政治波普藝術之毛澤東樣板畫脈絡解析—以王廣義《大批判》系列為例

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摘要

毛澤東時代樣板畫 (1949-1976) 雖隨著毛澤東的逝世對大陸藝術之箇制力逐漸消逝，但在文革後的中國當代藝術潮流中，樣板畫元素仍無法停頓被再度詮釋。政治波普為 90 年代中國的前衛藝術發展中延續毛澤東時代樣板畫元素最為顯著的藝術運動，王廣義《大批判》系列作品圖像以平面性的商標消費符號，融合鮮明的毛澤東時代視覺語彙剪影，精確地捕捉時代的分野與選擇和文化語境。本文就王廣義《大批判》系列為例探究樣板畫元素，經時代推演之脈絡生成及其圖像表現和《大批判》系列作—比對參照，以及《大批判》系列圖像所抵銷的政治圖像應用忌諱，對中國當代藝術創作藝術家自主性產生積極作用。

關鍵字：政治波普、王廣義、毛澤東、樣板畫、中國當代藝術

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The Analysis of the Images of Propaganda in Political Pop
—A Case Study of Wang, Guang-Yi’s Great Criticism Series

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Abstract

With the death of Mao, Ze-Dong (1893-1976), though, the images of propaganda in the time of Mao, Ze-Dong (1949-1976) lost their power over Chinese art, the elements within those images still fail to be reoriented and reinterpreted in the trend of contemporary art in China. Political Pop as an art movement among Chinese avant-garde art in the nineties has its most lively manifestation in sustaining the images of propaganda from the time of Mao, Ze-Dong. Wang, Guang-Yi’s Great Criticism series of paintings, with the integration of the contemporary brand names from western commercial advertising and the visual iconography from the time of Mao, Ze-Dong, reveal the differences, alternations and cultural contexts between the two cultures. This study aims to investigate the historical background and representation of the elements in the propaganda images and take Wang, Guang-Yi’s Great Criticism series as an example to carry out compare and contrast with those political elements, pointing out Wang, Guang-Yi’s Great Criticism series have signified the erasing of the norms and codes in applying those political propaganda images.

Keywords: Political Pop, Wang, Guang-Yi, Mao, Ze-Dong, propaganda from the Time of Mao, Ze-Dong, Contemporary Art in China