

臺灣漫畫史特展

「漫畫」一詞，在古代中文的解釋並非畫類的一種，而是指「棲息於黃河邊的琵琶」，一直到民初《文學週報》，豐子愷的小畫—「子愷漫畫」才真正賦予今日我們對漫畫的基本認知。當時的畫家擺脫中國繪畫千百年的文人傳統，致力於改造畫風，由政治事件或生活現象中取材，透過誇張、比喻、象徵、寓意的手法，表現幽默和詼諧，漫畫於是乎成爲平民文化的代表之一。

在臺灣這塊土地上，現代漫畫以千變萬化的造型、喜怒哀樂的表現、幽默誇張的劇情使人醉心。從一九四五年以後，在臺灣的漫畫家，以他們對人生無比的熱情與對生活無窮的觀察力，創造出筆下一個又一個的傳奇。它們陪伴著不知多少的老老少少，度過這樣艱難到富裕的年代，它們是人們共有的童年回憶，也是人群共有的文化記憶。

此次在本館舉辦的「臺灣漫畫史特展」，盡力蒐羅了臺灣漫畫中的精華，其中包括了武俠、趣味、愛情、校園等等出版品的展出，同時也搭配展出世界上其他國家的漫畫作品，透過比較，可以看到臺灣漫畫的演變過程，也再再顯示了臺灣漫畫一直致力於走出自己的特色，尤其在這個強調本土化的時代，漫畫家其實也加入貢獻文化多元化的行列。同時，必須一提的是，優良的作品和作者實在太多，遺珠之憾在所難免。重要的是，本展所要表達的，是對所有曾經投身於漫畫界的人士，獻上最大的感佩之意，因爲有您們秉持藝術家的創造力，以及經營事業的理想和用心，臺灣漫畫才有今日成就，您們任何一位都是本展的最大功臣。

A Celebration of Taiwan Comics

As an example of how the meanings of words can change, there are few better examples than the Chinese term for comic book - "Man Hua". In ancient Chinese the word was defined not as a type of drawing, but "a spoonbill resting on the banks of the Yellow River". Only in the Early Republican period (post 1912) did the word come to take on the meaning generally accorded it today, with Tzu-kai Feng's "Tzu-Kai's Comic Strip" printed in the "Literature Weekly". At that time, several artists had already made a break with the long held Chinese tradition of the scholar-artist and were actively challenging accepted drawing styles. Many took as the focus of their work political incidents or daily life. Through the application of exaggeration, allusion, symbolism and moral messages, they expressed themselves in ways that were funny and jocular. As a result, comic strips and books gradually became an important part of popular culture.

In Taiwan, modern comic books captivated the public mind through a plethora of types and approaches, their expression of the full gamut of human emotions, their humor and exaggerated plots. After 1945, comic artists in Taiwan, with their passion for life and unparalleled ability to observe in detail the world around them, created an array of amazing works. In this way, comics have been one of the few constant companions in a period when Taiwan has transformed itself from an economically backwards agrarian society into a modern developed economy. In this sense, comic books represent both a shared personal memory of childhood and a collective cultural memory.

"A Celebration of Taiwan Comics" at the National Museum of History brings together a collection of works that represent the very quintessence of work in this genre, including such popular themes as martial arts, comedy, romance, school stories etc. At the same time, these local works are displayed together with comic books from other countries. Through this comparative approach it is possible to see more clearly the evolution of the comic book in Taiwan, from past penmanship where the strokes were simple and unsophisticated, to the more mature and detailed drawing style of today. Indeed, in selecting material, comic book artists now make more of an effort to represent a sense of local spirit, for example by criticizing and interpreting Taiwanese society or in the research of eastern culture. This is an indication that comic books in Taiwan are seeking to develop further their own unique character and identity. At a time in Taiwan's history when much is being made of the importance of localization, comic book artists are perhaps one of the best examples of a group of people who have made an undeniable contribution to the enrichment and diversification of Taiwanese culture.

臺灣

1945-2000 A Celebration of Taiwan Comics 漫畫史 特展

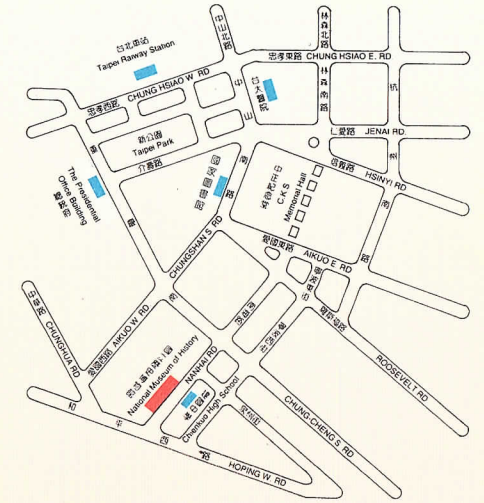
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《王子》雜誌
一九六六年，漫畫單行本的盛況走向了被政府審查的命運，漫畫家為逃避審查而創辦了《王子》雜誌。



《漫畫雜誌》
一九七〇年五月陳弓、楊齊爐合辦《漫畫雜誌》，召集漫畫老將以幽默、諷刺漫畫為主的內容。



《新新》月刊
一九四五年，『新高漫畫集團』和藝文界同好合資創辦了一本雜誌《新新》月刊，成為台灣漫畫急先鋒。



《漫畫周刊》
《漫畫週刊》於一九五九年之後，大力栽培本土漫畫家，陳定國、葉宏甲、林大松、簡浩正等就是其固定陣容。



《星期漫畫》
一九八八年創刊，初期以鄭問的「阿鼻劍」、曾正忠「遲來的決戰」和麥仁杰的「天才超人頑皮鬼」打頭陣。