

異議憤籽：1970年代臺灣電影中藝術家
形象的塑造與意義

*Yi Yi Fen Zi: Portraying Artists in
Taiwanese Films in the 1970s*

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摘 要

藝術家向來被視為天賦異秉的創造者，與其相關的傳奇與神話，造成人們對藝術家及其作品近似宗教的崇拜。藝術家的角色也出現在臺灣當代電影之中，藉由大眾傳播媒介的影響力，重複並加深了觀眾對藝術家刻板形象的認知。1970年代的臺灣政治、社會與文化皆起了重大變化，並影響了電影中藝術家形象的塑造。本文認為1970年代李行與白景瑞等人的視覺藝術家主題電影，反映出臺灣當代視覺藝術潮流的改變，藉由描繪藝術家面臨資本主義意識型態主宰所帶來的焦慮、癡狂、反抗、自我否定與自我調適，這些電影將臺灣藝術發展的幾個重大議題一一呈現，包含了1960年代以來的中國現代繪畫運動、對抽象畫的討論、1976年的鄉土運動以及藝術商業機制、藝評角色和傳播媒體的影響力等。

關鍵字：視覺藝術家、形象塑造、癡狂、李行、白景瑞

Abstract

Artists have long been seen as divine creators. The legends and myths associated with them lead to people's quasi-religious worship of artists and their works. Being a form of mass media, films in Taiwan repeatedly reinforce the stereotypical images of artists and inevitably influence people's understanding of art. In the 1970s, Taiwan cinema's representation of artists had made certain adjustments to reflect a series of drastic political, social and cultural changes at that time. This article argues that the visual artist-films of Li Xing and Bai Jing-rui of the 1970s reflect the transformation of contemporary art trends in Taiwan. By portraying the artists' agony, madness, rebellion, nihilism and self-adjustment that is caused due the dominant ideology under capitalism, these films represent several important debates in the development of art in Taiwan, including the Chinese Modern Painting Movement since the 1960s, the pros and cons of abstract paintings, Native Movement of Fine Arts, as well as art business, the role of art critics and the influence of mass media.

Keywords: visual artist, image-making, madness, Li Xing, Bai Jing-rui