繪夢：一位美術資優科班生的漫畫夢

蔡沛容
研究生
國立臺灣師範大學美術研究所
E-mail：eva9654@gmail.com

摘要

　　本研究是針對一位自國小至大學美術科班出身，致力朝漫畫家一職築夢的臺灣學生所作之個案研究。研究目的在探討個案以漫畫家作爲職涯選擇之發展歷程與成功因素。本研究以個案研究法分析個案之術科養成教育，對其漫畫創作發展歷程與風格之影響與關聯性。期望透過個案 61Chi[1]所提供自身於漫畫界耕耘的寶貴經歷，提出後續研究建議，供藝術教育界借鏡與研究。

　　本研究發現歸納如下：

一、個案美術資優生出身所奠定之堅實繪畫基礎，賦予其未來於漫畫風格創新表現上極大之自由度與優勢。

二、生命中的重要他人，如父母、老師、同學、學長姐之支持、提攜，有助提昇個案對漫畫創作之靈感與素養。

三、個案本身具備執著專注與追求完美之個性，並勇於接受挑戰並明確訂立各階段之計畫與目標，促使其從對漫畫消遣的試探性階段，不斷努力耕耘興趣成爲專業能力。

四、個案以高超的電腦繪圖技巧模擬手繪媒材的質感，藉以回應傳統寫實風格與超現實主義的美學觀點。完美應用電腦繪圖技巧，呈現手繪創作無法企及的視覺效果，不斷在創作中呈現創新與超越的效果，是其能於年輕漫畫創作者中獨樹一幟、脫穎而出的重要因素。

關鍵詞：漫畫、美術才能班、生涯發展、藝術教育

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[1] 61Chi 爲個案劉宜其之筆名。

壹、 前言

「我的夢想是成為一位漫畫家」2012 年獲邀參展「法國安古蘭漫畫節」
的 61Chi 對自己如此期許著。一路從美術班出身，於動漫同人界耕耘了五年多
的 61Chi，不但獲邀參展歐洲知名漫畫書展「法國安古蘭漫畫節」，其《伊米
特 Emit》繪本亦入圍今年台北國際書展的「金蝶獎」，她年紀輕輕卻亮眼國際
的成就，為台灣漫畫界打開了一扇迎向世界的窗，更標誌著在台灣藝術界，漫
畫家成為職涯選擇的可能。

這位初嶄露頭角的年輕漫畫家，正是筆者從高中至大學，一起度過青澀求
學時光，並分享對藝術之體驗與生活點滴，最好的朋友之一。於是，與她一般
接受相同藝術教育歷程的我，好奇她是如何從傳統專業藝術教育養成中，發
展、經營成為職業漫畫家的歷程呢？而她的創作風格又呈現什麼吸引觀賞者的
特色？且長期培育她的學校專業藝術教育，又是如何影響、連結到她的漫畫創
作？希冀從她執著追夢的故事中獲得能啟迪自己，亦啟發眾多喜愛漫畫的觀眾
們寶貴創作經驗。

圖 1　61Chi 獲邀法國安古蘭漫畫節(自由時報與網路報導內容)[2]

貳、文獻探討

文獻探討面向包含探究漫畫的起源；進而由東西方、漫畫家與評論家、繪
畫藝術畫種特性、傳播溝通、表現主題、構成與形式等面向進行漫畫定義的探
討；並進一步簡述台灣漫畫的發展歷程與現況困境，以凸顯應重視台灣漫畫藝
術創作與相關研究的重要性；然而，漫畫藝術的發展終有賴於藝術教育的深
耕，即整理前人有關「漫畫與美術學習的相關研究」；最後，因本研究著重於

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[2] 資料來源： Yahoo 奇摩新聞-自由時報 2012 年 1 月 17 日
http://tw.news.yahoo.com/%E5%8F%B0%E5%B8%AB%E5%A4%A7%E7%A2%A9%E5%A3
%AB%E7%94%9F-%E7%8D%B2%E9%81%B8%E5%8F%83%E5%8A%A0%E5%AE%89
%E5%8F%A4%E8%98%AD%E6%BC%AB%E7%95%AB%E7%AF%80-202430354.html

漫畫創作者的個案分析，個案的創意表現亦不能忽略創意人才的培育、特質與環境等多元因素的交互影響，故「資優才能及創意者生涯發展相關研究」亦是應涵蓋的文獻搜羅方向。

一、 漫畫

(一)漫畫的起源

Jay Berkowitz & Todd Packer(2001)追溯漫畫的起源，認爲廣義來說，大約一萬五千年前人類爲了躲避風雪與猛獸，躲在洞窟中用木炭所完成的壁畫，可算是最早漫畫圖像的源起。而西元前四千到三千年前，兩河流域與埃及王朝以「線畫」刻畫出平面二度空間，表現當時的生活形態與死後的想像世界，則被視爲另一種漫畫前身的說法(Estren,1993)。

(二)漫畫的名稱定義

施智仁(2008)整理漫畫的名稱在東西方的說法提及，在西方被稱作Cartoon：漫畫與動畫的總稱、Caricature：諷刺畫、Comics：幽默漫畫與單元漫畫。漫畫在中國最早於清朝初年畫家金農作品中出現，指一種叫「筢鷺」的鳥。而「漫畫」一詞在日本最早的文獻是明治八年鈴木煥鄉所著《漫畫隨筆》，今天「comic 漫畫」一詞已爲世界各地的各種漫畫形式所使用(李闡，1998)。

若從漫畫家、評論家的角度所作的定義歸納，香港漫畫評論家方成認爲漫畫因其諧趣和諷刺性，已從繪畫中逐步分離出來，成爲獨立的畫種(1993)。Thomas E. Wartenberg 亦有類似的見解：漫畫結合圖像與文本的表現形式使其能從其他藝術類別中被獨立出來討論，漫畫中創造故事情節的各類元素更能在圖文的結合下，提供使觀者更滿意的交互作用(Meskin, Cook, & Ellis, 2011)。

台灣漫畫評論家李闡(2002)分析漫畫藝術爲「一種造型獨特誇張，隱含諷刺幽默，來表達意見、傳遞訊息、抒發情感，以達到娛樂、教育、宣傳、評論效果的繪畫藝術」(p. 15)。傳播學者蕭湘文另以傳播學的觀點說明漫畫藉或簡或繁的圖像線條組合，並具傳達溝通的意義與目的。

洪德麟(1999)從漫畫表現主題的角度指出漫畫爲「含有諷刺、幽默、教育等意義的遊戲畫。筆畫簡單，不拘形式，題材自由變換，描繪人物時，抓住某些特點，用誇張或歪曲的手法表現。早期以趣味、幽默爲主，今有不少專門描述刺激生動的冒險故事，描繪眾生百態、宗教故事、歷史小說」(p. 45)。

Scott McCloud(1994)以漫畫的形式，將漫畫的構成與藝術形式如此定義：「謹慎地連續安排一連串的圖畫與影像，目的在傳達資訊或引起觀者美學上的反應。」這個定義結合了Will Eisner所強調了漫畫敘事的連續性，也談到在漫畫在傳播上與美學上的功能(p. 9)。John Holbo則認為「漫畫」已擴展成為圖形設計的概念，並與其自身的歷史根源有更密切的關係(Meskin et al., 2011)。

施智仁(2008)綜合相關書籍與文獻對於漫畫起源的相關論述，整理漫畫核心的精神內涵與表現形式風格，包含漫畫內容的原始精神為諷刺性；漫畫形象表現風格包含簡化、誇張、變形；漫畫敘事的形式為圖像與文字並用、圖像的連續性。但是漫畫發展至今，已不再是單純造型的誇張、幽默、諷刺可以解釋，而是呈現更複雜多元的圖像表現變化，所涵蓋範圍漸漸形成一龐大的美學範疇。

(三)台灣的漫畫發展

台灣的漫畫發展可說啟蒙於日治期間(洪德麟，2000)。1935年漫畫家陳炳煌的「雞籠生漫畫集」是第一個出版漫畫專輯的台灣漫畫家。到了1950年代的黃金時期，出現不少青少年雜誌刊載長篇連環漫畫，如「學友」、「良友」、「東方少年」、「漫畫週刊」、「漫畫大王」等，葉宏甲、劉興欽的作品風靡全臺，這時期的台灣漫畫風格鮮明，故事或人物造型皆原創性十足(洪德麟，1994)。

直到民國五十六年教育部公布了「國立編譯館連環圖畫編印與送審事項」對漫畫造成很大的殺傷力，許多漫畫送審時受到無謂的刁難，台灣的漫畫黃金期就此擱淺。此舉亦加速了日本盜版漫畫的猖獗，七零年代中期漫畫租書店已完全是日本漫畫的天下，雖然八零年代著作權法的頒佈，加上1983年中國時報刊載熱銷的「烏龍院」，重振台灣本土漫畫的信心，稍稍遏止了此現象，但為時已晚 (鄭俊皇，1999) 。

此影響使台灣本土漫畫的發展空間更加艱困，更造成台灣的漫畫趨向完全的日本化，直至1990年代出版業者相繼成立漫畫工作室、舉辦漫畫新人獎，試圖發掘台灣本土的創造人才，風格上卻仍不脫濃濃日本風味，且出書量只有日本漫畫出書量的十分之一(徐佳馨，2001)。由此可知，重視台灣漫畫藝術創作與著手相關研究確有其刻不容緩之必要性與重要意義，若將漫畫納入藝術教育的範疇進行討論，可見於「漫畫與美術學習的相關研究」；而若從漫畫創作者

的創意人才角度進行探究，則整理於「資優才能及創意者生涯發展的相關研究」。

二、漫畫與美術學習的相關研究

以下將透過國內外文獻資料對漫畫與學生美術學習之間的關係進行討論；包括漫畫對學生在學校美術學習的影響，以及漫畫在學校美術學習以外的環境對學生美術創作行為的影響。

大眾文化相對於精緻藝術的平易近人，更能輕易地融入學生的生活與創作之中，Toku & Willson(2003)指出創作興趣與動機衰退的現象在日本沒有那麼嚴重的原因在於：同人販售會提供年輕人度過壓抑期的傷害，並能於在學或畢業後，持續透過大眾文化學習各種視覺表現技法。

由學生校外藝術學習歷程的角度來思考，林羿妏(2003)的研究《尋找藏寶圖中的秘密：漫畫同人誌創作者學校內外藝術學習歷程關連性之研究》歸納出不同藝術受教背景在學校內外藝術學習歷程間關連性之興趣引發、創作技法之影響、創作思維與審美之影響與對漫畫創作認同與支持度四面向。

漫畫藝術的創意表現亦不能忽略創意人才的養成與人格特質等複雜而多元的交互作用，以下就所整理出「資優創意者的生涯發展之相關研究」進行論述。

三、資優才能及創意者生涯發展相關研究

資優才能及創意者之個性特質成長歷程、創作歷程、成就表現與其生涯發展過程息息相關，許多針對高創意者及資優才能進行之相關研究探討如下：

(一) 家庭環境

Mansfield & Busse (1981)整理對高創造力之科學家兒童的研究，歸納父母若能在孩子成長期間給予正向積極、開放、溫暖的管教方式與良好親子關係將有助於其創造力之發展。Bloom (1985)也指出傑出人物的父母擁有培育孩子往潛能領域發展的機警與關心孩子興趣的特質。且父母的期望與支持更直接影響他們工作上的創新表現(陳昭儀，1991)。

(二) 人格特質

陳昭儀(2003)針對國內創意人物之相關研究，歸納出藝術家等相關領域傑出創意者之人格特質，普遍具有執著、專注、熱情、直覺、敏銳、多才多藝、想像力等之特質。Kerr (1994)研究 33 位傑出女性發現，強烈求知慾、人際關

係保持疏離、熱愛且專注思考一生的興趣、跳脫女性刻板印象是她們共通的人格特質。

(三) 工作歷程

Herzberg(1987)歸納創意工作者能創造新穎成就的要點，包括持續不斷的學習在工作中所需要的專門知識及技術、永無止境的工作信念、能容忍不知道答案的時刻並趁機學習創新、與自己的成就作比較、能控制焦慮感等。陳昭儀(2004)將從事藝術工作之思考與工作習慣歸納出具前瞻性且長期的思考、自我挑戰、辛勤且長時間的投入，將人生價值融入工作價值之中，是藝術工作者共同特點。

Bloom (1985)歸納 125 個各領域傑出人才發現，在發展其特殊才能之初期，雖是作爲消遣的試探性階段，經歷指導與學習提昇實力後不斷努力磨練十年以上，便能在該領域潛心發展而有所成就。

(四) 教育與典範

Kerr (1994)指出，許多資優者在孩童時代便擁有良師或提拔者引領她們在各自領域發展。教師的角色會依學生的能力而從第一期的喜愛，到第二期的尊敬，至第三期的互相分享(Sosniak, 1997)。曾淑容、莊佩珍(1995)研究 327 位各領域資優女性之結果顯示，教師的教導方式是其教育生涯歷程中的關鍵事件，理由爲教師能夠啓發思考、激發潛能、使其能在自由的氛圍中發展。

參、 研究方法

本研究採用質性研究中的「單一個案探索」，並以半結構式深度訪談、文件檔案的方式進行。本研究的文件以個案 61Chi 創作的作品(包含繪本類、漫畫類、純藝術創作類、隨筆塗鴉類等)、相關評論及創作自述等。創作者之作品與訪談過程之內容進行交叉比對及驗證，文件檔案除作爲研究者擬定訪談大綱的參考資料，並和研究結果之分析互相對照。61Chi 的創作繪本與漫畫作品，則運用風格分析法歸納分析其創作風格、形式與技法等視覺元素。

一、 訪談

本研究以半結構式的深度訪談方式進行，訪談前擬好配合三個研究目的之14 個訪談問題(如表 1)。若有需深入釐清之部分則視情況增加相關問題，每次訪談大約兩個鐘頭，進行三次，共六小時。

表 1　研究目的與訪談問題對照表

研究目的		訪談問題
1. 個案致力成為職業漫畫家的經歷	1.	從小對藝術的態度如何？父母支持嗎？兒童藝術才能班的學習狀況如何？
	2.	簡單說明你的求學經歷。學校藝術學習過程中的內容為何？有什麼特別的經驗嗎？對於學校藝術學習的感覺如何？對你日後的影響如何？
	3.	學畫的經歷如何？特別影響深遠的部份為何？
	4.	決定升學美術班時的原因為何？遇到什麼困難？
	5.	和漫畫結緣的過程如何？各時期接觸的卡通或漫畫有哪些？如何影響你？
2. 個案漫畫創作的風格特色	6.	請說明不同階段對你影響深遠的漫畫作品、卡通作品、漫畫家與插畫家。為什麼吸引你？從中影響你的創作面向為何？
	7.	高中學習藝術階段受到的影響為何？如何開始發展電腦繪圖？
	8.	談談進行漫畫創作的想法、靈感與過程。
	9.	參加 CWT 還有 PF 的過程、啟迪及造成的改變如何？從 2007-2011 大學畢業前陸續發表的作品，過程中有什麼比較大的改變嗎(想法／畫風／想呈現較特別的風格/因觀摩別人產生的點子／創意等等)？你當時遇到甚麼瓶頸難以突破嗎？或是有直到現在依然無法突破的部分？
	10.	你得了安古蘭漫畫獎之後，畫風或想法有什麼改變嗎？
	11.	到目前為止最滿意的作品是什麼？為什麼？
3. 學校專業藝術教育給予個案漫畫創作的影響與關聯性	12.	國高中的繪畫技巧或專業教育對你的漫畫創作有影響嗎？如何影響呢？你怎麼看待這些影響？
	13.	大學就讀師大設計組對你的漫畫創作發展有什麼影響？正面及負面可否詳細說明。
	14.	你覺得你的作品與他人的差別是什麼(風格／故事情節／審美觀等等)？是專業藝術教育帶給你的影響嗎？

二、信度與效度

　　為求研究之信實度，訪談對象包含熟識個案求學經歷與創作發展過程之家人。並採取「三角檢驗法」(triangulation)，將本研究蒐集的的文件資料(創作作品、相關評論、創作自述、自傳等)、個案訪談、個案家人之訪談，進行交互驗證。並將訪談錄音檔案轉譯為逐字稿並編碼存證。

肆、研究結果與分析

一、 61Chi 創作發展歷程

(一)美術班出身─奠定繪畫堅實基礎

61Chi 從小就喜歡塗鴉畫畫，幼稚園開始參加坊間繪畫才藝班的課程，國小時在父親的鼓勵下考取高雄市屏山國小美術班，接觸了國小美術班豐富多元的課程如版畫、海報設計、工藝、水彩、素描、立體創作等創作媒介，但此時期對 61Chi 藝術表現發展的影響因素，除了開拓了藝術創作的眼界外，也於嘗試各式不同媒材的過程中，形塑熟悉感與應用能力。

學校課業之餘，61Chi 也和同齡的許多小朋友一樣，喜愛當時電視播放的日本動漫如庫洛魔法使、神風怪盜貞德、玩偶遊戲、火影忍者、海賊王等；美式卡通亦有迪士尼頻道、飛天小女警等，因興趣而激發摹仿學習的慾望，對動漫卡通的熱愛驅使她繪製各式漫畫人物角色，從中增進漫畫人物的描繪技法與熟練度。

決定將繼續於藝術道路上築夢，61Chi 從小學五年級開始師事黃保荐老師，練習準備高中術科考試的素描和水彩靜物寫生，她認為黃老師無論是在藝術創作觀念上的靈活態度，或是其技法表現寫實、生動，擺脫考試為取向的制式化追求，都深刻影響她於日後創作與發展自我風格的獨立自主能力。

> 老師畫風就是比較豪放，教學比較 free，那時候他強調反射、環境色，就是保留一種藝術性，可以盡情揮灑。他不一定會畫一些考試取向的靜物，像有時候我想畫粉彩、也畫了水墨、書法、炭筆等 (訪 61Chi 2012/12/01) 。

國中畢業後，雖同時具有錄取高雄女中的佳績，心繫繪畫並將其當成終身志業的 61Chi，毅然決然地選擇就讀國立鳳新高中美術班，除了本就出色的描繪寫實能力訓練外，國畫、書法、創意表現等媒材的嫻熟度與表現能力均是班上數一數二的佼佼者，參加校內外不勝枚舉的大小競賽，61Chi 這位常勝軍更是得心應手，曾以作品「蛹之生」獲得 2005 年高雄市美術新人獎比賽水彩類第一名。身為最年輕的獲獎者，除增添備受肯定的自信之外，更鼓勵她進一步思考與接觸：社會中實際從事生產與職涯選擇的課題。

(二)從漫畫到電繪─耕耘興趣成為專業能力

　　從小 61Chi 就喜歡畫卡通的漫畫人物，大多於速寫本或課本上隨意性的塗繪，累積了不少人物小品，高一時 61Chi 受同儕與學長的影響，開始接觸電腦繪圖，利用許多相關軟體練習畫人體、畫漫畫，也在雅虎網站的家族裡開闢個人發表平台，和家族成員互相觀摩、競技。對 61Chi 來說，升學式的繪畫標準賦予她與眾不同的美感訓練與寫實技能，電腦繪圖則引領她在創造自己喜愛的角色時發揮想像創意，此時嘗試結合兩種能力的激發成果，竟更能貼切展現她對畫面美感安排的思維與要求。

> 　　我覺得在高中階段，漫畫跟美術對我來說是分開的，漫畫只是一些塗鴉而已，我也不會把這些元素放到我升學的作品裡。我是後來因為要上色，而且上大學之後我就沒有在畫純美術，只有畫漫畫，才把那邊純美術的東西加進來 (訪 61Chi 2012/12/01) 。

　　同時，基於對國內美術教師缺額稀少的現實考量，為突破美術專業學生未來就業出路狹窄的困境，她認為除了美術本科專業技能的學習外，在電腦繪圖及 3D 動畫能力上，必須把自我能力提昇到專業的層次；不僅是因應時代的趨勢，更是給立志成為漫畫家的自己更多就業選擇的機會。

　　大學術科考試具深厚底子的 61Chi 以優異的術科成績同時錄取三校系榜首，並於考上大學的暑假，61Chi 醞釀多年的漫畫夢終於在參與同人誌販售會的因緣際會下，推出了她第一本個人出版品《CHI'S WORLD》。大一至大四期間共持續不輟地創作了達八本之多的個人出版品。給予自己高標準要求的 61Chi，藉每年於台大舉辦的ＣＷＴ或ＰＦ鞭策自己發表新的漫畫作品，同時與同好動漫的同窗或自網路論壇結交之漫畫繪者切磋交流。更因多方活躍接觸外界動漫活動的緣故，於此期接洽完成了《失憶殺人》、《鬼遊記 01-07》等多達 19 件的商業接案。

　　筆者認為，學知涵養與繪畫技能嫻熟度的完備、自我要求的律己態度、同好的觀摩學習與視野提昇、人際網絡與商業出版活動的拓展，是此時期 61Chi 儲備自我能量的重要因素。

　　2012 對 61Chi 可說是夢想豐收的一年，除獲邀為法國安古蘭國際漫畫節台灣館參展漫畫家、2012 桃園國際動漫大展動漫名家電繪展參展漫畫家外，大學畢業製作的作品《伊米特 Emit》更入圍 2012 金蝶獎圖文書類與第 36 屆

金鼎獎圖書類兒童及少年圖書獎圖畫書類。不過看似順遂似錦的榮耀之路，這一趟法國見識之旅卻帶給從小生長於台灣，受日系漫畫風格影響甚大的 61Chi 最巨大的衝擊；當她走出台灣展館，映入眼簾的是來自世界各國的傑出漫畫家們百花綻放、風格新奇的作品，內心掩不住的驚喜與震撼是：「漫畫竟然可以如此表現」！形容自己有如井底之蛙般，以為自己的作品有別於大眾追隨日系漫畫的風格，歐洲漫畫所刺激提昇她的是更自由開放的分鏡、色彩線條的講究與創新、故事情節上突破常理規範的獨特性、不侷限於情節的訴說，反更著重作者傳達的意念與自我。雖面臨了至今最艱辛的低潮期，61Chi 卻感激有這樣難能可貴的機緣，讓自己重新思考未來創作風格與職涯發展的定位，希冀能發展更符合創作特色的風格，開拓有別於日系漫畫的個人作品。

> 到去年去安古蘭之前，我其實沒有經歷過什麼瓶頸，就是一帆風順，畫畫一直被肯定(父母、師長、社會)。去安古蘭之前，我一直以為自己畫得跟日漫不一樣、跟其他台灣人不一樣，到那邊才發現阿其實都一樣，所以去年一整年都在瓶頸之中 (訪 61Chi 2013/1/22) 。

藉開闊視野以增進自我創新能力對藝術創作者確有其必要性與莫大助益，吳明雄、張中一與饒達欽(2008)將「多元學習豐富的知識與經驗」、「經常觀摩他人作品或表演以增進創作能力」視為藝術創作者的重要歷程，並認為無論藝術創造力是否有天分之說，後天努力學習，豐富的知識與經驗才能展現藝術專業能力。

二、 61Chi 創作作品

2007 年，從 61Chi 推出了她第一本個人出版品至今，她精湛嫻熟的繪畫風格很快便於同人漫畫圈中小有名氣，本研究以 61Chi 繪製之漫畫作品與繪本作品為研究範疇，作品書名與簡介等資料詳見表 2。

表 2　本研究之 61Chi 創作作品範圍簡介表

書名	主題	封面	內頁之一
《CHI'S WORLD》2007 24p / 黑白+彩色 / 21 x 29.7 cm	死亡筆記本同人誌 (月＆L)/原創單幅 插畫主角		
《ENDLESS》2008 40p / 黑白 / 14.8 x 21 cm	死亡筆記本同人誌 (月＆L)		
《風に舞う二粒の砂》2009 40p / 黑白 / 18.2 x 25.7 cm	銀魂同人誌		
《浮雲 Flowin'》2009 24p / 黑白 / 18.2 x 25.7 cm	夏目友人帳同人誌		
《évoquer 憶起》2009 24p / 彩色 / 20 x 20 cm	APH 露法英同人誌		
《Trois Drei Tres 333 》2009 88p / 黑白 / 18.2 x 25.7 cm	APH 惡友同人漫畫 合誌		
《Je Crois 我相信》2010 60p / 黑白 / 18.2 x 25.7 cm	APH 法貞同人漫畫 合誌		
《Tomate Con Queso.蕃茄起 司塔》2010 78p / 黑白 / 18.2 x 25.7 cm	APH 西法同人漫畫 合誌		

《623km》2011 100p / 黑白 / 18.2 x 25.7 cm	APH 西法同人漫畫 合誌	
《伊米特 Emit》2011 24p / 彩色 / 25.7 x 18.2 cm	原創繪本：在遺棄時間的小鎮中，居民們虛度光陰，精靈伊米特不斷尋找珍惜時光的人。	
《歡喜林》2012 32p / 彩色 / 22 x 18.2 cm	原創繪本：描述被虛榮與表象蒙蔽的鳥兒覺悟改過的歷程。	
《THE MOOD》2012 24p / 兩色/ 18.2 x 25.7 cm	原創插畫本	

三、 61Chi 漫畫創作風格探討

　　本研究從個案創作背景與表現形式分析其風格特色，進一步探究作品呈現之視覺元素，最後闡述其創作表現受學校術科教育之影響與關聯性。

(一) 作品風格特色

1. 具象寫實主義爲主，融合超現實主義與表現主義

　　具象寫實主義，又稱現實主義，認爲在人類的認知中，我們對物體之理解與感知，與物體獨立於我們心靈之外的實際存在是一致的。在藝術上指對自然或當代生活作準確、詳盡的描述、摒棄理想化的想像，而主張細密觀察事物的外表。

　　超現實主義於 1920 年後盛行於歐洲藝文界。強調直覺與潛意識，多運用拓印法、黏貼法、自動性技法等特殊的技法創作。爲了表現與眞實世界的扭曲或矛盾，也常採用精細而寫實的手法來表達超現實的世界，甚至出現幽默的效果。

　　表現主義則是藝術家通過作品著重表現內心的情感，往往表現爲對現實扭曲和抽象化。尤其用來表達恐懼的情感。表現主義的基本特徵是鮮艷的顏色、扭曲的形式、繪畫技巧上漫不經心、平面、缺乏透視、基於感覺，而不基於理智。

　　61Chi 畫作對象原型大部份來自日本動漫畫中的人物，挪用角色的特徵進行同人誌主角的配對，並建構以個人喜好為主的情節發展，其主角基本設定為現實世界的人類，有些則因日本動漫原作之設定而有超能力或較為超現實化的特徵，但原則上於 61Chi 的作品中，他們均生活在日常生活的環境中。較早期的作品如《CHI'S WORLD》、《ENDLESS》、《風に舞う二粒の砂》均運用堆疊色層的畫法以仿擬真實的肉體質感，並著重於色塊所營造的立體效果，而非使用線條來區分不同的面塊，塊面之間邊界的區分均較後期作品更為分明。比較後期單幅原創和插畫表現的作品，早期作品較著重於形似寫實的表現，且於畫面中增加其想像出、跳脫原本畫面情節的裝飾物如面具、彩帶等，並習慣將整個畫面填滿，以提高作品的完整性。

圖 2　61Chi，具象寫實特性作品舉例，2005-2008

　　而自 2009 年的《浮雲 Flowin'》開始，至 2009《Trois Drei Tres 333 》，封面與彩頁部份基本上仍如具象寫實繪畫個性維持在一個虛擬 3D 的真實空間中，人物的表現方式漸漸從著重塊量感至強調線條感，由於減少了筆觸堆疊以模擬肌肉的灰色調，此期的畫風較清新鮮艷許多，但仍以具象寫實形式為主。2010 年的《Je Crois 我相信》的封面彩頁則在空間表現上，以表現主義式的平面性與鮮艷配色呈現風格上重大的轉折，且一方面更彰顯超現實主義中自動性技法與拼貼特效，搭配具象寫實風格表現的人物。

圖 3　61Chi，具象寫實特性作品舉例 2，2009-2010

　　而後期作品《THE MOOD》則更凸顯了如表現主義畫家席勒(Egon Schiele)
的特色，統調且簡單的設色，描繪扭曲的人物和肢體，著重以線條刻畫結構，
偶然與散亂的筆觸看似潦草寫意卻結構嚴謹。
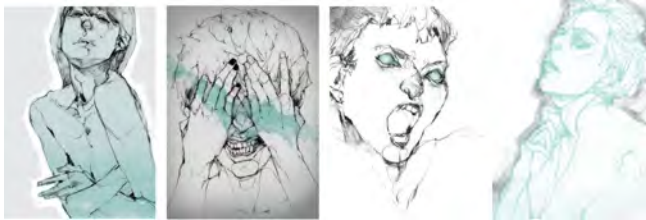
圖 4　61Chi，表現主義特性作品舉例，2012

　　整體來說從 2007 年至今的作品畫風分鏡造型等改變很大，仔細觀察每一
本都有不同面向的突破，61Chi 也表示她潛意識裡喜歡多樣性，不愛一成不變
的觀點，雖然有時候會羨慕作品識別度很高的風格，但她不想爲了追求個人風
格而太年輕就將自己定型，在她的觀念中，作品必須不斷進步演變如波動式的
型態。

> 2007 至今的作品畫風分鏡什麼的改變很大，潛意識裡我喜歡多樣性，
> 不能為了風格而風格，太快定型很糟糕，我覺得作品必須不斷進步或
> 說差異、演變，我認為波動式的型態比較好，我很不喜歡一成不變就
> 是了 (訪 61Chi 2013/1/22) 。

　　突破過往浪漫寫意的畫風，2012 年創作的《伊米特 Emit》呈現色彩繽紛
卻不失典雅，色塊的分界較以往清晰了許多，人物造型勾勒可愛童話四剪紙拼
貼的風格，其中運用的特殊紋路與肌理更增添了豐富畫面的層次感，雖是訴說
著時間失落的國度，斑斕絢麗的色彩搭配卻給人強烈鮮明的溫度。

> 因為題材的關係，伊米特的故事感覺比較幻想式的童話，想說歐風一
> 點，而且是繪本，所以常是不一樣的風格，總覺得畫風跟題材形式要
> 配合應變一下 (訪 61Chi 2013/1/22) 。

圖 5　61Chi，《伊米特 Emit》內頁，2011

　　另一方面，為了籌備參與法國安古蘭國際漫畫節的作品，**61Chi** 抱持希望作品能被國際性觀眾接受的期許，跳脫突破以往較似日系漫畫的風格，全新製作了一個更嚴肅寫實的故事《歡喜林》，有趣的是，以往她習慣設色的筆觸與彩度，經過了風格迴異的《伊米特 **Emit**》後又再一次呈現於新作當中，不過其中的筆刷與肌理特色還是隱約保留於畫面中，用色的邊界雖仍是以塊面狀的處理，卻更大膽灑脫不拘泥於線稿的限制，開拓出一種承襲過去兩種風格的全新特色。
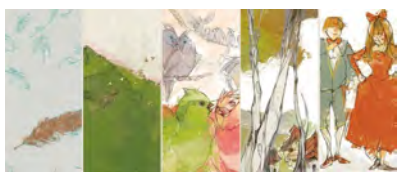
圖 6　61Chi，《歡喜林》內頁，2012

2. 作品承襲日本動漫畫特色

　　由於從小受日本動漫造型風格的影響深遠，其中日本漫畫、插畫家夢花李清新如夢境般的插畫風格更是 **61Chi** 觀摩學習的重要對象，從她國高中時期的塗鴉與作品中，均可見日本動漫的角色與人物造型的摹仿，再加上一直以來的漫畫創作型態，大部份是將日本動漫畫中喜愛的角色配對，創作成同人誌的形式，所參加的如ＣＷＴ等同人誌販售會均屬於日本漫畫的系統，可觀察出 **61Chi** 大學期間所發表的個人出版品深受日式漫畫的影響。

> 高中開始看火影忍者，上課塗鴉都在畫，還有夢花李，那時候就覺得
> 他的畫風好美，買了很多本來摹仿，我也還在學習，臨摹名家抓取精
> 隨加入到自己原先的形式之中，這是我目前學習的方式，其實有點在
> 不自覺中的不很刻意，喜歡的圖看多了，會不小心就開始畫成那個樣
> 子（訪 61Chi 2013/1/22）。

以下就人物服飾、比例與表情、視框、畫框、擬音符號與背景等進行漫畫部份之風格分析：

(1) 人物造型

平均 61Chi 所繪 12 本漫畫與繪本內頁中，8 個男女全身圖像頭身比例所得之數值為 7.08，顯示個案習慣描繪人物之比例約為七頭身，身形則正常偏瘦，大約與現實世界人物之比例形態相似。

人物所著服飾部份，多為寬鬆、簡便之樣式，大部分服飾樣態會因應漫畫所敘事之時空背景而有所改變，如古著或歐化樣式，整體來看個案並不強調雕琢人物細部的服飾與裝飾，衣服之皺摺多用明暗塊面處理而非線條刻畫，有時部份服飾甚至與背景、人物動勢或擬音符號融為一體。

圖 7 人物比例與服飾圖例

五官表現部份，人物臉型修長，下巴微尖，眼睛偏大且為狹長形，個案習慣以手繪感的重疊線條勾勒眼周輪廓，營造眼部的空間層次與深邃感，並運用眉毛的形狀與眼皮覆蓋眼球的多寡表現人物歡喜、憤怒、害羞、落寞的多樣神情，見圖 8。

圖 8 人物五官表情圖例

(2) 視框

從讀者閱讀之順序區分約可分為五種模式：A、整頁分為上下兩部份，上下部份不再左右分割或又各自分割為右至左二以上單格，閱讀順序為由上部的右至左，至下部的右至左；或上至下，如圖 9。B、整頁分為上中下三部份，上中下三部份不再左右分割或又各自分割為右至左二以上單格，閱讀順序為由上部的右至左，中部的右至左，至下部的右至左；或上至下，如圖 10。C、整頁分為左右兩部份，左右兩部份不再分割或又各自分割為上至下兩格以上單

格，閱讀順序為右部的上至下，至左部的上至下；或右至左，如圖 11。D、 整
頁分為左中右三部份，左中右三部份不再分割或又各自分割為上至下兩格以上
單格，閱讀順序為右部的上至下，至中部的上至下，最後左部的上至下；或右
至左，如圖 12。E、全頁、無框線分割、框線無關觀看順序或人物超越框界限
制，如圖 13。

| 圖 9 | 圖 10 | 圖 11 | 圖 12 | 圖 13 |

(3) 話框

　　一般語氣陳述的話框以似長橢圓狀或不規則圓的形狀表達，如圖 14-1。
而表達憤怒等強烈語氣的則用如爆破般尖銳形狀的話框或多重線條表示，如圖
14-2。描述獨白或是劇情多半以方形、矩形框或無話框的文字呈現，如圖 14-3。
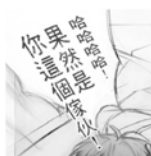
| 圖 14-1 | 圖 14-2 | 圖 14-3 |

(4) 擬音符號、字與圖形

　　漫畫中常始用超越圖案自身本意的效果來傳達漫畫人物原本不可見的情
感與動態表達(Johnson-Woods, 2010)。分析個案作品中，擬音式的標點符號
以驚歎號與問號，用來傳達表達驚訝疑問的情緒，如圖 15-1；而人物、動物所
發出聲音則如啊、咦、喔、呀等，如圖 15-2；另外也有物品碰撞、東西掉落等
聲音如咚、吱、喀等，如圖 15-3；上述這些符號與字力求情境的配合還會加上
不同形狀的框線，或是重複、放大等搭配情緒強度的傳達。另一方面，作者常
於畫面中添加一些與劇情鋪陳無關、為與觀者互動或開玩笑、調侃劇中人物的
幽默無框文字，如圖 15-4。

圖 15-1　　　　　　圖 15-2　　　　　圖 15-3　　　圖 15-4

3. 追求手繪質感結合電繪效果的創新突破

創作的過程中，61Chi 均堅持先手繪草稿再掃描至電腦進行繪圖，以追求
不失手感的特殊風格，掃圖後以電腦繪圖軟體進行上色時，亦於作品中仿擬純
美術的繪畫效果，如水墨的韻味或水彩特有的暈染紋理、帶有插畫味道的鉛筆
線條、自動性技法如噴灑與滴流等、或是刻意以數位繪圖仿擬手繪的肌理質感。

表 3　手繪風格局部作品列舉表

局部作品舉例			
手繪草稿	《Je Crois》	《伊米特 Emit》	《Trois Drei Tres 333 》
鉛筆效果	《ENDLESS》	《風に舞う二粒の砂》	《THE MOOD》
暈染效果	《évoquer》	《évoquer》	《évoquer》
噴灑與滴流效果	《Je Crois》	《623km》	《Tomate Con Queso》

進一步探究電腦繪圖與藝術創作關聯性與兩者間的相關研究討論可瞭
解，約於 1984 開始，藝術科學化使得不少設計者與藝術創作者開始運用電腦
繪圖進行創作(陳世彬，2005)各式電腦繪圖軟體所具有更準確快速的優勢，營
造出逼真的空間與材料的質感，也能精確摹仿眾多傳統手繪媒材的風格與理想
化的色彩表現，電腦繪圖易於修改與富實驗性的特質，更大幅提昇創作者透過

作品的詮釋與表達能力，亦可達到更精細與完整的效果呈現，在修飾過程中，毋須擔心色彩的混濁與紙張的磨損將造成無法回復的遺憾，且各式攝影與肌理的組合與拼貼，更有效率的增強了擬真性與想像力，保存與複製的功能更是傳統手繪藝術無法達到的優勢。

但電腦繪圖結合藝術創作而流於平面化與藝術性的喪失，這是屢屢被相關研究討論與爭議的重點，美國知名電腦繪圖藝術家 Mike Daarken Lim 更強調應將數位藝術視為一種工具，若想成為偉大的藝術家，仍是需要基本手繪能力作為藝術的創作原則(趙勇權，2010)。以電繪創作插畫作品的 Andrew Jones 認為在電繪工作上磨練技術之餘，更須不斷探索與創新，發展自身獨特的創作方式(趙勇權，2010)，可理解在能電腦繪圖領域大放異彩、獨樹一幟的知名藝術家，均仍非常重視手繪能力與技巧風格的傳達。

馮潤華(2004)指出電繪與手繪的應用是以人文藝術的精神融入科技使用中，將加乘兩者影像的美學效益、互補兩者之缺點。從 61Chi 漫畫創作的理念可發現：她在熟知手繪領域與電繪領域繪畫技巧的情況下可謂如虎添翼，她的電繪能力程度是足以支持其模擬出逼真的手繪質感的理念，這代表著她在精進其電腦繪圖能力的過程中，不斷超越創新電腦繪圖工具冰冷生硬的科技性質限制，致力以與手繪溫度相去甚遠的另一種媒介，創作出幾可亂真如手繪線條般的視覺感受。此概念正可比擬文藝復興時期的藝術大師們，運用平面的媒材，進行擬真三度空間寫實般藝術效果的創新與超越，震撼且向前推進了世界藝術史發展的里程碑。

> 因為是學純美術的關係，在我的觀念中，畫漫畫就是畫畫，所以「畫畫就是要那個樣子」，注意所有細節(構圖、線條、色彩、光影、立體感、肌理、美感)，電腦繪圖的質感太死太冰冷了 (訪 61Chi 2013/1/22)。

而從審美的價值與標準來看，與人類歷史錯綜發展至今數千年的視覺藝術歷程，基本上不相背離美感表現的原理原則。從當代知名電繪藝術家到個案 61Chi 的理念與作品可發現，他們既以電腦繪圖模擬手繪媒材的質感來回應傳統美學觀點，亦能完美結合電腦繪圖呈現手繪創作無法企及視覺效果，挑戰並突破傳統工具上的限制，呼應其將電腦繪圖視為媒材工具的理念，作品的優劣仍取決於創作的創意與創新突破的機警與努力。也正因抱持這樣的理想，才能不受制於因電腦科技如工具特性、筆刷等特效效果、計算運作的侷限與盲點，

以致降低藝術創作的獨特性與原創價值，進而不斷在創作中呈現創新與超越的
創意效果。

(二) 漫畫創作作品受學校術科教育之影響與關聯性

　　林羿文(2002)認為在創作技法之影響面向上，大多數創作者都認為學校藝
術學習與漫畫創作之間的技法方面互有正向的影響。檢視個案 61Chi 的創作背
景，自小從美術班成長出身的環境中，不僅培育其對掌握各式基本繪畫媒材的
技法嫻熟度，亦訓練她思考與詮釋作品內容應如何表達的能力。她很自然的將
水彩用色技巧與設色習慣帶入電腦繪圖作品中，也可從她堅持每張草稿必以鉛
筆線條描繪，再掃描入電腦上色後製的執著中注意到，美術科班的訓練使她對
手繪感的辨識度與愛好程度是很高的；一方面可視為是因為個案最擅長也最習
慣這種表現方式，一方面也呈現了其創作背景賦予她的個人特色與優勢。

　　而大學主修設計的課程環境影響下，舉凡繪圖軟體 Photoshop、
Illustrator、Corel Painter、CorelDRAW 等的學習成果均能於創作媒材上學以
致用，筆刷運用、色彩搭配、排版與字型設計更是運用自如，自創作的形式到
送廠印刷的過程可觀察出個案對其作品出產方式有很高的自主性，工具媒材的
熟練優勢更有助於她更接近其理想的作品表達形式，亦能在創新與實驗的意念
上不斷推陳出新，挑戰自己喜愛變化的創作理念。

> 漫畫結合出版的時候就很有幫助，印刷設計的部分、還有自己的圖最
> 清楚是什麼氛圍，要用哪種風格設計去配合，包括設計書名標準字或
> 是編排，連畫面中說話的泡泡框也可以算是編排範疇（訪 61Chi
> 2013/1/22）。

　　個案自小於藝術學習中培養對審美經驗與創作思維的敏銳度，同樣也影響
到她對自己作品藝術性的要求程度。郭靜姿、林美和、張靖卿、胡寶玉、簡維
君、謝佳男與周佩蓉(2009)便認為：「藝術才能的資優教育經驗，除了讓資優
女性獲得專業知識與技能外，對於高層次的美感、鑑賞或是情感的體驗等都是
重要的收獲」(p. 97)。

我覺得我的畫就是跟沒有學過美術的不一樣，比如說顏色要相呼應才行，這種的立體感不夠，或線條要抑揚頓挫之類的，虛實要掌握、畫面構圖重心、質感肌理，這些都很在意 (訪 61Chi 2013/1/22) 。

筆者認為個案自法國所受到的視覺衝擊與反思自我藝術創作價值的關鍵原因在於：專業藝術教育過程中重視藝術創作的創意與創新性所影響，讓其極力想擺脫過往受日系漫畫所主導的畫風，重新開創標誌自身特色的風格，不僅可視為是一種藝術家洞悉創意價值的能力，更是個案認為自己有能力達成挑戰的自信。

伍、結論與建議

一、結論

縱觀 61Chi 的漫畫創作發展歷程，可將其源頭追溯至她美術資優生的出身，奠定了繪畫技巧的堅實基礎，一路除於正規美術體系中保持亮眼的傑出表現，亦足以運用手繪實力創新電腦繪圖生硬冰冷的限制；而生命中的重要他人亦有深遠之影響;如自小栽培並支持其往繪畫之路發展的父母，以及授課方式自主彈性的畫室黃老師，啟發思考、引領她對藝術活潑多元表現方式的興趣，相互砥礪的美術班同學們、提供楷模學習角色的學長姐們，均有助於提昇其漫畫創作靈感與素養。

而 61Chi 執著專注與追求完美的個性，更促使其從一開始對漫畫消遣的試探性階段，經歷指導與循序學習提昇實力後，不斷努力耕耘興趣成為專業能力，在投身漫畫領域約六年後，締造今日輝煌的成就。甚至在過程中遭遇渴望創新漫畫表現方式的瓶頸時，展現其持續精進專門知識、技術，以及時時不畏挑戰自我的特質。

分析 61Chi 漫畫創作的風格，呈現的是一種最容易深受推崇與廣受認可的藝術表達形式;既以高超的電腦繪圖技巧模擬手繪媒材的質感來回應傳統寫實風格與超現實主義的美學觀點，大學主修設計的學習成果更使其能於創作表現上接近其理想作品表達形式，對其作品出產方式亦有很高的自主性，能完美結合應用電腦繪圖拼貼、計算、複製等呈現手繪創作無法企及的如透視、色層、合成等視覺效果挑戰，並突破傳統工具上的限制，不斷地在創作中呈現創新與超越的創意效果，藉以吸引觀者的目光。另一方面承襲自日本漫畫中的人物造

型、視框與話框的形式與安排、擬音符號的表現方式，除更使深受日系漫畫影響深遠的觀眾們備感親切，亦因其致力呈現手繪技巧、融合自身受美術教育薰陶下，應用創作思維與審美能力展現的特殊畫風，於年輕漫畫創作者中獨樹一幟、脫穎而出。

最後，筆者認為個案 61Chi 對自我要求的高標準、時時磨練砥礪自我接受新挑戰與突破、尋求多方曝光與交流切磋之管道、明確訂立各階段之計畫與目標，還有 10 多年來堅持不輟，對喜歡畫畫這份初衷的執著與熱忱，才是打造成功之路的重要基石。

二、建議

(一)延續台灣漫畫藝術發展相關之研究

回顧台灣漫畫的發展史，政府頒布「編印連環圖畫輔導辦法」等法令審查制度，對漫畫給予五花大綁的箝制。漫畫菁英相繼棄筆、恐怖的文字獄時有所聞，在此情況下，漫畫創作幾乎停擺，銷售亦跌入谷底。

近年來，動漫展進駐各大美術館博物館，成為一種商業藝術的趨勢越來越蔚為風潮，許多搬上電影螢幕的作品更炙手可熱，所謂宅經濟所觸發的商機與議題更是不容小覷，台灣動漫迷表現的消費熱情，不僅國內外媒體競相報導，連動漫大國日本也稱奇，而許多由個人出版的同人與原創繪本年輕漫畫家接連揚名國際，更標誌著台灣漫畫界新興能量的蓄勢待發，在漫畫發展環境與機制逐漸成熟健全、大眾文化視覺經驗漸受視覺藝術教育重視的當下，職業漫畫家不無可能獨占鰲頭，成為繪畫文化藝術機制中的後起之秀。

然而，受既往政策影響與大眾觀感的長期偏頗，使得偏居於次文化的漫畫一直不被文學界與學術界研究保存與重視，國內研究漫畫創作者與相關題材的研究至今甚少，1990 年後的當代漫畫作品、創作者、環境機制等更付之闕如，作品鑑賞與分析的方法亦相當有限。建議未來的研究方向，可結合縱面與橫面進行剖析，爬梳漫畫歷史脈絡的發展外，亦結合質性個案訪談法還原漫畫文化之精髓。

(二)培育漫畫創作之人才

台灣長久以來深受日本動漫影響，大眾對漫畫的概念不外乎承襲日本漫畫系統給人的觀感，對許多孩子來說，這些視覺圖樣不僅是童年美好的回憶，更左右了對繪畫的表現形式與美感標準，以及對故事情節思考的慣性，藉由對

61Chi 的研究，揭櫫了台灣的動漫藝術環境中的刺激仍不夠多元且均質，不足以給予喜愛漫畫與具資質的孩子多樣的刺激，在豐富其視覺參考架構與摹仿楷模仍是重要的課題之一。另一方面，學校藝術教育應摒除長期對漫畫的偏見與刻板印象，著手規劃培育漫畫創作人才的教學計畫，發展台灣有別於日本漫畫系統影響下自身的作品特色，重新接軌與開拓以往台灣漫畫發展黃金時期人般性格鮮明、具原創價值之漫畫創作。

　　對美術資優才能者而言，漫畫家更是未來職涯選擇新出路，台灣的美術人才培育著重術科寫實技法的傳統，因而練就人人畫得一手好畫，然而正如同一路在科班升學的個案 61Chi 所感，美術系專業學生未來畢業後將面臨就業出路狹窄的困境，培育因應社會需求的第二專長或許是美術班教育體系能著眼的規劃;61Chi 運用擅長的寫實技法融合電腦繪圖於漫畫界的成就，實足以供作藝術教育界參照。

(三)健全新興藝術表現形式的研究與論述

　　學校藝術教育與大眾文化間關連性的研究範疇，不僅重視且抱持更寬廣的角度檢視大眾文化對藝術教育的影響，且教師將抱持開放的教學態度允許非主流的大眾文化進入正式的藝術教學場域中；另一方面，大眾文化受精緻藝術影響的層面，或是介於兩者間的作品融合形式，如電腦繪圖仿擬寫實技法的創新表現模式、數位創作對於傳統藝術的顛覆與開創等，均是尚待研究討論的課題。爾後藉由此領域研究的整合，並能進一步建立相關理論與作品鑑賞模式，期許能藉此創新視覺藝術創作表現的可能性與風格。

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Drawing My Dreams: A Comic Dream-Come-True for a Fine Arts Gifted Class Student

Pei-Jung Tsai
Graduate student
National Taiwan Normal University
E-mail: eva9654@gmail.com

This Case study focuses on a young Taiwanese student, 61Chi[1], who graduated from elementary, junior, and senior high school's fine arts talented classes and later on majored in art in university. The study aimed to explore the development course of the case of 61Chi and her success of choosing cartoonist as her profession. We applied case study research on the relevance between the development course, comic drawing style, and the impact of the school arts education. Hopefully, the story of her success will illuminate future research and provide suggestions for Arts educators.

The findings are summarized as below: First, the background of fine arts talented class laid a solid foundation, giving the case much space and advantages to innovation in her comic style. Second, the significant others in life, such as parents, teachers, classmates, and seniors support and inspire the case in comic creation. Third, persistence, perfectionism, courage to accept challenge, and clearly-set plans and goals for each stage, bring her from the beginning of exploratory stage to, finally, professional capacity. Forth, the superb computer graphics techniques allows her analog hand-painted media texture, which responding to traditional realist style and Surrealist aesthetic Standard, perfectly combine with computer graphics, to create visual effects that purely hand painting cannot achieve. The

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[1] 61Chi is Case Liu, Yi-Chi's pseudonym.

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consistent presentation of innovative creation and creative effects, are important factors being unique and stand out of young comic creators.

Key words: Comic art, Fine arts gifted class, Career development, Art education

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I. Foreword

"My dream is to be a comic artist," 61Chi, who was invited to the Angoulême International Comics Festival in 2012, tells herself. Having studied arts throughout her academic career and worked in the anime and manga field for more than five years, 61Chi was not only invited to the Angoulême International Comics Festival, but also had her picture book "Emit" nominated for the Golden Butterfly Award at the Taipei International Book Exhibition this year. Her many achievements at such a young age have opened a window to the world for comic art in Taiwan, and prove that comic artist is a viable choice of career in Taiwan's arts field.

This rising star is one of the author's best friends, with whom she shared a lot of experiences in art and in life throughout high school and university. Having had the same arts education, the author is curious about 61Chi's progress from a student of traditional arts to becoming a professional comic artist. What is the appeal of her creative style? How did her years of academic arts education influence her and how was it applied to her comic creations? There is an expectation that her journey to realize her dreams was also a journey of self-exploration, while at the same time inspiring many comic art fans to exercise their own creativity.

Figure 1   61Chi was invited to the Angoulême International Comics Festival (Source: Liberty Times and online coverage)[1]

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[1] Source: Yahoo News - Liberty Times   January 17, 2012
   http://tw.news.yahoo.com/%E5%8F%B0%E5%B8%AB%E5%A4%A7%E7%A2%A9%E5%A3%AB%E7%94%9F-%E7%8D%B2%E9%81%B8%E5%8F%83%E5%8A%A0%E5%AE%89%E5%8F%A4%E8%98%AD%E6%BC%AB%E7%95%AB%E7%AF%80-202430354.html

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II. Literature review

The literature review contains an investigation into the origin of comic art, followed by an in-depth exploration of the definition of comic art from the perspectives of eastern and western cultures, comic artists and critics, characteristics of different categories of drawing arts, communication, themes, composition and forms. The development of Taiwanese comic art and difficulties that face the genre here are subsequently described briefly in order to highlight the need to place emphasis on the creation of comic art and related studies in Taiwan. However, the development of comic art depends on a solid arts education environment. Therefore, the section "A study of comic art and arts education" necessitates a summary of previous studies. Finally, because this study focuses on the case study of a comic artist, the comic artist's creative expression cannot be discussed without considering the influence of education and training, character, and creative environment, "A Study of the Career Development of a Talented and Creative Individual" represents another direction in the search for literature.

1. Comic art

(1) Origins of comic art

Jay Berkowitz & Todd Packer (2001) traced the origin of comic art and proposed that 15,000 years ago men, in order to hide from storms and beasts, hid in caves and made cave paintings with charcoal, which could be considered the oldest comic art. Between 3,000 and 4,000 B.C., ancient Mesopotamia and Egyptian Dynasties were already making "line drawings" to depict two-dimensional space and describe life at the time as well as the imagined afterworld, which is considered a predecessor of comic art (Estren, 1993).

(2) Name and definition of comic art

In his summary of the names for comic art in the East and in the West, Zhi-Ren Shi (2008) mentioned that in the West, the term "cartoon" refers collectively to animation and comic art, caricature refers to satirical cartoons,

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and comics refers to humorous cartoons and standalone comic strips. Cartoons first appeared in China in the work of Jin Nong, an artist who lived in the early Qing dynasty, in the form of a bird known as a spoonbill. The word *manga* first appeared in Japanese literature in the "Manga Journal" by Kango Suzuki in 1875. "Comic art" today has become a word that refers to various forms of cartoons around the world. (Chan Li, 1998)

With respect to a definition from a comic artist or critic's perspective, Hong Kong comic art critic Cheng Fang considers that the humor and satirical elements in comic art has established comic art as an independent form of art separate from drawings (1993). Thomas E. Wartenberg shared similar views in that comic art combines text and graphics and the form of presentation allows it to be discussed independently apart from other forms of arts. The story creation elements in comic art, through the combination of text and graphics, offers viewers more satisfying interaction. (Meskin, Cook, & Ellis, 2011).

Taiwanese manga critic Chan Li describes comic art in his analysis as "a form of drawing that uses unique and exaggerated styles with implicit humor or satire that express views, send messages, or release emotions for the purpose of entertainment, education, promotion, or criticism." (Chan Li, 1998, p.15) Communications researcher Hsiang-Wen Hsiao (2002) describes comic art from a communication perspective as a combination of simple or complex graphic lines that may convey or communicate meanings and purposes.

Teh-Ling Hung (1999) describes comic art in terms of presentation as "playful drawings with satirical, humorous, or educational significance. They employ simple strokes and freestyle drawing on various topics. Characters are portrayed by certain features and presented in an exaggerated or twisted way. Early comic art focused on fun and humor. Now there is quite a few that aim to tell vivid stories of exciting adventures, different aspects of everyday life, religious tales, and historical fiction" (p. 45).

Scott McCloud(1994) defined the composition and art form of comic art in terms of format as: "a series of carefully arranged drawings and graphics

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with the purpose to convey information or trigger artistic response in a viewer." This definition combines the descriptive continuity of comic art emphasized by Will Eisner and the communication and artistic functions of cartoons (p. 9). Meanwhile, John Holbo thinks that "comic art" has developed into a graphic concept and is closely related to its own historical origins (Meskin et al. 2011).

Zhi-Ren Shi (2008) collected theories on the origin of comic art in relevant publications and literature and summarized the core essences and presentation styles of comic art, including the original core of comic art content being satire; styles of comic art presentation encompassing simplified, exaggerated, and morphed forms; format of descriptive comic art often being a combination of text and graphics with a graphic continuity. However, the development of comic art has reached a point where exaggerated styles, humor, and satire are no longer sufficient to interpret the more complex, diversified graphic presentations, and the scope of comic art is expanding to encompass a large artistic field.

(3) Comic art development in Taiwan

The development of comic art in Taiwan can be said to have begun in the Japanese colonial period (Teh-Ling Hung, 2000). "Chicken Cage Life Comic Series" by comic artist Bing-Huang Chen in 1935 was the first comic art collection published by a Taiwanese comic artist. During the golden age, the 1950s, there were numerous teenage magazines that published long serial comics, such as "Good Companion", "Young Companion", "Eastern Youth", "Comic Weekly", and "Comic King". The works of Hung-Chia Yeh and Hsing-Ching Liu took the nation by storm. The style of comic art during this period was bright and well defined with original stories and characters (Teh-Ling Hung, 1994).

The Ministry of Education announced the Guidelines for Comic Strip Publication and Review by the National Institute for Compilation and Translation in 1967, which had a devastating impact on comic art. Many comics faced unwarranted obstacles during the review process, and so the

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golden age of comic art in Taiwan came to a halt. The practice fueled the distribution of pirated Japanese manga and comic stores in the 1970s were completely dominated by Japanese comics. While the promulgation of the Copyright Act in the 1980s and the popularity of the Wulong Temple comic series, published in the China Times in 1983, were a confidence boost to Taiwanese comics and managed to slow the tide of recession, it was already too late (Chun-Huang Cheng, 1999).

The aftermath left Taiwanese comics with even less room for development and drove Taiwanese comics to mimic Japanese styles. Up to the 1990s, publishers had been opening comics studios and organizing new comic artist awards in an attempt to discover local creative talents but the styles could not shake off Japanese influence and the print run was only one-tenth that of Japanese comics (Jia-Xin Xu, 2001). Therefore, paying attention to the creation of Taiwanese manga and conducting related studies is important and significant. A discussion on incorporating comic art into arts education can be found under the "Studies of comic art and arts education" section; an exploration from the perspective of creative comic talent is summarized under the "Studies of the career development of talented and creative individuals".

2. A study of comic art and arts education

The following is a discussion on the relationship between comic art and arts education for students as described in the literature in Taiwan and overseas. It includes the influence of comic art over students' arts learning at school and the influence of comic art on students' artistic creation outside the school environment.

Popular culture, compared to fine art, is more friendly and can match with a student's life and work more easily. Toku & Willson (2003) pointed out that the reasons for the relatively less severe decline in interest and motivation to create in Japan were: fan merchandise clubs offer young people opportunities to survive years of creative suppression and continue to

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learn different visual presentation techniques through popular culture during school or after graduation.

In terms of a student's learning process outside of school the study, Revealing the secret of the treasure map: Research on the art learning process of Dojinshi in school and outside of school, by Yi-Wen Lin (2003) summarized different background in arts education from four perspectives; inspiration arising from art learning processes in and outside of school, influence on creative techniques, influence on creative process and aesthetic judgment, and identification with comic art works and degree of support.

Creative expression in comic art cannot ignore the interaction between a complex variety of elements such as the cultivation of creative talent and personality traits. A summary is described in the section "A study of the career development of a talented and creative individual" below.

3. A study of the career development of a talented and creative individual

The personality traits, life experience, creative process, and career development of any talented and creative individual are closely related. A number of studies of highly creative and talented individuals are explored as follows:

(1) Family environment

Mansfield & Busse (1981) collected studies of highly creative child scientists and concluded that parents who adopted positive, open and warm attitudes during their children's development and maintained friendly parent-child relationships would have a positive influence on the development of creativity in these children. Bloom (1985) also pointed out that parents who were high achievers would possess the trait of being more aware of encouraging their children to develop to their potential and paying more attention to their children's interests. In addition, parental expectations and support would have a direct impact on creativity in their work (Chao-Yi Chen, 1991).

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(2) Personality traits

Chao-Yi Chen (1991) studied creative individuals in Taiwan and summarized the personality traits of creative high achievers in arts-related fields, which included obsessed, focused, passionate, intuitive, sensitive, versatile, and imaginative. Kerr (1994) studied 33 outstanding women and discovered that they shared personality traits such as strong curiosity, detached social relationships, passion and focus for lifetime interests, deviation from female stereotypes.

(3) Work process

Herzberg (1987) summarized the key points of the ability of creative professionals to create innovative achievements, which included continuous acquisition of expert knowledge and skills, persistent professional conviction, tolerance for the unknown while taking the opportunity to learn new things, comparison against own achievements, and control over anxiety. Chao-Yi Chen (2004) summarized the thought process and work habits of artists and listed common features among artists to be a forward-looking and long-term thought process, self imposed challenges, long-term investment of hard work, and incorporation of life values into work values.

Bloom (1985) in a study of 125 outstanding individuals in different fields found that while the early development stage for a special skill could be seen as a trial stage for a hobby, persistent instruction and learning to improve over ten years or more would lead to a certain degree of achievement in the respective field.

(4) Education and role models

Kerr (1994) points out that many talented individuals had mentors or other supporters who guided them in childhood. The role of a teacher develops from a liking in the first stage, respect in the second stage, to sharing in the third stage. (Sosniak, 1997) Shu-Rong Zeng and Pei-Zhen Zhuang (1995) studied 327 talented females in different fields and showed that the teaching style of a teacher was a key factor in an academic career

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for the reason that a teacher has the ability to inspire ideas, encourage potential, and enable a student to develop in a free environment.

III. Research methods

This study adopts the qualitative method of "single exploratory case study" and is conducted through semi-structured in-depth interviews and documents and files. The documents in this study include the works (including picture books, comic art, pure art works, and doodles) of the subject, 61Chi, related reviews, and self-descriptions of the works. The works and interviews are cross-referenced and verified. In addition to aiding the author in planning an interview overview, the documents are also checked against the analysis of study results. The picture books and comic art works of 61Chi are summarized for visual elements such as creative style, form, and technique with stylistic analysis.

1. Interviews

This study is conducted through semi-structured in-depth interviews. 14 interview questions (Table 1) matching three study objectives were constructed prior to the interviews. Relevant questions were added for further clarification. Each interview took approximately two hours, and there were three interviews for a total of six hours.

Table 1　Comparison of Objectives of the Study and Interview Questions

Objectives of the Study	Interview Questions
1. Subject's journey to becoming a professional comic artist	1. What was your attitude towards art? Were your parents supportive? How did you do in art classes as a child? 2. Please briefly describe your school years. What lessons were included in your art education at school? Did you have any special experiences? How did you feel about the art education at school? How did it influence your subsequent development? 3. How was your experience of learning to draw? What were the experiences that particularly had an impact on you? 4. What was the reason that made you decide to enroll in the gifted student fine art class? Did you encounter any difficulties?

	5.	How did you discover your interest in comic art? Can you give some examples of cartoons or comics that you came in contact with at different ages? What were their influence on you?
2. Stylistic characteristics of subject's comic art	6.	Please describe the comic art, cartoons, comic artists, and illustrators that influenced you at different stages. Why did they appeal to you? In what ways did they influence your work?
	7.	What influences did you receive from your art education in high school? How did you start working in computer graphics?
	8.	Please talk about your ideas, inspirations, and process of comic art creation.
	9.	Did attending Comic World Taiwan (CWT) and Petit Fancy (PF) inspire or change you in any way? Was there any significant change (ideas/styles/presentation/inspiration by others/creativity) in your work published before graduation between 2007 and 2011? Did you meet any artist's block? Or is there any issue that you still have not overcome?
	10.	Has your style or philosophy changed in anyway since you won a prize at the Angoulême International Comics Festival?
	11.	Which piece would you say is your best work so far? Why?
3. Influence and relevance of specialized art education at school on subject's comic art works	12.	Did the drawing techniques or specialized education in high school have any influence on your comic art works? How would you describe these influences? What are your views on such influences?
	13.	Did attending the Department of Design of National Taiwan Normal University influence your progress in comic art creation? Please describe in detail any positive or negative impact.
	14.	What would you say differentiates your work from others people's work (style/storyline/aesthetic judgment)? Is it the result of having had a specialized art education?

2. Credibility and validity

In order to ensure validity of the study, the interviewees include family members who are familiar with the subject's learning experience and creative development. Triangulation was employed to cross-validate the documents (creative works, related reviews, autobiography of the works, and biography of subject), interviews with the subject, and interviews with the

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subject's family. The recordings from the interviews were transcribed into text and assigned appropriate reference numbers.

IV. Study results and analysis

1. 61Chi's creative development

(1) A student of a gifted student fine art class - Building a solid arts foundation

61Chi liked doodling when she was a child and started taking private art classes in kindergarten. She passed the examination and enrolled in the gifted student fine art class at Ping-Shan Elementary School in Kaohsiung under her father's encouragement, and came in contact with a wide variety of lessons offered by an elementary art education, including creative media such as printmaking, poster design, craft, watercolor, sketching, and 3D creations. The influences on 61Chi from this stage, in addition to broadening her creative horizons, included enabling her to develop familiarity and application skills through trying different materials.

Outside of school, 61Chi, like many children, enjoyed Japanese anime and manga, such as Cardcaptor Sakura, Kamikaze Kaitou Jeanne, Kodocha, Naruto, and One Piece; and American cartoons, such as the Disney Channel and the Powerpuff Girls, on television at the time. Her interest sparked a desire to learn and imitate and her passion for cartoons and animation drove her to draw various comic characters and improve her drawing techniques and skillfulness.

Having decided to continue the pursuit of her dreams, 61Chi became a pupil of Pao-Chien Huang in fifth grade in preparation for the sketching and watercolor still life painting required for the high school entrance examination. She considered Huang's flexible attitude towards artistic creativity and more realistic, vivid techniques that broke away from examination-oriented conventions to be a strong influence on her independence in her work and style.

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"Teacher Huang is more untamed and has a more free and open teaching style. Back then he emphasized reflection and ambient color, which allowed freestyle expression while preserving an artistic air. He did not always paint still life for the examinations. For example, sometimes I used crayons, ink wash painting, calligraphy, and charcoal" (Interview with 61Chi, 2012/12/01) .

When 61Chi graduated from high school, she had the grades to attend Kaohsiung Municipal Girls' Senior High School. However, determined to pursue a career in the arts, 61Chi chose to enroll in the fine art stream at National Feng Hsin Senior High School. In addition to her already outstanding skills in still life sketching, her familiarity and presentation skills with media such as Chinese painting, calligraphy, and creative expression placed her at the top of the class. A familiar face on the podium in competitions in and outside of school, 61Chi also won first prize in the watercolor category at the Kaohsiung New Artist Award in 2005 with the piece "A Cocoon's Birth". As the youngest winner ever, the prize was a boost to her confidence and encouraged her to take a step further to consider the issues of actually being productive in society and choosing a career.

(2) From comic art to computer graphics - Developing interest into professional expertise

61Chi liked to draw cartoon characters when she was a child. Most of them were doodles in sketchbooks or textbooks that grew over time. Under the influence of her peers and senior students, 61Chi started to learn computer graphics in her first year of high school and use software to practice drawing human bodies and comics. She also created a personal showcase platform on Yahoo! Family to share and compete with family members. For 61Chi, the artistic standards in the academic system gave her a unique training in aesthetics and realism, while computer graphics guided her to exercise her imagination and creativity in creating her own characters.

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The result of combining these two sparks was to be better able to present her concepts and requirements for aesthetic arrangements.

> *"I think that I saw comic art and fine art as separate entities back in high school. Comic art was nothing but doodles and I would not add it to my academic work. I only started adding fine art to my work because I had to add colors and I stopped painting fine art and only worked in comic art after I went to university" (Interview with 61Chi, 2012/12/01) .*

Meanwhile, based on the practical consideration of the shortage of art teacher positions available in Taiwan, she thinks that it is necessary to raise her skills in computer graphics and 3D animation to a professional level on top of her art training in order to break through the obstacles faced by an art student seeking a professional career. This approach is not only a response to trends, but is also another career option for herself on the path to becoming a comic artist.

61Chi, with a solid skill set, was top of the entrance list at three universities with her excellent examination results. In the summer after she was accepted into university, 61Chi's pursuit of a comic art career led to her first publication, "CHI'S WORLD" as a result of a fortunate encounter at a fan merchandise club. She went on to create eight publications between her freshman and senior years. Always holding herself to high standards, 61Chi kept herself busy by releasing new works at the NTU hosted CWT or PF every year while exchanging tips with classmates who are also comic fans or comic artists whom she has met through online forums. Furthermore, being active in different anime and manga events has helped her undertake 19 commercial commissions such as "Deadly Deaths" and "Ghost Stories 01-07".

It is the author's belief that a comprehensive, well-developed body of knowledge and drawing skills, self-discipline, learning from people with common interests and broadening her horizons, building a social network

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and participating in commercial publication activities are the key elements to 61Chi's self-development at this stage.

2012 can be said to have been a year of great rewards for 61Chi. In addition to being invited to the Angoulême International Comics Festival in France as a comic artist of the Taiwan Pavilion and attending the Taoyuan ACG Fair 2012, 61Chi's graduation project "Emit" was nominated for the graphics category of the Golden Butterfly Award 2012 and the children's books and teenagers' graphic books categories of the 36th Golden Tripod Award. However, the seemingly smooth road to success ended when 61Chi, Taiwan born and strongly influenced by Japanese manga, experienced a massive shock during her trip to France. When she walked out of the Taiwan Pavilion, the diverse works by exceptional comic artists from all over the world inspired both surprise and shock in her. "I never thought comic art could be done this way!" She described herself as a country mouse visiting the big city for the first time. She had thought that her work was different from those who followed the Japanese style, but European comic art inspired her to be free and open in storyboarding and use carefully considered and fresh lines while aiming for unique storylines that were not confined to narrative but paid attention to the message and self-image of the creator. Despite facing her most difficult creative block so far, 61Chi was grateful for the opportunity to re-evaluate her creative style and professional position. She hopes to develop a style more aligned with her creative characteristics and explore works that stand apart from Japanese manga.

> *"Actually I never had any real creative block before the trip to the Angoulême International Comics Festival. I was successful in everything I did and my work was recognized (by parents, teachers, and the community in general). Prior to the Angoulême, I had thought that my style was different from Japanese manga and different from other people in Taiwan. Then I got there and realized that I was just like them. I spent a whole year trapped in a creative cul de sac last year" (Interview with 61Chi, 2013/1/22).*

Broadening your horizons in order to enhance creativity is essential and extremely beneficial to an artist. Ming-Hsiung Wu, Chung-Yi Chang, and Dar-Chin Rau(2008)considered "acquiring a variety of knowledge and experience" and "observing others' work and performance to enhance creativity" to be important processes for an artist and proposed that regardless of whether creativity is an innate talent or not, working hard to acquire knowledge and experience is the only way to demonstrate artistic expertise.

2. 61Chi's works

In 2007, 61Chi's skillful drawing style quickly gained a reputation among comic fans after her first individual publication. The scope of this study is based on 61Chi's comic works and picture books. A list of works and descriptions can be found in Table 2.

Table 2　List of 61Chi's works included in this study

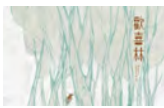| Title	Subject	Cover	A random page
《CHI'S WORLD》2007 24p / Black and white + color / 21 x 29.7 cm	Death Note Fanfiction (Light & L)/Lead in original single-frame illustration		
《ENDLESS》2008 40p / Black and white / 14.8 x 21 cm	Death Note Fanfiction (Light & L)		
《風に舞う二粒の砂》2009 40p / Black and white / 18.2 x 25.7 cm	Gintama Fanfiction		
《浮雲 Flowin'》2009 24p / Black and white / 18.2 x 25.7 cm	Natsume's Book of Friends Fanfiction		

《évoquer 憶起》2009 24p / Color　/ 20 x 20 cm	APH France/England Fanfiction		
《Trois Drei Tres 333 》 2009 88p / Black and white　/ 18.2 x 25.7 cm	APH Bad Friends Fanfiction Collection		
《Je Crois 我相信》2010 60p / Black and white　/ 18.2 x 25.7 cm	APH Joan of Arc Fanfiction Collection		
《Tomate Con Queso.蕃 茄起司塔》2010 78p / Black and white　/ 18.2 x 25.7 cm	APH Spain/France Fanfiction Collection		
《623km》2011 100p / Black and white　/ 18.2 x 25.7 cm	APH Spain/France Fanfiction Collection		
《伊米特 Emit》2011 24p / Color　/ 25.7 x 18.2 cm	Original picture book: In a town where time was abandoned, the residents wasted their time and the sprite Emit tried to find people who valued time.		
《Happy Forest》2012 32p / Color　/ 22 x 18.2 cm	Original picture book: It describes the journey of a bird that was blinded by vanity and superficiality and then found light and changed for the better.		
《THE MOOD》2012 24p / Dual color / 18.2 x 25.7 cm	Original illustration collection		

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3. Exploration of 61Chi's comic art style

This study analyzes the subject's style and characteristics in terms of creative background and forms of presentation, then explores the visual elements presented in the work, and finally describes the influence and relevance of formal education on the creative process.

(1) Style and characteristics

Realism combined with surrealism and expressionism

Realism believes that the perception and understanding of objects in human awareness is consistent with the actual presence of objects independent of our minds. With respect to art, the term refers to the concept of making precise, detailed descriptions of nature or contemporary life and careful observation of an object's appearance without idealized imagination.

Surrealism gained popularity among European artists in the 1920s. It emphasizes intuition and the subconscious and utilizes special creative techniques such as frottage, collage, and automatism. In order to represent the distortion or contradictions in reality, sophisticated, super-realistic styles are often employed to express a surreal world with sometimes humorous results.

Expressionism is the way in which an artist focuses on expressing inner emotions, often embodied by twisted reality and abstraction, especially expressions of fear. The essential characteristic of expressionism is vivid colors and twisted forms. The techniques are casual, one dimensional, lack perspective, and are based on feelings instead of reason.

Most of the subjects in 61Chi's works are created by taking characters out of Japanese anime and manga and matching them for fan-fiction use through interchange of characteristics before inserting them into plots based on personal preferences. The basic setting for a lead character is a human from the real world, sometimes possessing supernatural powers or surreal characteristics based on original settings in Japanese anime and manga. These characters generally live in a normal world in 61Chi's works. The earlier works, such as "CHI'S WORLD", "ENDLESS", and "Gintama Fan

Book 01", stacked layers of colors to imitate realistic body texture and focused on the three dimensional effect created by blocks of colors instead of lines to separate blocks. The distinction between block borders is more definite compared to later works. The earlier works, compared to the later single-frame original works and illustrations, focus more on seemingly realistic expressions and added decoration that was a product of the imagination and deviated from the original scenario, such as masks and ribbons, in order to make the works more complete.

Figure 2   61Chi, example of realist works, 2005-2008

From "Flowin'" in 2009 to "Trois Drei Tres 333 " in 2009, some of the covers and color pages still retain realistic features and stay in a virtual 3D reality while the focus of character presentation slowly shifts from blocks to lines. As the grayscale created by stacking strokes to imitate muscles eased, the style during this period appears relatively fresh and colorful, though still in a realistic form. Space presentation in the color cover of "Je Crois" in 2010 was a major break from the two dimensional features and vivid color of expressionism and highlights the automatism technique and mosaic effects of surrealism in combination with realistic characters.

Figure 3   61Chi, example 2 of realist works, 2005-2008

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The style of expressionist artist Egon Schiele is emphasized in a piece of later work, "THE MOOD". The simple, coordinated tints and presentation of people and limbs focuses on lines depicting structures with occasional, scattered strokes that appear casual and whimsical but actually are part of a carefully constructed structure.
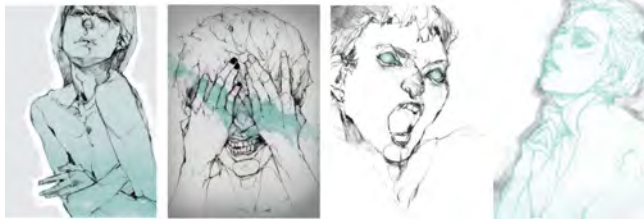

Figure 4   61Chi, example of expressionist works, 2012

As a whole, style, storyboarding, and appearance of the works have changed dramatically since 2007. Under close observation, each piece of work contained breakthroughs in various aspects. 61Chi also says that she subconsciously preferred diversity over fixed viewpoints. In spite of the occasional envy for highly identifiable styles, she would rather not be typecast so young in pursuit of a personal style. She holds the view that her work needs to keep evolving and advancing like waves.

> *"The change in style and storyboarding since 2007 has been dramatic. I subconsciously prefer diversity and cannot stick to a style for style's sake. It would be terrible to be typecast so early. I think that works need to keep advancing or undergo differentiation or evolution. I think a wave like format would be better. In any case, I just don't like things to be always the same" (Interview with 61Chi, 2013/1/22) .*

Breaking through the previously romantic style, "Emit" in 2012 is a colorful yet elegant presentation with much more clearly defined block borders. The characters are portrayed with quarter mosaics in a fairy tale style, which employs special patterns and textures for richer layers. While

the story speaks of a land where time is lost, the vivid color scheme creates a strong feeling of warmth.

"The story in Emit has a fairy tale feeling to it because of the material. I thought I'd use European designs. It is a picture book, so the style is different. I always think style and material should work with each other and change accordingly." (Interview with 61Chi, 2013/1/22)

Figure 5   61Chi, a page from "Emit", 2011

Meanwhile, in preparation for the Angoulême International Comics Festival, 61Chi had hoped that her work would be accepted by an international audience and so she set aside her usual style, closer to Japanese manga, and created a more serious, realistic story, "Happy Forest". Interestingly, her earlier signature tints of strokes and chromatic colors reappeared in the new piece after the completely different presentation in "Emit". However, the same strokes and textures can still be seen on closer inspection. The colored borders retain the block method, but are bolder and break through the limits of line drawing. The result is a brand new style that is a combination of two earlier styles.
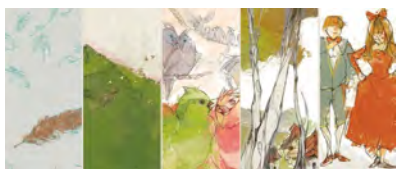

Figure 6   61Chi, a page from "Happy Forest", 2012

Influence of Japanese anime and manga

Japanese anime and manga had a strong influence on 61Chi as a child. In particular, the refreshing and dream-like style of Japanese cartoonist and

illustrator Sumomo Yumeka was one of the key sources of guidance for 61Chi. Her doodles and other works in high school clearly reflected an attempt to imitate characters and styles from Japanese anime and manga. Furthermore, 61Chi's comic art has created fan-fiction by mixing and matching favorite characters from Japanese anime. The fact that all of the fan merchandise clubs of which she is a member, such as CWT, follow Japanese manga reflects the strong Japanese influence in 61Chi's works published during her university years.

I started reading Naruto in high school and doodled a lot even during classes. I thought Sumomo Yumeka's style was beautiful and I bought a lot of her works to practice by imitating. I am still learning to extract the essence of masters' works and incorporate them into my own style. This is the way I learn at the moment. I actually tend to draw in the same way without thinking about it when I have seen a lot of works that I like (Interview with 61Chi, 2013/1/22) .

The following is an analysis in terms of characters' outfits, proportion and expressions, view frames, picture frame, onomatopoeic words, and backgrounds:

Character style

The average body to head ratio of eight male and female characters out of 12 comic and picture books created by 61Chi is 7.08, indicating that the subject is used to drawing characters with bodies approximately seven times the size of heads and slightly thinner than average, similar to normal body shapes in reality.

The characters' outfits are primarily simple and loose with most styles tailored to match the appropriate backgrounds with historical or European designs. In terms of the overall style, the subject does not place too much of an emphasis on details in the characters' outfits and accessories as folds in the clothing are often presented in light and dark blocks instead of lines.

Outfits sometimes merge with backgrounds, movements, or onomatopoeic words.

Figure 7   Illustration of character proportions and outfits

With respect to facial features, the characters have faces that are slender with slightly pointy chins and relatively large and narrow eyes. The subject tends to emphasize the shape of the eyes with overlapping hand-drawn lines, which create space and depth. The shape of eyebrows and the degree to which the eyelids cover the eyeballs are employed to show expressions such as happiness, anger, shyness, and loneliness. See Figure 8.

Figure 8   Illustration of facial features and expressions.

View frame

It can be divided into five modes according to the order of reading:

A. The page is divided into two sections, top and bottom, which are not divided into left and right or into two or more frames from right to left. The reading order is from right to left at the top to right to left at the bottom or from top to bottom as shown in Figure 9.

B. The page is divided into three sections, top, middle and bottom, which are not divided into left and right or into two or more frames from right to left. The reading order is from right to left at the top to right to left at the bottom or from top to bottom as shown in Figure 10.

C. The page is divided into two sections, left and right, which are not divided into left and right or into two or more frames from top to bottom. The

reading order is from top to bottom at the right to top to bottom at the left or from right to left as shown in Figure 11.

D. The page is divided into three sections, left, middle and right, which are not divided into left and right or into two or more frames from top to bottom. The reading order is from top to bottom at the right, top to bottom in the middle, to top to bottom at the left or from right to left as shown in Figure 12.

E. The page is not divided by any frame. Frame lines do not affect the reading order or characters exceed the boundary created by the frame lines as shown in Figure 13.

Figure 9   Figure 10   Figure 11   Figure 12   Figure 13

Speech bubbles

Speech bubbles for normal expressions are in elongated oval shapes or irregular circles as shown in Figure 14-1, whereas those for strong expressions such as anger are in sharp, explosive shapes or adopt multiple lines as shown in Figure 14-2. Monologue or plot description is often presented in text with squares or no frames as shown in Figure 14-3.

Figure 14-1   Figure 14-2   Figure 14-3

Onomatopoeic symbols, words and images

In comics, effects beyond the original meanings of the images are often used to convey the otherwise invisible emotions and actions of comic

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characters. (Johnson-Woods, Toni, 2010) An analysis of the subject's works shows that onomatopoeic punctuation marks, such as exclamation and question marks, are used to convey surprise and questioning as shown in Figure 15-1; examples of sounds made by characters or animals such as "ah", "eh", and "oh" are shown in Figure 15-2; and examples of sounds made by objects hitting each other or falling such as "crash", "squeak", and "bang" are shown in Figure 15-3. The symbols and words described above aim to match the circumstances in combination with different shapes of frames or to repeat or exaggerate the strength of emotions. Meanwhile, the author often adds humorous frameless text that is unrelated to the plot and serves only to interact with the reader or make fun of the characters, as shown in Figure 15-4.
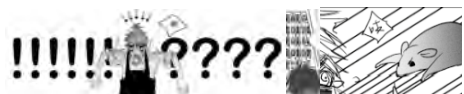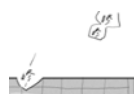

Figure 15-1   Figure 15-2   Figure 15-3   Figure 15-4
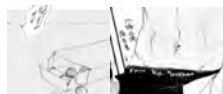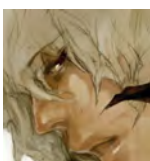
3. Innovative breakthrough in pursuit of the combination of hand-drawn textures and computer graphics

In her creative process, 61Chi always insists on drawing a sketch by hand before scanning it into the computer in order to achieve a unique hand-drawn style. Coloring the scanned image with computer graphics software follows the same techniques as used in fine art, including the atmosphere of ink wash painting, the dyed patterns unique to watercolors, illustrative pencil lines, and automated techniques such as spraying and dripping. Sometimes digital graphics are employed to mimic the hand-drawn texture.

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Table 3　List of hand-drawn examples

Example drawing		
Hand-drawn sketches		
《Je Crois》	《伊米特 Emit》	《Trois Drei Tres 333 》
Pencil effect		
《ENDLESS》	《風に舞う二粒の砂》	《THE MOOD》
Dye effect		
《évoquer》	《évoquer》	《évoquer》
Spray and drip effects		
《Je Crois》	《623km》	《Tomate Con Queso》

It can be seen in a further analysis of the link between computer graphics and artistic creation and related studies that since 1984, the scientization of art has driven designers and artists to adopt computer graphics in their works (Shih-Pin Chen, 2005). Computer graphics software has the advantage of speed and precision and is able to create realistic space and material texture while mimicking the styles and idealized color presentation of various conventional hand-drawn media in a precise manner. Computer graphics are also easy to modify and experiment with, boosting an author's capabilities in terms of interpretation and expression, while achieving more detailed and complete effects. An artist does not have to worry about accidentally mixing colors or damaging the paper when making the finishing touches. Mixing and matching of photographs and textures is another effective way to enhance virtual reality and express the imagination.

Save/copy/paste functions offer advantages that conventional hand-drawn art cannot.

However, the combination of computer graphics with art tends to be two dimensional and less artistic, a point often discussed and disputed. Famous American computer graphics artist Mike Daarken Lim stresses that digital art should be treated as a tool and basic hand-drawing skills are still necessary in any creation (Yong-Quan Zhao, 2010). Andrew Jones, an illustrator who uses computer graphics, thinks that on top of improving computer graphics skills, an artist needs to keep exploring and coming up with new ideas to develop a unique style (Yong-Quan Zhao, 2010). This shows that well-known artists who have achieved a certain status and fame in the field of computer graphics still pay great attention to hand-drawing skills and expression of techniques and styles.

According to Jun-Hua Fon (2004), the application of computer graphics and hand drawing blends cultural elements with technology in order to double artistic graphic effects. It can be seen in 61Chi's philosophy for making comic art that her skills with hand drawing and computer graphic techniques help elevate her work to a new level. She possesses sufficient skill in the use of computer graphics to enable the simulation of realistic hand-drawing textures. This reflects her constant efforts to break through the restrictions of computer graphics tools and "cold" technology in her pursuit of creating the same warmth and virtually identical visual effects of hand drawings through a media that is completely different. The concept can be compared to the innovative breakthrough achieved by Renaissance artists by using two dimensional media to simulate three dimensional virtual space and realistic artistic effects, something which sent shockwaves through the art world and set a new milestone in the history of art.

> *Being a student of fine art, I think of comic art as art and so I tend to think "that is the way to draw" and pay attention to every detail (composition, lines, colors, light and shadows, depth, texture, and aesthetics). The texture of computer graphics is just too lifeless and too cold (Interview with 61Chi, 2013/1/22) .*

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In terms of the values and standards of aesthetics, the progress of the visual arts has been intertwined with the history of man and does not stray from the rules and principles of artistic expression. It can be seen in the philosophies and works of well known contemporary computer graphic artists and the subject 61Chi that they are able to not only simulate hand-drawing textures with computer graphics in response to conventional views of aesthetics but also incorporate computer graphics to present visual effects that hand drawing cannot achieve. They challenge and break through the restrictions of traditional tools, demonstrating the philosophy that computer graphics are a media tool, and the works are still judged by the same criteria, including creativity and cleverness and effort reflected in innovation and breakthroughs. It is their belief that enables them to break from the confines of computer technology, such as tool properties and brushes and other special effects or limitations and blind spots of computers, and avoid any loss of uniqueness or originality by continuing to create innovative, breakthrough, creative effects.

(2) Influence and relevance of academic education on comic art works

According to Yi-Wen Lin (2002), most artists consider there is a positive correlation between academic education and comic art techniques in terms of influence on creative techniques. A look at the creative background of the subject 61Chi shows that she attended fine art classes since childhood, which cultivated her skills in basic drawing media and trained her to consider and interpret expressions. She has brought the coloring techniques of a watercolor artist to computer graphics. It can be observed in her insistence on drawing sketches in pencil before scanning them into digital format to be colored that the training from a formal fine arts education has given her hand-drawing skills and a strong preference for their application. It may be that the subject excels in these forms of expression and is used to them, and her creative background has contributed to her personal style and strengths.

Having majored in design at university, the subject is able to apply graphics software, including Photoshop, Illustrator, Corel Painter, and CorelDRAW, to the creative media that she uses. She is skilled in the use of

brushes, color matching, typesetting, and font design. It can be observed in the way in which she handles the process from creation to print that the subject has a large degree of control over the publication of her works. Being skilled in tools and media gives her the advantage of being able to get closer to the ideal presentation in her mind and to keep creating new ideas in order to challenge her passion for change.

> *It helps a lot when the production of the comic includes publication. In terms of print design, only you yourself know what kind of atmosphere it needs and what kind of style is better to match it, such as title font or typesetting. Even the frame for speech bubbles in an image may be part of the typesetting process (Interview with 61Chi, 2013/1/22) .*

The subject has been immersed in art education since a young age. This has helped her develop a sensitivity to aesthetic judgment and creative ideas and also influenced the artistic standards to which she holds her work. Jing-Zi Guo, Mei-He Lin, Jing-Qing Zhang, Bao-Yu Hu, Wei-Jun Jian, Jia-Nan Xie, and Pei-Rong Zhou(2009) all think that "art education for the gifted not only provides gifted female students with specialized knowledge and skills, but also has a lot to offer in terms of a higher level of aesthetic judgment, appreciation, or emotional experience" (p. 97).

> *I think my work is definitely different from the work of someone who never had an art education. For example, colors have to match and there has to be depth or a flow of lines. I pay a lot of attention to things like balance, composition, and texture (Interview with 61Chi, 2013/1/22) .*

The author thinks that the main cause of the visual shock and reflection on her own artistic creations she underwent in France is because the focus of specialized art education is on artistic creativity and innovation, which is why the subject works hard to shake off the influence of Japanese manga and start again to find her own style. This reaction can be seen not only as

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an artist demonstrating her ability to see the value of creativity, but also as the subject being confident about overcoming the challenge presented.

VI. Conclusions and recommendations

1. Conclusions

The origin of 61Chi's progress as a comic artist can be found in her background as a member of a gifted student fine art class, which helped her establish her drawing skills. An outstanding student throughout her time as an art student, 61Chi is able to apply her hand-drawing skills to recreate computer graphics beyond the restrictions of cold, hard machines. Important people in her life also have had a strong influence on her. For example, her parents have been supportive of her artistic pursuits and started providing the necessary resources from her childhood. Mr. Huang, her teacher who believed in self-discipline and flexibility, inspired her and guided her to develop an interest in a wide range of artistic forms. She and her classmates encouraged each other and her seniors were excellent role models. All of these people have contributed to inspire her and make her a better cartoonist.

Being a focused person who pursues perfection, 61Chi tried drawing comics as a hobby and improved her skills under tutelage and a progressive learning process until she turned a hobby into a field of expertise, achieving a finished state today after six years in the field of comic art. In spite of encountering bottlenecks trying to create new ways to present comic art in the process, 61Chi demonstrated her strength of character by continuing to enhance her expert knowledge and skills while constantly challenging herself.

An analysis of 61Chi's comic art style shows a form of artistic expression that is achieved by using exceptional computer graphic skills to simulate hand-drawing textures and reflect conventional preferences for realism and surrealism. The lessons learnt as a design major in university enable 61Chi to ensure that her work is as close to the ideal representation of what she

sees in her mind's eye as possible and that she can exert a large degree of control over the publication of her works. She is able to seamlessly incorporate the mix and match, and copy and paste functions afforded by computer graphics that hand drawings can never achieve in order to attempt visual effects such as perspective, color layers, and computer-generated images. By breaking out of the restrictions of traditional tools and continuing to create innovative, breakthrough, creative effects, she can attract the viewers' attention. Meanwhile, the styles of her characters, view frames and speech bubbles, and presentation of onomatopoeic symbols are deeply influenced by Japanese manga, which appeals to an audience who are very familiar with the genre. In addition, her devotion to hand-drawing techniques in combination with her fine art background enables her to display a unique style in terms of creative process as well as aesthetic judgment, which helps her stand out among young comic artists.

Finally, the author thinks that the subject 61Chi's holds herself to high standards, always trying to improve herself and face new challenges. Seeking exposure and exchange through different channels, setting definite plans and targets in different stages, and staying committed to her passion for drawing for more than a decade have been the keys to her success.

2. Suggestions

(1) Continuing study of the history of comic art in Taiwan

Looking back on the history of comic art in Taiwan, the government promulgated the Guidelines for Comic Strip Publication and Review and other regulatory review systems, which imposed severe restrictions on the development of comic art. Comic artists gave up and cases of literary inquisition were not unheard of. Comic art creation almost came to a complete stop under such circumstances and sales tanked.

Animation and comic art exhibits have been taking place at major art galleries and museums in recent years and have come to be seen as commercial art and gained popularity accordingly. Many works have been adapted into films and become even more popular. The business

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opportunities and discussions triggered by the so called "otaku" (geek) economy cannot be ignored. Fans of animation and comic art in Taiwan are keen consumers, who have been reported in the media not only in Taiwan and overseas, but also in anime headquarters, Japan. Many young comic artists who publish personal fan-fiction and original picture books have been establishing their own presence on the global stage. The comic art market in Taiwan is showing signs of becoming a rising star of local industry. As the environment and the support system becomes more favorable for the development of comic art and the public is paying more attention to the importance of visual arts education through visual cultural experiences, professional comic artists may just rise to the top and become the next star of the arts and culture scene.

However, bias in previous government policies and public opinion is deeply rooted and, as a result, comic art is treated as a subculture and not preserved or studied either in the world of literature or academia. There are still very few studies on comic art and related topics in Taiwan. There is even a lack of contemporary comic art works, artists, and established systems post-1990. Methods of appreciation and analysis are also quite limited. It is recommended that studies in the future, in addition to combing through the history of comic art in both vertical and horizontal aspects, combine qualitative interviews in order to recreate the essence of comic art culture.

(2) Training of comic artists

Taiwan has been under the influence of Japanese anime and manga for years. The public's perception of comic art can be said to be the perception of manga. For many children, such visual images are not only childhood memories, but also the model by which they align their drawings, aesthetic judgment and logic in plot development. Studies of 61Chi have revealed that stimulants in the field of comic art in Taiwan are not diversified enough and are too homogeneous, not sufficiently exciting for talented children with a passion for comic art. Enriching visual frames of reference and models remains one of the key issues. Meanwhile, school education should abandon the persistent bias against comic art and start making plans to cultivate

comic art talent in order to develop a uniquely Taiwanese style separate from Japan. The aim should be to restore the golden age of comic art in Taiwan with well-defined characters and original works.

For individuals with a talent in fine art, comic art is a new career option. The training of artistic talent in Taiwan focuses on the tradition of realistic techniques and as a result, everyone is skilled in drawing. However, as the subject 61Chi, who is from the same background, graduates with a fine arts education she faces a difficult job market. Training in secondary skills to meet the market demand may be a good direction for the fine arts education system to take. 61Chi's achievements in the field of comic art by combining skillful realistic techniques and computer graphics could be a good example for the field of art education.

(3) Establish studies on the theory of emerging art forms

The scope of studies on the link between fine arts education and popular culture not only focuses on investigating the influence of popular culture on fine arts education from a broader perspective, but also points out that teachers should have a more open attitude and allow non-mainstream popular culture to enter the world of formal fine arts education. Meanwhile, the influence of fine art on popular culture or any combination of the two such as the innovative expression of computer graphics mixed with realistic techniques or the revolution and breakthroughs brought about by digital creation remain to be studied and discussed. Theories and methods of appreciation can be established through integration in the field and advance towards different possibilities and styles in creative expression in the visual arts.

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