

談卡漫文化與民俗信仰的視覺交集及其崇拜意識：  
楊茂林〈封神之前戲——請眾仙III〉

On Visual Intersections and the Sense of  
Worship in Cartoon and Comics Culture  
and Folk Religion: *Ceremonies before  
Rewarding – Inviting the Immortals III* by  
Mao-Lin Yang

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來稿日期：2016年7月6日

通過日期：2017年2月6日

## 摘 要

臺灣當代藝術家楊茂林 (1953-) 的創作生涯雖起源社會街頭的環境寫實，但從 1990 年晚期開始則將創作重心移往探討本土與外來文化的混合現象，因而創作了「Made in Taiwan：文化篇」的〈封神之前戲——請眾仙 III〉系列作品。

今日，崇拜意識不再只停留於民俗信仰中，卡漫文化透過全球性的傳播進入本土民俗信仰的場域，產生外來文化與本土文化的交融與反動效應，當代的崇拜意識也就在此再塑。鑒於卡漫文化在臺灣的落地生根，已走入臺灣本土年輕族群的生命經驗，進而形塑出年輕族群對於卡漫文化的崇拜意識，楊茂林亦藉由〈封神之前戲——請眾仙 III〉作品來反映當今外來文化「本土化」的現象。然而，相對於卡漫文化的開放性特質，民俗信仰則有內部嚴謹的系統準則，但挪移到現代的時空背景下，民俗信仰中的神格特質及其儀式性的崇拜意識，已走向通俗化的發展歷程，以更具延展性的視覺方式來傳遞宗教性的普世價值。

楊茂林以藝術表現來轉譯文化混雜的現象，不僅體現出視覺意象上的符碼交叉，亦消弭存於新舊世代間既有的崇拜意識，自視覺語彙的系統重組，增加當代崇拜意識於卡漫文化與民俗信仰間的流動性，為當代環境植入新的時代價值與人文內涵。

**關鍵詞：**楊茂林、卡漫文化、次文化、民俗信仰、神話、崇拜意識

## Abstract

Taiwanese contemporary artist Mao-Lin Yang (1953- )'s career started with realistic portrayals of the community and the society. However, in the late 1990s, he started to focus more on exploring the fusion of local and foreign cultures. Artworks *Ceremonies before Rewarding – Inviting the Immortals III* Series of the “Made in Taiwan: Culture Section” were thus created.

Today, worship is no longer limited to folk religion. Cartoon and comics culture has been brought into folk religion via global media, which allows local and foreign cultures to fuse and react with each other. The sense of worship in modern times is thus redefined. Since cartoon and comics culture has taken roots in Taiwan and has been widely accepted by the younger generation, the younger generation in Taiwan has further developed a sense of worship towards cartoon and comics culture. Mao-Lin Yang therefore reflected such “localization” of foreign culture through his artworks *Ceremonies before Rewarding – Inviting the Immortals III* Series. Even though the nature of these two are different: cartoon and comics culture is more open whereas folk religion has relatively stricter systems and guidelines, in today's society, rituals and worship of gods in folk religion have been popularized. Core values of religions are being preached by more flexible and common visual approaches.

Mao-Lin Yang translates the fusion of cultures through his artworks. His artworks not only reflect the intersection of symbols

in visual images, but also eliminate the existing sense of worship between the old and new generations. Reconstruction of the visual language system also increases the mobility of contemporary worship in cartoon and comics culture and folk religion, attaching new values and humanistic depth to the contemporary world.

**Keywords: Mao-Lin Yang, Cartoon and Comics Culture, Subculture, Folk Religion, Mythology, Worship**