

路由藝術報



【許哲瑜：麥克風試音第二部-母親的信】

【Hsu Che-Yu: Microphone TestII-A letter from Mother】

開幕敬邀：2015年9月26日(六)下午七時/Opening Reception: 2015/9/26(Sat)7pm

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「路由藝術」成立於2014年夏天，這個別具後現代之名取自科技通訊一詞「路由器」。「路由藝術」自許能有如同路由器的功能一般，「集結資訊，分享訊息」。這個藝廊呈現從歐洲到北美，從東北亞到東南亞當代藝術家其最精粹的作品。透過「路由藝術」的展演，提供台灣喜好當代藝術的朋友另一個觀展的優質空間。

「路由藝術」所代理和合作的藝術家除了早已得到歐美大都會美術館、紐約當代美術館、龐畢度、倫敦泰德...等重要藝術機構所肯定的藝術家之外，更包括台灣、東南、東北亞中生代的創作者，更重要的是，我們不斷向歷史上重要的藝術家推手看齊，期許能不斷的挖掘並

過去幾年許哲瑜最讓人印象深刻的是，他總是那些不斷重複利用兩位朋友的形象以重現社會事件的動畫、獨具特色的視覺語言和影像節奏，精準地呈現當代大眾媒體於溝通結構上的歪斜，他的作品因而被台灣當代藝術的觀眾所熟悉，2010-2012年間還獲得高雄獎、桃園獎、和全國美術獎的肯定。然而，在舊的系列中大眾似乎過度關注於他在大議題上的書寫，或許也是因為哲瑜總慣於用一個較遠的距離去處理他的作品，讓大多數人不自覺地用一種理性的思維去拆解他作品的內涵；但重新爬梳哲瑜一連串的作品發展直至最新的系列，哲瑜其實還有另一項欲訴說的命題，是大多數人甚少留意到的，那是從一個更加個人而感性的角度，記錄一個人如何從真實的血肉逐步成為一個符號（那些朋友是怎麼變成社會案件中的主角），或是反之，從符號中獲取存留的靈魂肉身（從歷史素材招喚已逝者的面目）。

集體/個人：刺痛單一體體的無力感這並非毫無跡象可尋，哲瑜曾不只一次提及，當個人成為大眾訊息中的主角，那種貼近你眼前的不適和尷尬，在無姓之人一展。許哲瑜甚至選了兩位模特他們的真實身份，書寫他們的私密人生故事。我們可以這麼說，最終，與其由上而下的去剖析結構問題，哲瑜寧願選擇由下而上，用一種貼近個人感受的方式刺痛、撥弄觀眾的情緒，讓觀眾得以感受在龐大外在結構下的屬於單一體體的無力及苦悶。

一個他的故事

哲瑜這一次在藉由藝術的展覽集合了四個散落在不同時空的真實事件，一份描述前兇嫌情誼的錄音檔，一件意外身亡的命案，一位以翻模藝術家之名強姦他人的新聞，一環掛在神明聽的複製畫肖像。它們分別以不同類型的素材，如聲音、雕塑、繪畫呈現，鋪天蓋地的包裹住位於展覽現場的觀眾感官。這些事件的核心圍繞著死亡、記憶、儀式。他者，幻夢一般地拼貼成一位虛構的角色的人生，部分的素材也參攷了哲瑜周遭友人的私人生命經驗。這樣私密經驗的揭露等於是用了相當近距離的方式，讓觀眾直接「個人成為符號」的過程。特別的是，許哲瑜這次也將自己代

入到展覽的故事中，那位以藝術家之名強姦路上陌生女子的故事，似乎暗喻著身為創作者的他在整個創作過程的角色。

許哲瑜個展「麥克風試音第二部：母親的信」將於2015年9月27日(日)下午三點舉辦開幕茶會，同一時間北美館地下室也將同步揭開許哲瑜取材自黃國峻的小說「麥克風試音」的個展。歡迎各位觀眾蒞臨觀賞。

Over the past few years Hsu Che-Yu's most impressive and known works were his sequential use of his two friends' characters in animations to depict social incidents. His work, with unique visual language and rhythm, incisively reflected the twisted structure of modern communication produced by mass media, vehicles of depicting cultural images. A string of accolades that have come Che-Yu's way between 2010-2012 include Kaoshong Award, the Taoyuan Creation Award, and the National Art Exhibition Award.

Perhaps it is due to the fact that Hsu Che-Yu has a habit of instilling distances in his work, causing the majority of people to subconsciously analyze the content of his work in a rational manner and to pay excessive attention on Che-Yu's exploration of weighty issues. However, if one carefully follows the development of Che-Yu's past works to the most recent series, there is actually another hidden agenda that Che-Yu has been pondering: that is to use a more personal and perceptual point of view to record one's gradual transformation from mortal flesh to symbols (how those family and friends became the main character in social incidents), or conversely how to extract the remaining souls and fleashes from symbols (calling the identity of the deceased from historic materials).

Collective/Personal: The probing helplessness of an individual

Che-Yu has illustrated multiple times the in-your-face feeling of discomfort and awkwardness when one becomes the main character in

mass media. In the exhibition "The Nameless Man", Hsu Che-Yu even revealed the real identity of the two models, and illustrated the stories of their private life. Instead of using a top down approach to dissect structural problems, Che-Yu chooses a bottom up approach to personally probe and fiddle with the audiences' emotions, to convey the feeling of helplessness and absurdity that an individual may feel under the pressure of a huge external structure.

A Story about Her
Che-Yu's exhibition at Nunu Fine Art combined four different real life stories that occurred at various point in time: an audio recording of a grandfather's funeral, an incident of an accidental death, a rape by a fake body casting artist, and a portrait of a deceased in a shrine hall. Each uses different material, such as audio, sculpture, and painting, to overwhelm the audience's senses at the exhibition. The core concepts to these stories revolve around death, memory, ceremony, others, all dreamingly weaving together the life story of a fictitious female character.

The outline of this female character actually originates from the writings of Che-Yu's female friend, and partially combined her real life experiences. The revealing of such intimate stories is essentially to immerse the audiences in a visceral experience, to witness the process of "one becoming a symbol". In particular, Hsu Che-Yu even seems to place himself into one of the four stories in this exhibition. The story of the rape of a female stranger by a fake artist may serve as a metaphor that Che-Yu himself, as an artist, is in a position of control to consume others, especially those dear and close to him, in his creative world.

The opening tea party of the Hsu Che-Yu Exhibition, Microphone Test II: Letter from Mother, will be hosted at Nunu Fine Art at 6pm, Saturday, September 26th, 2015. All visitors are welcome to attend. At the same time the unveiling of Hsu Che-Yu's another exhibition "Microphone Test", based on Huang Guo-Jun's novel, will occur in Taipei Fine Art Museum.

培養藝術新血。

在這個座落於金山南路、仁愛路旁的靜巷裡，誠懇的邀請您與我們共享當代藝術。

Nunu Fine Art was established in the summer of 2014. Its Mandarin name adapted from the IT equipment "router" representing the galleries' vision to act as a platform for conveying and sharing information, just as the device does, gathering the cream of essence of European, North American and South East Asian contemporary art, and providing a brand new sphere for Taiwanese contemporary art lovers.

Nunu Fine Art not only represents internationally recognized artists long endorsed by museums such as the MET, MoMA, le Centre Pompidou, Tate London, but also mid-career artists from Taiwan, South East and North East Asia. Most importantly, we look up to historic art patrons and how they have discovered as well as nurtured generation after generation of brilliant new artists.

Please come and visit us in our quiet alleyway just off Jinshan South Road and Renai Road.

周三-周日Wed.-Sun. 12-7pm (或來電預約)

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麥克風試音第二部： 母親的信

Microphone Test II: A letter from Mother

許哲瑜 著/Written by Hsu Che-Yu

這是一個關於她的展覽：

她家裡的神明廳掛著一幅遺像，遺像中正襟危坐的身影，卻只有頭部是照片，被剪貼在畫有單人座椅和盆我牌物的背景裡，整個身體都是水墨勾畫完成的。她聽爸爸說，這一類的遺像，是有好幾個複製畫的版型，讓客戶挑選，確定了以後，再把大頭照，剪貼在空白的臉部位置。因此，在陌生家庭的神明廳裡，也可能有一模一樣的身體和背景。

一個男人在街上搭訕了她，稱讚她的身材後表明自己的「留日模型裝置藝術家」身份，再邀請她到汽車旅館，翻模她的胸部。「留日模型裝置藝術家」使用翻模技術讓她無法動彈，並在過程中強姦了她。

她有一次捉弄年幼的妹妹，害妹妹不小心掉到大排水溝裡，差點就淹死了，母親因此拿衣架狠狠用在她身上。多年以後，一個女人在同一個大排水溝溺死的消息傳遍整個小鎮，梅雨季的水流，又急又大，她就這樣被卡在閘門下面。打撈她的屍體時，他們用繩子繫縛著探屍，麻繩綁在大腿、腰部、胸部，雙手綁在背後。繩子拉很長，抬頭望向繩子的頂端，卻高到幾乎看不到在哪裡。

「那天，天空陰沉，細細的雨絲，吹落了剛剛盛開的桃花…」她正在聽一段媽媽給她的錄音檔，講述著外公的葬禮。她在家中找出了外公葬禮的照片，想將這些照片剪接成影片，送回給媽媽當生日禮物。「時間定格在一九八二年，七月二十五日上午十一點，這是我們最後一次在感受父親的溫度。我們知道，父親沒有走遠，父親就在我們五個孩子的身邊。按照黨的高級幹部級別，父親的骨灰，存入鄒州烈士陵園老幹部骨灰堂，這是對父親浴血奮戰、戎馬一生的肯定，也是我們後輩莫大的榮耀…」

This is a story about Her.

There is a mourning portrait of a deceased hanging in the shrine hall of her house. The figure in the portrait is properly seated in a single chair with bonsai in the background, but only the head is a photograph, cut and pasted onto the scene, with the rest drawn by ink. She heard her father say that such drawn portraits are available in several different configurations, and once the customer selects a copy, the photograph of the face is then pasted onto the blank face area in the painting. Thus, it



傳統翻出：許哲瑜，2015
Print on Paper: Hsu Che-Yu, 2015

is possible that there are mourning portraits with identical body and background configurations in different people's shrine hall.

A man was flirting with her on the street. He praised her figure, then introduced himself as a "body casting artist from Japan", and invited her to a motel to cast her breasts. The "body casting artist from Japan" used the casting process to immobilize her, and in the process raped her.

Once she teased her younger sister and caused her to accidentally fall into a large sewer, almost drowning her. As a result her mother swung a coat hanger ruthlessly at her. Many years later, the news of a woman drowning in the same large sewer spread through the small town. The streamflow during the spring raining season was fast and furious, and thus the woman was trapped beneath the floodgate. When retrieving her body, they wound her naked corpse tightly with hemp rope, tied it around her thigh,

waist, and chest, with her hands tied behind her back. The rope was extended very long. When looking up from the bottom of floodgate, the end of the rope was so high that it could not be seen.

"It was overcast with light rain that day, and the wind blew the blooming peach blossoms off..." She is listening to a recording from her mother, describing the funeral of her grandfather. She found pictures of her grandfather's funeral, and wanted to edit the pictures into a movie clip for her mother as a birthday present. "...The time was 11 am July 25th, 1982, this was the last time we felt father's warmth. We know father did not go far; father is right beside all of us five children. Due to his senior official ranking within the political party, father's ashes are placed in the senior official's columbarium in Zhengzhou Martyr's Cemetery. This is an acknowledgement of father's bravery and patriotism, and is an extreme honour to us younger generations..."

北美館試展 克風個音



圖為北美館主視覺，也是許哲瑜感來源的鏡面複製畫。
The picture was the main image of exhibition in Taipei Fine Art Museum, and also the mooring portrait that inspired Che-Yu.

台北市立美術館於九月二十六日「展出許哲瑜的個展，展覽內容與路由藝術有所不同，但從展名上即可得知於概念和主題上有延伸，連貫的意味。以下摘自許哲瑜本人對於北美館展覽的敘述。

「袁志傑、陳良慧、羅天好」
這是關於三位朋友的展覽，我以他們口述的家庭記憶、拍了一支動畫錄像影片。

「陳琬尹、文字、曾祖父的遺像」
不認識三位友人的陳琬尹，將記憶重新書寫，並以自身的視角替影片配上口白。在書寫過程中，她想起了掛在家中神明廳的曾祖父紀念照，這個聯想是雙重的：首先是對家庭故事的聯想，未曾見過的親人，似遠又近的家庭記憶。其次是影像製作的技術，遺像中只有頭像是使用照相機所拍下的照片，而身體與背景則是水墨線描勾勒的複製畫。複製畫是店家現成供客人挑選喜歡的樣版，再將客人的頭像照片貼上。因此在其他陌生的家庭裡，可能也會有相同的紀念照，一樣的身體，一樣的背景，只有頭是不一樣的。

「許哲瑜、攝影機、動畫」
我依著劇本，邀請袁志傑、陳良慧、羅天好在鏡頭前，重演他們的記憶。最後我將影片中的人物，以我過去一貫的創作方式，用線描勾勒的動畫將他們取代，只留下攝影機所拍下的背景。

這個展覽或許不是關於誰的記憶，而是關於記憶如何被建構與被觀看的過程。

「自殺的重複」

我已經是第四次將袁志傑爺爺的自殺，當成創作題材了。好像成了一種習慣似的。袁志傑在描述爺爺自殺的故事時，以他自己的說法，也沒什麼大不了的，那時他還小，也不在乎。但當同是創作者的袁志傑，亦開始以他爺爺的自殺來做為題材時，這絕對不是一種巧合。無論袁志傑是想以他的創作來回應或是對抗我（的作品）。這就是虛構侵入到現實之中的證據吧。諷刺意味濃厚的是，很可能這些回憶與懷念，不單純是對過去的感傷，而是一種惡心遊戲與罪惡感的混和物。如果裡面有什麼創傷，或許也只有存在於創作之後吧。

藝術家訪談

Q. 藉由藝術/Nunu Fine Art/ A. 許哲瑜/Hsu Che-Yu

Q. 你常被外界定義為新媒體藝術家，但其實相較技術或媒材上的發展，你的作品核心價值是更趨向於歷史和新聞素材的整理與其意義上的深掘，在我們看來這更偏向於社會學的討論。

你自己是怎麼看待自己所被定義的身份？又你認為自己的身份是什麼？

A. 對於怎麼樣被歸類倒是無所謂，那只是一種建構與分類的便利標籤。不過「新媒體」做為一種技術或工具（無論是創作技巧或是指觀看的介面），過於強調我都是覺得有危險的，因為那將會是一種技術優先的思考，當然技術層面是不可能無視的，必定會影響作品的結果，比方說動畫一秒可能就要畫上一整天的時間，而產生出來的效果也與其他任何一種媒材不同，這些差異都必須重視，也得思考技術的本質。但對於材料或技術「本質」的追求，我認為那是現代藝術的任務。在當代的藝術語境中，本質在現在只是一種認識，而不是創作的目的與終點。「新媒體」是相對於過去的創作介面的「新」，不能將這種「新」誤認成是藝術上的新鮮。至少我是這樣認為啦！

Q. 從新聞事件到歷史事件，我們看到你想討論的事件所能容納的文化共同體（cultural community）在時空中的承託範圍是越來越廣。新系列的作品（不論是北美館或是路由藝術的）你更是直接並置了個人記憶與當下的真實空間，這樣折疊兩個時空的作法創造出一個魔幻的空間。具體而言，你希望對於觀眾達到的效果是什麼？

A. 在創作中我試圖將不同面向的事物打散在一起，透過作品的敘事將不同時空的歷史與新聞、個人記憶，甚至是將作品內部（作品想討論的故事與概念）與外部（動畫技術、拍攝製作的過程）全都參雜在同一個敘事結構裡。但把不同層次的東西硬是都放在同一個平面上，並非是真的去掩蓋彼此間的差異，而是想將

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Q.文學在你的作品中佔了非常重要的比例，今年度（2015）北美館的個展更是直接引用了黃國峻的作品作為概念，我們很好奇還有些作品曾經深刻地影響了你？

A.其實我不是一個懂文學的人。這與我這次合作創作的對象有關，也就是新作品中文字與旁白的書寫者，陳雅尹，她是文字工作者，在我們合作之初，除了討論作品的概念，也討論了許多關於「為什麼需要合作」的問題。這涉及到了文字工作者與影像工作者，兩種創作狀態的不同（無論是各自領域的工作狀況，或是指這次合作中兩種截然不同的創作主體）。在討論過程中，她提出了許多與這次展覽有關的文學作品，像是盧梭以軍在《遺囑狀》中對於邱妙津的書寫，也是自殺、私密與結構的探索。

我們後來選擇了黃國峻。對我們來說黃國峻不只是文學，而是創作與現實的深刻重疊。黃國峻寫了一封給母親的信，內容是要媽媽放心，他不會再想自殺，但兩個月後他還是自殺了。這封信的內容，就如他的散文集《麥克斯風賦音》一般，以非常幽默的文筆談論著死亡與憂鬱，而這樣的荒謬文風令人懷疑這不是一封真正的書信，還是充滿表演性質的文學作品，但無論是什麼，冷嘲熱諷自說自話的文字，對比於兩個月後真切的選擇了自殺，反而卻沒有留下遺書，讓我非常了困惑，或許正是這樣的「創作」與「生命」的無法區隔，令黃國峻在書中的黑色幽默顯得更為諷刺，彷彿是一種作品與生命的交換。而這些對於現實與作品間界線的探索，與我這次的作品有著很大的關係。

Q.你的作品總是直視死亡，但並不強調它，而是把它當作一個自然的發生（happenings），請問你能夠和我們談談你對死亡的看法嗎？

A.我家裡掛著的爺爺遺像，非常的年輕，他過世的時候我爸爸還是小朋友，我當然是完全沒見過。這張遺像讓我感覺到奇怪的矛盾感，它指向過去那個我所未曾經歷的年代，卻也暗示了未來，「遺照」意味著照片中活著的他將會死去，而這個未來也暗指著當下的我——「我已經比我爺爺年紀還大了啊，這樣子的感覺。另一方面，面對（他人的）死亡，無論是悲痛或是無感，對我來說都是一種想像物，比方說當我認為奶奶在天上某處看著我的時候，我同時也知道這只是我所想像的、精神上的存在，但此時虛構的奶奶已經取代了現實的奶奶了。大概是我想把死亡看成是一種想像物，才能由死亡的恐懼或禁忌中跳出來，自然的談論它吧。

Q.You were often categorized as a new media artist. However, rather than evolving filming techniques or extending materials in your work, your focus seems to be more a discussion on sociology, pondering and exploring the meaning of history and news coverage. How do you see yourself being categorized as such, and how do you identify yourself as an artist?

A.It doesn't matter what category it is, it's just a convenient label for classification and organization. I feel it is dangerous to over emphasize the concept of "new media" whether from a technique or a flat form perspective, because thoughts will first prioritize on the technique. Of course we cannot disregard the technical aspect, since it will definitely affect the result of the work. For example, one second of animation may require an entire day to create, and the effect will be different from what any other media could deliver. One needs to pay attention to these differences and also to contemplate the nature of the technique. I think the pursuit of the "essence/nature" of material or technical is the responsibility of modern art. In context of contemporary art world the nature (of materials or technicals) is an understanding, not the goal nor the end destination of creation. "New Media" is comparatively new as a vehicle, but it should not be mistaken as new nor refreshing in art implication, at least that's how I feel!

Q.From news to historical events, we noticed that the cultural community you wanted to include in your work has broaden its time and space. In the new series of your work (both at Taipei Fine Art Museum or Nunu Fine Art) you juxtapose personal memory along with real world, combining both timelines to create a magical environment. Specifically, what kind of impact are you trying to create for the audience?

A.I tried to combine different items and incidences together in my creation, mixing history, news, personal memory, and even the interior (the story and concept that work wishes to discuss) and exterior (animation technique, the process of the film production) of the work into the narrative of a story. Placing items from different levels onto the same plane is not to hide the relative differences, but rather an attempt to present and to think about these differences.

Q.Literature accounts for a large portion of your work, and the concept of exhibit this year (2015) at the Taipei Fine Art Museum directly inferred the work of Huang Jun-Guo. We are curious what other work had deeply influenced you?

A.Actually I'm not one that understands literature - and I get this idea surely from Chen Wuan-Yi, whom I cooperated this

time. She is the author of the text and the narrative in this new work. At the beginning of the collaboration, other than discussion on the concept of the work, there are many conversations about "why is there a need to collaborate". This relates to the differences between how writers and visual artists work (regardless to our individual field of work, or the two different bodies of creation in this collaboration). During the discussion she mentioned many literatures related to this exhibit, such as the suicide, intimacy, and imaginary exploration in Luo Yi-Yun's "Chian Bei Hui". In the end we decided on Huang Jun-Guo, to us his work is not just literature, but a profound overlap of creativity and reality. Huang Jun-Guo wrote a letter to his mother telling her not to worry, that he won't commit suicide, but he ended killing himself two months later anyways. The content of the letter is similar to his collection of essays

"Microphone Test", uses humorous words to discuss death and depression. Such bizarre style causes people to think whether this is a real letter, or a literature full of performances in nature. Regardless, I was confused on the cynical words on suicidal thoughts, followed by the choice of suicide two months later without leaving a will. Perhaps it is the blurry line between "creation" and "life", causes the black humour in Huang Jun-Guo's book even more ironic, almost seems like an interchange between work and life. The exploration of the boundaries between work and reality is greatly related to my work this time.

Q.In general, your work looks straight into death yet never seems to over stress it. Could you talk about your view of death?

A.In my house there's a mourning portrait photo of my grandfather. He looks very young in the photo. He died young when my father was still a child, thus I obviously have not met my grandfather. I felt a strange irony from this portrait, it points to an era that I have never experienced, yet the "portrait" hints that in the future the living person in the picture will die too. It also hints to the living person at the moment a feeling of "I've lived longer than what my grandfather was able to". On the other hand when facing death (of others), I find it is an imaginary thought, whether it is grief or insensitivity. For example when I think grandma is watching me somewhere in heaven, I also know it's my imagination of a spiritual existence, however at this point the imaginary grandma had already replaced the real grandma. Maybe it is because I view death as an imaginary thought, thus I can talk about it naturally without any fear or taboo.