

別說再見

吳天章

9 May –
22 November
2015

Hours
10am – 6pm
(Closed Mondays)

Official Support



Organized by



"Never say goodbye" is the main theme of the dark magical show of artist Wu Tien-chang in this year's Venice Biennale. Saying goodbye is a life experience that transcends east-west cultural boundaries, and is a metaphor for various kinds of absurd social phenomena in Taiwan, as well as the changes that we must face in the historical whirlpool as a result of the change of government. In 1997, Wu Tien-chang presented the work *Until We Meet Again! Spring and Autumn Pavilions* in the exhibition at the Taiwan Pavilion. This time, he returns to Venice with the new video installation *Farewell, Spring and Autumn Pavilions*, as well as newly adapted versions of four old works, including *Beloved*, *Unforgettable Lover*, *Blind Men Groping Down the Lane* and *Our Hearts Beat as One*, to create an environment of dazzling light and sound and truth and fiction for spectators.

Partings in life or death are an inevitable experience that causes pain in our lives. Combining the unique melancholic and claustrophobic prison-like quality of the exhibition venue at the Palazzo delle Prigioni with universal visual sensation and expression, the artist communicates the essence of these experiences to viewers. In the old days, the Bridge of Sighs used

to connect the courtroom with the prison. When convicted felons crossed the bridge, it would be like bidding farewell to life. In Taiwanese folk belief, after being given judgment by the King of Hell, the dead would cross the Inevitable Bridge. After drinking the Tea of Forgetfulness, they would forget their past life and enter the next cycle of reincarnation. Wu Tien-chang feels a creepy sense of imprisonment in the solid stone walls of the exhibition venue, and associates it with the Taiwanese superstition about souls.

For the artist, *hun* (yang soul) represents thoughts and memories, while *po* (yin soul) is corporeal and substantive. While the spiritual *hun* is transparent, such as ghosts drifting in the air, the *po* soul attached to the body carries signs of decay, like vampires that stay alive due to their primitive desires. In terms of his aesthetics, Wu Tien-chang clings to the world of the living and is fascinated with the visible and tangible sensations and pleasures. Filled with love and hate, the vibrant life in this world is what is most real. Inspired by an "in-between aesthetic" between yin and yang, he attempts to reach the ultimate ambiguity in art through subjects of life and death, in order to achieve the goal of an objective and precise art.

la Biennale di Venezia

56. Esposizione
Internazionale
d'Arte

Eventi Collaterali

Wu Tien-chang Never Say Goodbye

Palazzo delle Prigioni

Castello 4209 San Marco

Station: S. Zaccaria

next to the Palazzo Ducale

「別說再見」是本屆威尼斯雙年展參展藝術家吳天章黑色魔幻秀的展覽主軸，也是超越東西方文化差異共有的生命經驗，更隱喻了台灣各種似假若真的社會現象，以及在政權更迭的歷史漩渦中不得不面對的變動。吳天章曾於1997年以作品《再會吧！春秋閣》參與台灣館展出，本屆再度以新作《再見春秋閣》錄像裝置回訪威尼斯，搭配《心所愛的人》、《難忘的愛人》以及《瞎子摸巷》、《永協同心》等四件全新改版之舊作，為觀眾營造出聲光俱佳、虛實交替的影像氛圍。

生離死別是生命中無可避免之痛，藝術家藉由展出場地普里奇歐尼宮（Palazzo delle Prigioni）沉鬱封閉的監獄特質，結合普世的視覺感受以及情感表達，讓觀者更貼近生命經驗的本質。故舊時光，嘆息橋曾連接法院與監獄二端，重刑犯越過嘆息橋，猶如陰陽兩隔；傳統民間信仰中，離開陽間的人歷經閻羅王審判後，走過奈何橋、喝下孟婆湯便遺忘前世，迎向下一生死輪迴。吳天章在展場密實的石牆中感受到囚禁的陰森感、看到台灣常民魂魄信仰的擴延。

對藝術家而言，魂是思想記憶、魄是形體物質，有魂無體的虛幻影像是透明清澈、飄忽在空中的鬼魅；附神於體的魄，帶著衰敗的跡象，例如殭屍或吸血鬼，本著存活下去的原始慾望，逗留人世。而他的美學觀，眷戀著陽世、傾心於可視可觸的感官愉悅，無論愛慾情仇多令人感慨，陽世種種鮮活生猛才是最真實的滋味。他從介於陰間與陽間的「中間美學」出發，要從生死議題找出藝術曖昧的極致、達到藝術客觀而精準的理想。



A

Our Hearts Beat as One

永協同心

2001 – 2015

Light box installation, 240 x 343.2 cm, Taipei

B

Blind Men Groping

Down the Lane

瞎子摸巷

2008 – 2015

Light box installation,
240 x 478 cm, Taipei



C

Farewell, Spring and Autumn Pavilions

再見春秋閣

2015

Video installation,
4'10", Taipei



D

Unforgettable lover

難忘的愛人

2013 – 2015

Video installation, 4'30", Taipei



E

Beloved

心所愛的人

2013 – 2015

Video installation, 3'11", Taipei

