

展演藝術、想像慈善：18 世紀中葉倫敦扶幼院的藝術展示與操作

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1746 年，英國畫家威廉·霍加斯(William Hogarth)號召一群藝術家，以捐贈作品的方式為成立七年的「倫敦扶幼院」(the Foundling Hospital) 進行裝飾。由於參與者皆為當時重要的藝術家，這些作品已成為 18 世紀中期英國藝術的珍貴遺產。扶幼院做為第一個公開展示藝術品的場所，亦在此時的展示文化中佔有關鍵地位。目前相關研究多偏重扶幼院計畫與英國展覽體制發展的關連，將其視為 18 世紀後半公開藝術展覽以及成立藝術組織的前奏曲。相對於此，本研究著眼於扶幼院作為一展覽空間的特殊性，根據扶幼院的檔案記錄、建築規劃等史料，探討扶幼院藝術展覽的操作方式及思維。此外，本研究亦由畫作主題、藝術家創作動機以及觀眾屬性等面向著手，思考藝術家如何在扶幼院的道德形象之下，展出符合慈善意涵且能彰顯自身創作才華的作品。藉著這些討論，本研究重新思考一般所認為扶幼院計畫僅是藝術家以附屬的方式尋求公開展示機會的看法，提出這項融合了慈善動機、藝術推廣以及提升藝術家名望的合作計畫，除了反映當時的藝術觀與社會議題互動的情形，也可實際看出藝術家如何積極地與慈善機構合作，共同展演對於藝術與慈善事業的想像。而扶幼院的操作藝術展示的方式，也顯示出扶幼院以靈活多樣的策略提升自身公共形象。扶幼院計畫雖對於其他後繼的藝術活動有所啟發，但本身的動機、性質、作品主題以及運作方式均是 18 世紀中葉英國文化社會脈絡下的獨特產物，亦呈現了商業或純藝術展覽之外的另一種慈善展覽文化。

關鍵詞：18 世紀中葉英國，威廉·霍加斯，倫敦扶幼院，慈善，公開藝術展覽

Displaying Art, Imaging Philanthropy: The Operation of Art Exhibition in London
Foundling Hospital in 1750s

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In 1746, with his own great enthusiasm for promoting the Foundling Hospital in London, William Hogarth gathered a group of artists to decorate the charity institute. The works generated by this project, which were donated by some of the most distinguished artists of the time, have been regarded as a precious legacy of eighteenth century English art. As the very first venue for public art exhibition in England, the Foundling hospital also stood as a unique example in the history of art display. Existent art historical researches tend to regard the Foundling art project as a precluding episode to the subsequent exhibition culture and the institutionalization of art in the following years of the century. The present paper, in contrast, aims to resituate the art project in the context of philanthropic culture and highlight the distinct nature of the Foundling Hospital as a hybrid exhibition site. By analyzing visual and written materials it demonstrates the ways in which artists presented their works to fulfill their dual expectations — to promote philanthropy and to elicit potential patronage — from exhibiting in the Foundling Hospital. Through these discussions, this paper reconsiders the received opinion that these artists passively worked with the cause of the Foundling Hospital to seek the rare opportunity of public display. It argues, instead, that this art project attested to the artists' imagination about the relationship between art and philanthropy. The operation of art exhibition itself also demonstrates the deft curatorial strategy performed by the charity to promote their public image. Apart from its inspiration to the subsequent public art exhibitions, the Foundling Hospital art project was singular in its purpose, nature, subject matter and ways of display. Not only a peculiar product of the social/cultural context of the time, it also embodied a philanthropic exhibition culture that was separate from commercial or pure art exhibition.

Key words: mid-eighteenth-century England, William Hogarth, the Foundling
Hospital in London, philanthropy, public art exhibition