從圖像認同到文化認同
——以林明弘與L. V. 爲例*

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摘要

國際精品與藝術家合作的例子屢見不鮮，除了突顯其文化關懷之外，某些品牌則強調透過藝術活動與在地文化進行連結。其中又以 Louis Vuitton（簡稱 L. V.）所展現的企圖最為強烈。本文即以其與林明弘（1964-）於台北 Maison 概念店內部的合作個案，探討林氏圖像與 L. V. 之間的互動關係，以及其中的文化建構過程，同時也分析林氏圖像在此案例中所扮演的角色，以及其所產生的作用。更重要的是，討論新的看待林氏作品的方式，也揭露圖像在視覺文化興起之後，所面對的複雜處境：圖像已不再是過去的自然再現。林氏圖像是具有深層文化建構的一種新的認識世界之方式，透過它，我們認識自己。此外，圖像也以其自身揭示並解釋了自己。它喚起，或建構了許多台灣人的集體文化記憶。

關鍵字：後設圖像、圖像學、空間、權力、資本主義、現代性

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而本文之呈現，除了蔡老師的耐心指導之外，也承蒙曾兩位匿名審稿人的中肯意見，以及講評人所給予的建議，在此一並致謝。

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From Pictorial Identity to Cultural Identity: the Case Study of the Cooperation between Michael Ming Hong Lin and Louis Vuitton

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Abstract

There are so many cases of the cooperations between the international highly brands and the artists that we don’t think of this as rare. Besides their conspicuous loving care for culture, some brands of quality goods put emphasis on the connections with the local culture through the artistic activities. Among them, Louis Vuitton (shortly, L. V.) shows the most intensive attempt on this. So this essay is as the case study of the cooperation between L. V. and Michael Lin inside the L. V. Maison in Taipei, exploring the interaction between Lin’s pictures and L. V., and the process of the cultural construction within them. At the same time, it also analyzes the roles what Lin’s pictures play, and the functions of his’. The most important is to discuss a new way of treating Lin’s works, as well as revealing the complicated situation with which the pictures do confront after the rise of the visual culture: pictures are not the natural representation as past anymore. Lin’s pictures, with the deeply cultural construction, are new ways of recognizing this world. Through this, we understand ourselves. Furthermore, the pictures reveal and explain themselves by themselves. They arouse, or construct the most Taiwanese collective memory.

Key words: metapictures, iconology, space, power, capitalism, modernity