊的重複形象(橘子、鯨豚、斑鳩)，背景的風景刻意處理地像是第四台插播的低成本商品廣告特效布幕。藝術家直觀地以橙色系顏料詮釋畫面，從色彩心理學中，召喚出在地信仰對顏色在不同物質間的指涉性聯想。

三、信仰場所中的加持力場

在黃舜廷就讀南藝大博士班之後，原本在繪畫中、語言組構的表現與創作的思考方向，受到龔卓軍老師的「交陪境」策展脈絡之下，以精神地理學式的觀點，重新回到民間(註7)、重新認識民間信仰場所的文化組構的這種認識方法所啟發。黃舜廷在《五福宮》的系列創作與展覽中，將原本龐雜的語言組構拆解、收斂，進一步組成比之前更具有場所性的虛構文本的信仰場所。藝術家參考了宮廟中與不同場所中關於求財求福的現成物形象，以此打造虛構文本中的裝置作品，並且在「林北山—五福宮」和「永福五福宮」等不同的展覽中，以現地考量的形式貼近該展場的地域性，藉此打造不同的信仰場所。

裝置作品《五福宮筊子機》、《金五福》、《招財手環》、《發財水》以及影像裝置《主殿—金光轉轉》，源自於黃舜廷在走訪

註1 | 例如李俊賢的繪畫結合了藝術家對民俗花鳥字的研究，以及義大利超前衛派畫家恩佐·古奇(Enzo Cucchi, 1950-)、德國新表現主義藝術家安森·基弗(Anselm Kiefer, 1945-)與街頭壁畫塗鴉的影響；或是梅丁衍和楊茂林等藝術家詮釋的臺灣政治波普美學，以及吳天章在90年代開啟的臺客美學等。

註2 | 1994年1月28日，行政院新聞局開放第四家無線電視頻道；1989年到1990年代期間，國際五大音樂廠牌透過併購本土音樂廠牌進軍臺灣，在1998年其市佔率更高達65%(施麗茹, 2004)。

註3 | 在當時的展覽介紹當中，帝門基金會表示「普普在台灣 Art And Popular Culture是藉由94年「安迪·沃荷」展後，提出『文化對話』的回應，展覽不是標籤式的說明展，它比較接近一種取樣分析，並不等於是『台灣的普普』。」展出藝術家：郭振昌、連德誠、梅丁衍、吳天章、吳瑪俐、朱嘉樺、李民中。展覽期間為1994年10月15日至12月11日。

註4 | 陳水財，〈「台灣普普」宛如生活？〉，《藝術認證》，第54期，2014/02，高雄市立美術館出版，頁44-51。

註5 | 同上註，陳水財引用「普普+工廠—熱塑·冷壓·當代台灣」高美館助理編輯簡正怡之論述，頁46。

註6 | 黃舜廷說，畫虎蘭的第二層意趣，是當時「台北縣長打老虎」的新聞，以及自己父親種植蘭花的這些環境在他生活周遭的事情。

註7 | 龔卓軍曾在中華文化總會雜誌媒體「新活水」的專訪中，曾進一步地談到回到民間在時代脈絡中的重要性：「當本土主義遇上全球化、國際化潮流，市場決定作品價格的趨勢時，當代藝術家會改以抽去歷史，用抽象方式表達，以一種意味性的態度去顯示某種曖昧的立場，有時的確會讓觀者無法理解其想表達的意旨，結果反而讓台灣藝術家在國際間面目模糊。所以在這兩種極端之間，重新強調「民間」對我來說就是重新萃取的過程。這個「重新」是過去缺乏對文化符號之外的態度，或者說缺乏某種精神上地理學的「民間社會的地理學」，也就是在精神層面上感受所謂的野生疆界、關係、連結。」詳見：葉宇萱、張鐵志，〈從交陪境到野根莖：龔卓軍談當代藝術與民俗信仰的往返〉，新活水，2018/11/03，網路搜尋日期為2021/05/25。文章網址連結：<https://www.fountain.org.tw/article/kau-pue>



「畫虎蘭」個展 八又二分之一空間 2011
Solo exhibition "Hua-Hu-Lan" at 8 1/2 Space 2011

全台數十間財神廟的過程中，認識到這些信仰場所中的藉由特定信仰物件組成的「加持」力場。那些看不見的加持力場，讓黃舜廷原本在《有錢圖》系列中、看不見的圓圈力場，轉化為在《(空白)》系列與《花好花滿》系列中、對於符號形象的實存與空缺的對話。看得見與看不見的形象，在畫中如影像被數位裁切過後的虛實對照，符號在缺席之後的指向性，以暗示勾起觀者在觀看這些文化視覺表現的心照不宣。這種抽象化、概念化的過程，在《主殿—金光轉轉》中有著純粹化的視覺形式。當我望向閃爍著橘紅色影像的動態畫面，就像在將金紙丟向金爐之後、凝視著的那道烈火金光，然而白鐵柵欄與一旁的「心誠則靈」的牌子，則又將我拉回到一個不同的距離感，像是在觀看一尊徒留金光、不存在的神像。錄像裝置將信仰場所中文化表現轉化為一種概念化的視覺經驗，使我們眼前的單色系色彩不再只是一種極簡形式的色彩挪用，而是從民間信仰場所的文化中，一種超越符號性挪用的視覺表現之提煉。

四、從在地發生的普普變體

黃舜廷視財神廟為一種在地的精神需要(註8)，而藝術在當代臺灣又如何與此精神之需要共處，同時又回應戰後藝術發展中、藝術與大眾文化表現之間的呼應關係，是藝術家現階段的創作中兼顧的個人經驗、文化環境與藝術發展等三個面向。自常民文化的信仰場所構造中抽取的消費性，轉移到藝術展演中的價值交換，同時以在地的大眾文化與大眾對話，黃舜廷參與「TXC Project土星協作計劃」開發出的盆器《大吉大利五橘盆器》，幾乎像是我們在花市中看見的那種大量製造的開運竹盆栽。與看似如廉價卡拉OK伴唱錄影帶的錄像作品《美麗的寶島》一樣，藝術家的手隱沒在大眾文化美感當中，他欣然接受了這種被菁英文化不屑一瞥的視覺美感，不刻意透過美學轉化的範式區別藝術創作與真實世界的對應圖像。這正是美國普普藝術的論述先驅約翰·科普蘭斯(John Coplans, 1920-2003)在安迪·沃荷和李奇登斯坦的創作中看見的，對歐洲美學傳統的背離(註9)。這種普普的姿態在黃舜廷的創作實踐中有著更自在地語境迸發的變體，以臺灣片面轉譯國際藝術形式語境的前車之鑑之下，他法喜充滿地接受了臺灣大眾生活中、被視為難登大雅之堂的那一面。

黃舜廷的創作，必然也回應到近年來在地文化與傳統美術受到臺灣當代藝術、設計、攝影、文學與電影等文化藝術領域中的熱潮。然而從臺灣戰後藝術發展脈絡來看，其創作是臺灣普普對他者化的文化符號、在挪用方法與生成邏輯上的修正，以及以精神地理學式的方法路徑，在再現中解構民間文化信仰場所中、使符號與物件環繞於生活的加持力場。在展場中，他的作品組構的五橘力場，牽引著漢人信仰中、那顆招財納福的祈願之心，讓你不禁手捧五橘，面朝財位、背景有靠山、身後有流水、衣著好運結，上聯五橘在手，下聯招財無窮，門楣橫批：橘祥如意！

註8 | 高千惠，〈神性的解構與再建構：介於日常性、社會性與藝術性的當代精神圖象〉，「跨維度傳導：藝術、科技、神秘主義的共時相會」展覽開幕座談，高雄市立圖書館總館，2020/11/15，網路搜尋日期為2021/05/25。文章網址連結：<https://www.fengyichu.info/x-dimension-art-keynote-speech>

註9 | John Coplans(1963), "POP ART, USA", ARTFORUM, 2(10), 29-30.

Auspicious Oranges' Force Field of Blessing: On Huang Shun-Ting's Variants of Pop Art from the Way to Wealth to Temple of Five Oranges

Chen Hsi

I. Folk Culture and Pop Art in Taiwan

Facing the many changes and reforms in the post-war period, such as Chinese Modern Painting Movement, Nativist Movement, and modernization of art disciplines, Taiwan's art development and expression rooted in and originated from the local soils were set aside as a scope of historical and cultural studies. Consequently, the discourse of the subjectivity of Taiwanese fine arts that began in the 1990s was once carried out by returning artists and researchers who had studied abroad; they cited languages of international artistic trends (Note 1) and further interpreted the local experience of these aesthetics. At the same time, various visual forms and media were introduced to Taiwan with the loosening of laws and regulations after the lifting of martial law (Note 2) and experienced explosive growth, which also formed the unique environment of Taiwan's understanding of the aesthetics and marketability of Pop Art. Under the circumstances at the time, folk artistic expressions were often referenced and appropriated by artists as a kind of local visual symbols, and interpreted through the form of Pop Art as a way of caring for the diversity and hybridity of the contemporary Taiwanese culture.

The diverse and dominant cultural environment introduced by neo-liberalism after the lifting of martial law, as well as the academic training of avant-garde critical thinking, gave Taiwanese artists attitudes toward and background factors of the aesthetics of Pop Art unlike European and American countries, giving rise to a way of appropriation and criticism that was interwoven by mixed feelings of hatred and love. From the "Art and Pop Culture" held by Dimension Endowment of Art after showcasing Andy Warhol in 1994 (Note 3), to the "Pop Art Factory – Heating, Cooling, Contemporary Art in Taiwan" held at Kaohsiung Museum of Fine Arts, which was categorized by curator Stephen McCoubrey into "Folk Pop," "Political Pop," and "Contemporary Life Pop," expressions of Taiwanese folk art had been bagged and vacuumed sealed through the process of image appropriation in the name of Pop Art. Its own context of cultural production was overlooked, or even appropriated through othering into contemporary creation, becoming a label or installation of tacky beauty. For example, Chen Shui-Tsai believed that "Pop Art" in Taiwan was a tonality, a kind of cultural self-examination, presenting the properties of the land and local sceneries of Taiwan, which was different compared to European and American Pop Art that manifested the commercial and consumption age (Note 4) and was the "formal symbols that appropriate, reference, mix and match, and fuse with traditional folk customs and political ideologies" (Note 5). However, what they did not speak out was that, these local sceneries or traditional folk visual arts, on the stage of Pop Art, were like those folk art masters, who finally gained their 15 minutes of fame when they finally went on a popular talk show. This is exactly the correspondence in response to the Pop Art aesthetics and Taiwanese folk cultural expressions within Huang Shun-ting's creative and methodological constructs.

II. Formation of Discourses: "Hua Hu Lan" as the Starting Point

With training in painting, Huang Shun-Ting specializes in realist painting technique that makes him a rarity among artists of his generation. People have even called him "human scanner," because, as a painter, he is known for his use of thin paints to represent the image he wants to depict; at first glance, these pictures are often mistaken as digital images printed on canvas. Huang is not satisfied with faithful representations of images, his profound interest in the auspicious imageries linked through different images or names in Taiwanese folk religion and the aesthetic ideas behind them originates from own life experience. According to Huang, for his graduation solo exhibition, "Hua Hu Lan," he used intuitive paintings (he searched online for photographs of tigers and orchids, and painted them) and objects (orchid planters and plastic hounds) to depict euphonies with topicality (Note 6) in response to the questioning of art by his friends and loved ones, as well as himself. This starting point has been the important foundation of his creative practice up to today; on one hand, it is his mindset towards life and art, and on the other, it is his discourse formation built by complementing paintings and readymade objects, which has become his way of considering exhibitions as an artistic practice.

Note 1 | For example, Li Chun-Hsien's painting combines his studies on folk flower-and-bird characters, as well as the influences of Italian trans-avant-garde artist Enzo Cucchi (1950-), German Neo-Expressionist artist Anselm Kiefer (1945-) and graffiti; or, the Taiwanese political pop aesthetics interpreted by artists like Mei Dean-E and Yang Mao-Lin, and the Tai-ke aesthetics initiated by Wu Tian-Chang in the 1990s.

Note 2 | On January 28, 1994, Government Information Office, Executive Yuan, granted permission to the fourth terrestrial television channel. From 1989 to the 1990s, five major music labels entered the Taiwanese market by way of acquisition and merger of local labels; their market shares combined to reach as high as 65% in 1998 (Shih Yun-Ru, 2004).

Note 3 | Back then, Dimension Endowment of Art pointed in the exhibition's introduction: "Art and Popular Culture" is a 'cultural dialogue' proposed in response to the "Andy Warhol" exhibition held in 1994. The exhibition is not a label-like exhibition of explanation; it resembles more of a sampling analysis, and is not equivalent to 'Taiwan's Pop Art.' Participating artists: Kuo Jen-Chang, Lien Te-Cheng, Mei Dean-E, Wu Tian-Chang, Wu Ma-li, Chu Chia-Hua, and Lee Ming-Chung. Exhibition period: October 15 to December 11, 1994.

Note 4 | Chen, Shui-Tsai, "Taiwanese Pop Art, 'Just like Life'", *Art Accrediting*, Vol. 54, 2014/02, Kaohsiung Museum of Fine Arts, pp. 44-51.

Note 5 | See above. Chen Shui-Tsai cited the words of Assistant Editor Chien Cheng-Yi of Kaohsiung Museum of Fine Arts in *Pop Art Factory – Heating, Cooling, Contemporary Art in Taiwan*, p. 46.

Note 6 | According to Huang Shun-Ting, the second layer of meaning of "Hua Hu Lan" refers to the things and events in his daily life, including the news story of "Taipei County Magistrate Hunts Tiger" and his father's cultivation of orchids.

In “The Way to Wealth” series (2015-2018), Huang first showcased in the MIT section of Art Taipei, we could see for the first time the artist’s constructs and expressions of painting and language strata. He used language with profound regionality and contextual particularity, realist pictures and backgrounds, and formations centering on vague riddles of auspicious sayings, to unveil the looks of images and layers in compositions. During this period, his paintings presented powerful visual effects of diverse layers through digital image processing. For example, he seemed to create through liquidation process circular fluctuations in his paintings as if they were influenced by an invisible energy field, or layered repetitive images (oranges, whales, pigeons) according to the semantics of auspicious sayings, where the background sceneries were deliberately processed like the special effect curtain of cheap product commercials on cable TV. The artist intuitively interpreted the pictures using shades of orange, conjuring from color psychology local religion’s different referential associations of colors within different substances.

III. The Blessing Force Field in Religious Sites

After he entered the doctoral program at Tainan National University of the Arts, Huang’s original direction of expressive and creative thinking of language constructs in painting gained new inspiration from professor Gong Jow-Jiun’s curatorial context of “Territorial Friendship” that adopted a spiritual geographic viewpoint to return to the folk society (Note 7) and acquaint with the cultural construct of folk religious sites. In his “Temple of Five Oranges” series of creative works and exhibitions, he deconstructed and narrowed down the originally vast and complicated language construct to reassemble religious sites of fictional text with greater locality than before. The artist referenced the images of readymade objects used to pray for wealth and luck in different temples and sites to build installations within fictional texts; in two different exhibitions, “Lin Bei Shan – The Temple of Five Oranges” and “Yong Fu Temple of Five Oranges,” he adhered to the exhibition sites’ respective regionality by way of onsite consideration, through which he built different religious sites.

His installations, “Slot Machine of the Temple of Five Oranges,” and “The Five Golden Oranges,” as well as “Wealth Bracelet,” “Wealth Water,” and video installation “Main Hall – The Rolling Gold Light,” all originated from “blessing” force fields formed by specific religious objects in different religious sites as he visited dozens of God of Wealth temples across Taiwan. Those invisible force fields have turned Huang Shun-Ting’s invisible circular force fields in “The Way to Wealth” series into dialogues on the existence and vacancy of symbolic images in the “Blank” and “Blossom Full of Flowers” series. Visible and invisible images, the contrast of virtual and real images that seemed to have been digitally cropped in the paintings, and the directivity of symbols after their absence, trigger through implications a mutual understanding with viewers when they view these cultural visual expressions. This process of abstraction and conceptualization is presented in a purified visual form in the “Main Hall – The Rolling Gold Light.” When I look at the animated scene that blinks orange images, it is like throwing joss paper into a furnace, and gaze at the golden fire; however, the plaque on the side that says “Prayer Will Come True with a Sincere Heart” pulls me back to a different distance, as if I was watching a non-existent statue that left behind only the golden aura. The video installation converts cultural expressions in religious sites into a conceptualized visual experience, so that the single color tone in front of our eyes is no longer a kind of minimalist color appropriation; instead, it is a visual expression that transcends symbolic appropriation refined from the culture of folk religious sites.

VI. Pop Art Variant that Happened Locally

Huang Shun-Ting regards God of Wealth Temple as a local spiritual need (Note 8). How can fine arts coexist with this spiritual need in contemporary Taiwan while also responding to the correspondence between fine arts and mass culture in the post-war development of art is the focus of the three aspects concerned by the artist in his current creative stage—personal experience, cultural environment, and

Note 7 | Once in an exclusive interview with “Fountain,” a magazine published by National Cultural Association, Gong Jow-Jiun further talked about the importance of returning to the folk society to the context of times: “When localism meets the trends of globalization and internationalization, and when the market decides the trend of prices of works, contemporary artists will strip away history and express in an abstract way, displaying a certain ambiguous stance through a suggestive attitude. At times, this certainly will make it difficult for viewers to understand what they are trying to convey, and ironically blurs the faces of Taiwanese artists on the international stage. Thus, between these two extremes, reemphasizing ‘folk society,’ to me, is a process of re-extraction. This ‘re-’ refers to the past that lacked mindsets other than cultural symbols, or lacked a certain ‘geography of folk society’ of spiritual geography; that is, to perceive the so-called wild borders, relationships, and connections on a spiritual level.” Refer to: Yeh Yu-Hsuan, Chang Tieh-Chih, “From Territorial Friendship to Wild Rhizome: Gong Jow-Jiun on Contemporary Arts and Folk Religions”, *Fountain*, 2018/11/03. Accessed on May 25, 2021 at <https://www.fountain.org.tw/article/kau-pue>.

Note 8 | Kao Chien-Hui, “Deconstruction and Reconstruction of Divinity: Contemporary Spiritual Images in-between Ordinarity, Sociality, and Artistry”, Opening Seminar of “Cross Dimension Transmission: The Synchronic Encounters between Art, Technology, and mysticism,” Kaohsiung Museum of Fine Arts, 2020/11/15. Accessed on May 25, 2021 at <https://www.fengyichu.info/x-dimension-art-keynote-speech>.

art development. The consumptiveness extracted from the construct of religious sites in folk culture is transferred to the value exchange in art exhibitions, and also converses with the public using local mass culture. Huang's planter, "Five Oranges Fortune Pottery Planter," developed when he participated in the "TXC Project" is almost like the mass-produced potted fortune bamboos we often see at flower markets; just like his video installation, "The Treasure Island," that looks like a cheap karaoke video, the artist's hands are concealed by the aesthetics of mass culture. He gladly embraces this visual aesthetics looked down upon by elite culture, and does not deliberately differentiate the corresponding images of art creation and the real world through aesthetically converted paradigms. This is exactly the deviation from European aesthetic traditions (Note 9) John Coplans (1920-2003), the American pioneer of Pop Art discourse, saw in the creative works Andy Warhol and Roy Fox Lichtenstein. Huang Shun-Ting's creative practices present a variant of this style of Pop Art that has a more liberal and robust context; with the lesson learned from Taiwan's partial translation of the context of international artistic forms, he accepts with great joy this aspect of Taiwan's mass culture that is regarded as distasteful.

Note 9 | John Coplans (1963), "Pop Art, USA", ARTFORUM, 2(10), 29-30.

It is inevitable that Huang Shun-Ting's creative works also respond to recent trends of local culture and traditional arts triggered by Taiwan's developments in culture and art, such as contemporary art, design, photography, literature, and cinema. However, based on the course of development of fine arts in Taiwan after the war, his creative works represent Taiwanese Pop Art's correction of the cultural symbols, method of appropriation, and generative logics of othering, and adopt the methodology of spiritual geography to deconstruct through representation the blessing force fields in cultural religious sites that surround everyday life with symbols and objects. In the exhibition space, the five-orange force field constructed by his works calls out to the praying hearts that long for wealth and blessing in Han Chinese belief, in which you can't help but to hold up five oranges and turn toward and face the spot of wealth; you have mountains in the background to lean on and water flowing behind you, and you dress up for good fortune. Wealth will come in abundance with the auspicious oranges when you hold them in your hands!