

給我抱抱

2000年，梅丁衍在「伊通公園」畫廊發表「給我抱抱」系列。這是他繼1994年發表《哀敦砥悌》之後，再次以中華民國外交處境為主題的藝術作品。當年有29個邦交國，梅丁衍以29國的國旗圖案，分別用纖維勾織成抱枕。

梅丁衍認為藝術圈普遍對政治冷感，這是長期美術教育錯誤的結果。他認為藝術與環境有緊密的關係，過度標榜象牙塔的藝術，那是因為戒嚴統治政策，政府刻意排除帶有社會性議題的藝術。如今台灣的外交處境十足反映了台灣真正的危機。

梅丁衍以世界國旗的設計風格史，作為美學的對話基礎，他以西方美術史的「包浩斯」與蘇俄的「構成主義」脈絡，來鋪陳抽象畫與政治旗幟美學發展的有趣對照，藉以此消弭「藝術」與「政治」疆界。同時，梅丁衍營造坐臥抱枕的悠閒空間，讓愛好藝術的朋友自然地討論台灣國際處境，並藉此落實真正藝術國際化的意義。



給我抱抱 *Give Me Hugs*  
2000  
複合媒材裝置 Mixed media installation    Dimensions variable  
國立台灣美術館收藏 Collection of National Taiwan Museum of Fine Arts

Give Me Hugs

In 2000 Dean-E Mei exhibited the series *Give Me Hugs* at IT Park Gallery in Taipei. Reprising his previous work *I-DEN-TI-TY*, these artworks revisited the theme of the Republic of China's diplomatic predicament. At the time Taiwan had 29 official allies, and Mei wove the images of these 29 countries' flags into pillows with yarn.

Mei believes the art world's commonplace aloofness to politics is the result of a long-term mistake in art education. He believes that art and environment are intimately related. Taiwanese art's excessive tendency to remain ensconced in its ivory tower stems from the policies of the martial law era, when the government deliberately suppressed any art that addressed social issues. Today, Taiwan's diplomatic situation strongly reflects a genuine state of crisis in Taiwan.

Mei adopted the history of the design styles of the world's flags as the basis for an aesthetic dialogue. Taking the milieu of Bauhaus and Soviet Constructivism from Western art history, he contrasted the aesthetic development of abstract painting and political banners, erasing the dividing line between art and politics. Also, Mei created a relaxing space to recline on pillows, allowing art lovers to naturally discuss Taiwan's international predicament, thus achieving the true meaning of the internationalization of art.

創作自述

梅丁衍

台灣特殊的歷史要件，使得她的文化呈現非常複雜的內容。概括而言，她是高砂族、中原文化與日本、美國、西歐等文化的混種，並且一直帶有強烈被壓抑的政治主體意識，這就是她的真實性。

歷史對台灣人民來說是一種悲情的記憶包袱。中原正統的史觀在二次戰後隨著國民政府遷台後才正式展開，但是她已成為一種教育價值，不過，她的世界觀仍是立足在一個政權流亡、欲振乏力的灰色土壤之上，這是一種自卑與狂妄情節糾葛所產生的價值觀。正因為是這樣一個獨特的文化生態，讓我關心她的藝術狀態。一種考察與驗證的衝動，促使我從整體環境中閱讀並尋求藝術的靈感。

濃厚的政治意識不斷地在歷史書寫中作梗，歷史本身夾雜著虛枉、偏頗與嘲諷。然而在充斥荒誕、矛盾與悖論的大敘事中，各式憤慨、批判與揶揄的情緒都會發酵成為靈感。歷史被昇華為一種藝術材料，且異化為創作的能量。

台灣是一個泛政治化的社會，不過，大眾未必體察，也無支配和招架的能力。一片茫然的無力感，迫使大眾沉迷在物質的慣性消費中。物質文化投射著政治焦慮的抒發狀態。人們對於物質的癖好與嚮往遠高過精神與道德的追求。

在這個情況下，我思考著物品如何從簡單的消費圖騰中轉變為一種文化歷史的承載體。任何商品都有特定的符徵，品牌的意義並非單指它的原創性，還包括它的語意狀態。就像物質可以被解構或再重組，甚至挪用與複製，物質在此被理解為一種方法學，非僅有實用功能而已。

我的作品就是試圖結合歷史主義、商品圖騰崇拜與政治語意的關係。我不打算回應政治正確的提問，也不把算企圖昭示任何藝術本身未解的課題。我在意的是它們如何在歷史、現實與大眾之間找到一條足夠出聲的管道。

總之，我的創作是個人複雜性格的結晶，只要經由觀念而獲得的感知，皆可以視為我性格發展中的一種風格。所有促使與經驗有關的，都將可能成為藝術關聯，它們是語意深奧的，與永無止境繁衍的結果。

The Artist's Statement

Dean-E Mei

Due to the unique historical background of Taiwan, her culture displays an enormous complexity. A cross of Takasago, Chinese, Japanese culture and American and Western European culture, she carries a strong political identity that has always been suppressed. This is her true nature.

History is a heavy burden on the memory of Taiwanese people. The historical view of the legitimacy of Chinese culture was officially propagated after the Nationalist Government's evacuation to Taiwan, and became a taught value. Rooted in the sterile soil of an exiled regime, this world view evolved as a result of an inferiority complex mixed with arrogance. But it is precisely this distinctive cultural ecology that inspires my interest in its artistic state. The desire to investigate and assess prompts me to seek artistic inspiration from the overall environment.

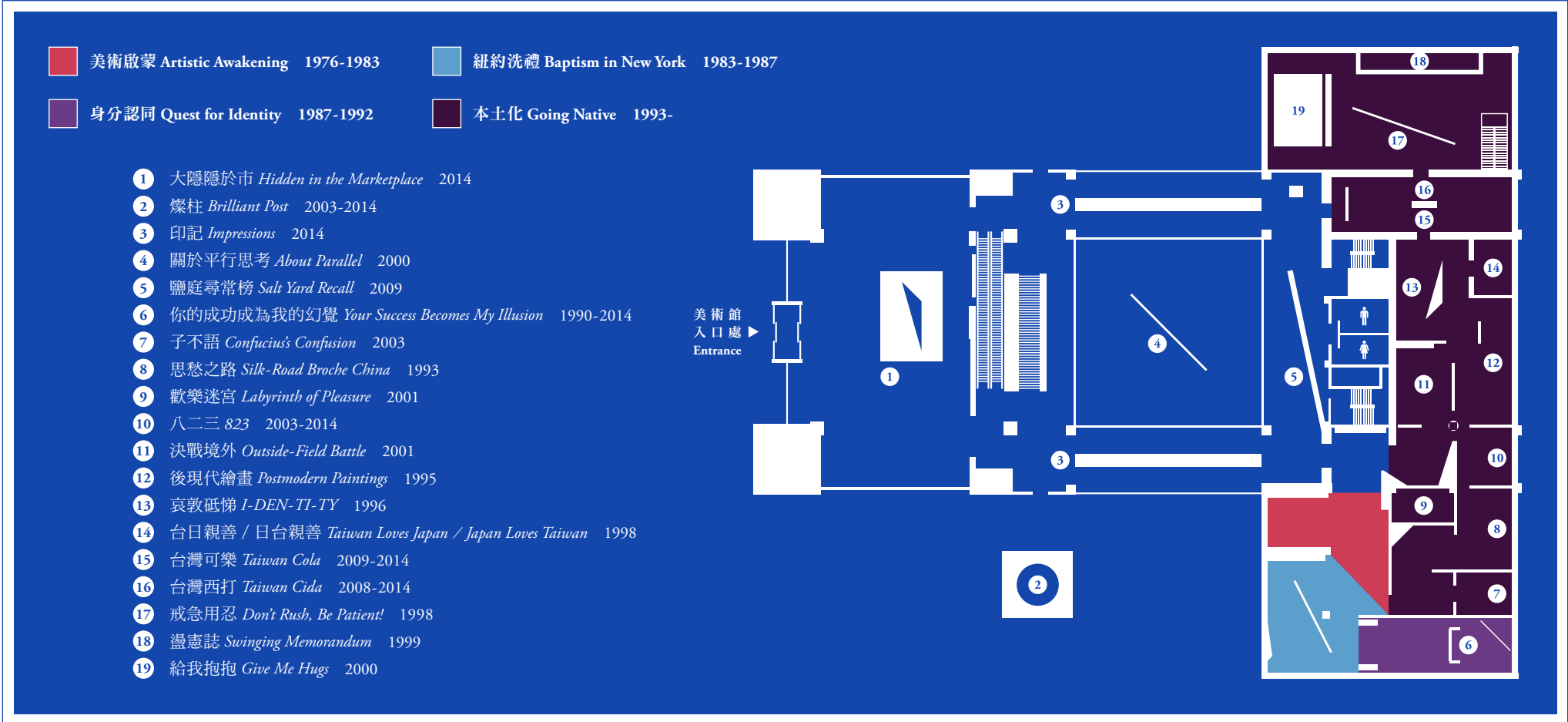
Strong political ideologies often interfere with the writing of history. History itself is replete with fabrications, bias and irony. However, in the macro narrative full of absurdities, contradictions and paradoxes, all kinds of angry emotions, criticism and mockery become a source of inspiration. History is converted into artistic material and turned into creative energy.

Taiwan is an overly politicized society. However, the public may not be aware of this, and is powerless to change it. A general sense of helplessness causes them to indulge in materialism and consumption. The materialistic culture is an outlet for political anxiety. People's obsession with and longing for materialistic things far exceed their desire for spiritual and moral values.

Under these circumstances, I reflect on how objects can change from being mere totems of consumption to becoming carriers of culture and history. All commodities have their special symbols. The significance of a brand lies not only in its originality, but also in its semantics. As materials can be deconstructed and reconstructed, and even appropriated and reproduced, they are understood as a methodology here, instead of merely having practical functions.

My work attempts to combine historicism, the fetish of commodities and political semantics. I have no intention of answering politically correct questions, or raising any unresolved issues of art itself. I am only interested in finding a channel of expression between history, reality and the public.

In short, my work is the crystallization of my own complex character. All perceptions derived through ideas can be seen as a style in the development of my character. Everything related to experience can have artistic associations. My creations are esoteric in meaning and the result of endless developments.





# 尋梅啟事「身分認同」的追尋過程

## Wanted Dean-E Mei: the Quest for Identity



攝影 / 椿版畫工作室 Photography by Tsubaki Print Studio

Art is a means of expressing concepts, and the exhibition “Wanted Dean-E Mei: A Retrospective” organized by the Taipei Fine Arts Museum also extends the concept in Mei’s artwork.

The exhibition title “Wanted Dean-E Mei” refers to the artist’s dialectical search for his own identity through art practice. Born in Taipei in 1954, Dean-E Mei is a highly respected and representative figure in Taiwan’s avant-garde art community. Mei graduated from the Department of Fine Arts at Chinese Culture University in 1977, and received his Master’s of Fine Arts Degree from Pratt Institute in New York in 1985. He avoided traditional representational painting, opting instead for the rebellious spirit of Dadaism and its ready-made format. Relying on the rules of paradox and the notion of “seemingly so, but not so,” Mei created his visual language and artistic style. Mei also collects and transforms common objects, which he then uses in his long-term concern with identity and political ideology. While this may seem like weighty subject matter, Mei’s works are also full of humor and wit.

Counting from his first at the Lung Men Gallery in 1980, this solo exhibition at the Taipei Fine Arts Museum is the artist’s twenty-sixth, as well as his first large-scale retrospective. The exhibition includes several hundred works in media ranging from oils, watercolors, prints, and giclée prints to ready-mades and large scale installations. Work in the exhibition spans from 1976 to the present and can be divided into several phases: his explorations before going abroad in 1983; his ten years of multicultural experience and creative awakening while living in New York; development and deepening in his works after returning to Taiwan in 1992; and his most recent explorations combining computer technology and images of old objects. This retrospective features Dean-E Mei’s unique and multifaceted style throughout his career.

### 藝術家開講

#### 我是怎樣走上藝術這條不歸路

講者 | 梅丁衍 藝術家

時間 | 2014.5.25 (日) , 14:30 – 16:30

### 專題講座

#### 認同的問題，與有問題的認同－藝術家梅丁衍半生的政治扣問

講者 | 郭力昕 評論工作者

時間 | 2014.6.7 (六) , 14:30 – 16:30

地點 | 台北市立美術館 視聽室

免預約報名，自由入座。公教人員學習認證，免票

### Artists Talk

#### How do I get on a creative journey which has no way back?

Dean-E Mei Artist

Time | 2014.5.25 (Sun.), 14:30 – 16:30

### Lecture

#### The problem of identity and the problematic identity: knocking on Dean-E Mei’s political quests of half a lifetime.

Kuo Li-Hsin Critic

Time | 2014.6.7 (Sat.), 14:30 – 16:30

Venue | TFAM auditorium

The talks are open to the public free of charge and seating is offered on a first-come, first-served basis. No reservations needed.

藝術創作是一種「觀念」的陳述，台北市立美術館舉辦的「尋梅啟事：1976-2014 回顧」展覽，更是此種概念的延伸。

「尋梅啟事」展名的思辨性命名，揭示藝術家梅丁衍以創作陳述「身分認同」的追尋過程。梅丁衍為台灣極具代表性的前衛藝術家，1954年生於台北，1977年文化大學美術系畢業，1985年獲得紐約普拉特學院研究所碩士。他跳脫傳統繪畫寫實的表現方式，擷取達達藝術的反叛精神與挪用現成物的創作方法，運用語意學中雙關語的二元悖反定律，創造個人「似是而非」的視覺語言與藝術風格。並且透過日常物件蒐集與改造的創作過程，融入長期關注身分認同與政治生態的議題，讓看似嚴肅的作品主題，充滿意在言外的幽默與機智。

本展為1980年龍門畫廊首展以來的第26次個展，也是梅丁衍個人作品首次完整呈現的大型回顧展，展出油畫、水彩、版畫、電腦輸出、現成物與巨型裝置等數百件作品。作品年代從1976年至今（2014），包括1983年出國前的創作探索，紐約十年的文化混成與創意萌生，1992年返台後的創作發展與深化，近期更以電腦合成技術將舊物影像轉化為藝術新品，精彩展現藝術家各階段獨特而多元的創作風貌。



關於平行思考 *About Parallel*  
2000  
影像輸出 Digital print 560 × 1200 cm

### 關於平行思考

此作為梅丁衍「決戰境外」系列之一。總統府為日據時期的總督府，為台灣受日本殖民統治時期的最高行政機關，其建築風格屬於後期文藝復興的古典樣式，中央塔樓高六十公尺，可俯瞰全台北市，是為突顯統治者的權威。二戰末期，總督府遭美軍轟炸，修復後，第一任台北市長曾經建議將它改為博物館，但未被採納。1949年國民政府遷台後繼續沿用此建築物，由於實施戒嚴統治近四十年，加上日據殖民記憶，該建築物始終被賦予專制獨裁的印象。五〇年代，美、日、台在這東的「冷戰」格局，形成了「兩岸」更複雜的緊張關係。《關於平行思考》是梅丁衍運用美國好萊塢的美學手法，諷刺台灣受困於微妙的亞洲政治環境。

### About Parallel

This work is part of the *Outside-Field Battle* series. The Presidential Office Building used to be the Japanese Governor-General’s Office Building. The highest governmental institution of the Japanese colonial era, it was built in the classical architectural style of the late Renaissance. The central tower, standing 60 meters tall, afforded an overlook of all of Taipei City, with the aim of underscoring the occupier’s power. In the later period of World War II, the Governor-General’s Office was damaged by an American aerial bombardment. After it was repaired, the first mayor of Taipei recommended it be turned into a museum, but the suggestion was never adopted. In 1949 the Chinese Nationalist government continued to use the building after relocating to Taiwan. Memories of the 40 years of martial law imposed by the KMT as well as the Japanese occupation have given this building an image of dictatorship. During the 1950s the Cold War footing of the United States, Japan and Taiwan made the relationship between the “two sides” of the Taiwan Strait even more complex and tense. In *About Parallel* Dean-E Mei employs a Hollywood aesthetic to satirize Taiwan’s confinement within a tiny political environment in Asia.

## WANTED DEAN-E MEI

### A Retrospective

# 尋梅啟事

## 1976-2014 回顧

**臺北市立美術館**  
TAIPEI FINE ARTS MUSEUM

10461 臺北市中山區中山北路三段181號

開放時間：週二至週日 09:30-17:30 | 週六 09:30-20:30 | 週一休館

No. 181, Sec. 3, Zhongshan N. Rd., Zhongshan Dist., Taipei City 10461, Taiwan

Open hours: Tue.- Sun. 09:30-17:30 | Sat. 09:30-20:30 | Closed on Mondays

Tel: +886-2-2595-7656 | Fax: +886-2-2594-4104 | Email: info@tfam.gov.tw

www.tfam.museum

# 2014

# 5.17—8.17



## 梅丁衍回顧展 四十年創作脈絡 三個時期

# A Retrospective of Dean-E Mei, artistic career spanning nearly 40 years, divided into three periods

「尋梅啟事」是梅丁衍的回顧展，展覽意旨在呈現他近四十年的創作脈絡，可分三個時期：

第一期：「美術啟蒙」（1976-1983），主要是呈現他大學時代的藝術養成，以及一九八〇年的首次個展內容。七〇年代中期，台灣受到西方照相寫實潮流的影響，內部則興起鄉土寫實風格，梅丁衍在超現實主義與寫實主義兩種風格中摸索，直至退伍後，梅丁衍開始嘗試以複合媒材創作，並逐漸朝向觀念性藝術發展。

第二期：「紐約洗禮與身分認同」（1983-1992），此期可分兩階段，即赴紐約進修時的創作，以及畢業後的創作；前期呈現他與西方藝術史「達達」的對話與摸索，後期則反映他省思旅居紐約的「文化身分」轉變，海外的生活經驗，讓梅丁衍將文化課題轉為政治課題。

第三期：「本土化」（1993-），這是梅丁衍返台定居之後的創作，他同時投入藝術教職工作，此時適逢台灣「解嚴」初期，藝術界出現百家爭鳴，並興起「台灣美術意識」論戰。梅丁衍則鎖定以「文化現代化」與「國家身分認同」作為創作兩大主軸。除了創作之外，梅丁衍也整理戰後初期台灣美術史，包括左翼木刻版畫家黃榮燦的追蹤及研究，以及五〇年代「白色恐怖」美術生態的分析。後期，梅丁衍則投入文史資料的蒐集，創作理念偏向庶民題材，並持續以創作反思歷史與文化認同的緊密關係。

梅丁衍出生於台北市，屬於戰後「嬰兒潮」世代，他成長於「克難年代」的反共時期。父母來自上海從商，身為外省第二代，梅丁衍敏感地面對「省籍意識」糾結。梅丁衍長期關注台灣社會人本發展，對於局勢時而批判，時而揶揄，他以創作處理不可言說的課題。「尋梅啟事」回顧展呈現了他尋找「認同」的獨到見解，它包涵了歷史哲學，以及社會與政治所形構的語言意義。

### 美術啟蒙（1976-1983）

梅丁衍於1974年進入文化大學美術系就讀，開始接受正規繪畫訓練，師承廖繼春、李石樵、廖修平、許坤城等前輩，並於學生時代屢獲繪畫獎項。在校期間，適逢國際照相寫實主義風潮與台灣美術鄉土寫實運動期，梅丁衍亦曾嘗試以油畫寫實技法表現超現實體裁，同時摸索各種現代主義風格，尤其在接受現代版畫薰陶之後，逐漸傾向觀念性創作，並對複合媒材創作產生高度興趣。1977年畢業，服役期間積極投入政治文宣任務，同時思索前線作戰之意義。梅丁衍因批評部隊制度，於退伍時遭禁閉兩個月，終以調查清白而獲釋。退伍後，梅丁衍持續創作，隔年於台北龍門畫廊舉辦第一次個展，展出作品以複合媒材作居多，並以諷刺社會現象為主，由於其獨特的前衛性風格，而享有「台灣達達」先驅之喻。之後，受蘇新田邀請，進入協和美工科任教，直至赴紐約進修。

### 紐約洗禮（1983-1987）

梅丁衍1983年赴紐約進入普拉特學院研究所進修，為第一波紐約藝術留學生。初赴紐約時受到文化震撼，梅丁衍對複合媒材創作興趣未減，他運用撿拾或廉價的跳蚤市場物件創作，並專研「紐約達達」，在觀念上受杜象與曼雷啟發。此時，梅丁衍關心的課題包括：現成物、語意學、符號學、禪學等虛無主義的觀念性創作。同時，梅丁衍在一間華文報紙擔任美術編輯，在與編輯群的交往中，他對兩岸的政治處境有了更深刻的體驗。

### 身分認同（1987-1992）

畢業後，梅丁衍深感自身創作與紐約環境呈現斷裂狀態，於是重新思考創作的意義。由於廣泛與「華人」藝術家接觸，梅丁衍深感文化背景的差異是華人在西方世界發展的主要困頓，他因而決定將個人文化背景直接帶入創作。梅丁衍視紐約「中國城」為其創作養份的來源，除了以各種進口「貨品」作為創作素材之外，他也開始爬梳美國「華人社」。此時，適逢少數族裔意識抬頭；包括女性主義、聲援愛滋病等，各種邊緣性抗爭意識的崛起，梅丁衍從虛無主義轉向「政治性」藝術。1989年中國「天安門事件」爆發，梅丁衍首度赴中國考察，返回紐約後決定以「身分認同」作為藝術創作的基礎。

“Wanted Dean-E Mei” is a retrospective exhibition of Dean-E Mei’s artistic career spanning nearly 40 years. His art may be divided into three periods.

The first period, “Artistic Awakening” (1976-1983), presents his formative journey as a university student, and the works in his first solo exhibition during the 1980s. In the mid-1970s, Taiwan was under the sway of western Photorealism, and within this movement there arose the style of nativist realism. Dean-E Mei made forays into both Surrealism and Realism. After completing his compulsory military service, he began experimenting with mixed media, gradually moving in the direction of Conceptual Art.

The second period, “Baptism in New York and the Quest for Identity” (1983-1992), can be divided into two stages: his works produced when living in New York as a graduate student, and the art he completed after graduation. In the first stage he delved into the artistic tradition of Dada; the latter reflected a newfound “cultural identity” while an expatriate in New York. The experiences overseas caused Dean-E Mei to shift his focus from cultural to political subject matter.

The third period, “Going Native” (1993-), is the phase of Dean-E Mei’s artistic life after returning to Taiwan and taking up the role of an art educator. This period coincided with the early years following the lifting of martial law, when the art world abounded with countless schools of thought, and an intellectual controversy arose around the question of “Taiwanese artistic consciousness.” Dean-E Mei embraced the two key themes of “cultural modernization” and “national identity.” In addition to making art, Mei produced research on post-war Taiwanese art history, including studies on the life and work of the left-wing painter Huang Jung-Tsan and an analysis of the artistic environment during the White Terror era of the 1950s. Later, Mei engaged in research on cultural history. Artistically, he tended to focus on common folk as subject matter, and continued to contemplate the close relationship between history and cultural identity.

Dean-E Mei was born in Taipei City. A member of the post-war Baby Boom generation, he grew up in the “Era of Overcoming” when Taiwan was immersed in an anti-communist campaign. As Mei’s parents were business people from Shanghai, he counted as a second-generation “mainland Chinese,” and grappled with the contradictions of his “mainlander consciousness.” For many years he has placed great concern on the human-centered development of Taiwanese society. Sometimes critical, sometimes scornful of the state of political affairs, his art addresses issues not easily expressed. The retrospective exhibition “Wanted Dean-E Mei” presents his unique interpretation of the search for Taiwanese identity, encompassing history, philosophy and linguistic meaning formed by society and politics.

### Artistic Awakening (1976-1983)

Dean-E Mei entered the fine arts department of Chinese Culture University in 1974, and began formal training in painting in the tradition of the older generation of Taiwanese artists including Liao Chi-chun, Lee Shih-chiao, Liao Shiou-Ping and Sheu Kuen-Cherng. As a student, he won painting awards on several occasions. During his college years he came into contact with the international photorealism movement and Taiwanese native realism. Mei experimented with expressing surrealist forms through realistic techniques while also attempting a variety of modernist styles. In particular, under the influence of modern printmaking, he drifted in the direction of conceptual art, becoming keenly fascinated with mixed media art. After graduating in 1977, he entered military service, actively pursuing his mission of political propaganda, while pondering the meaning of frontline combat. For this reason Mei became critical of the military service system, and toward the end of his term of service he was placed in confinement for two months. He was eventually found guilty of wrongdoing and released. Receiving his discharge, Mei continued to make art, and the following year he held his first solo exhibition at Lung Men Art Gallery in Taipei. Mixed media art predominated among the works on display, which generally satirized phenomena in Taiwanese society. Because of his uniquely avant-garde style, he gained the reputation as the pioneer of “Taiwanese Dada.” Later, at the invitation of Su Hsin-Tien, he taught art design at Hsieh Ho Vocational High School until moving to New York to pursue advanced studies.



笑一個 Say Cheese  
1980  
複合媒材 Mixed media 73.7 × 73.7 × 7.6 cm



為什麼小提琴殺了樂師？  
Why the Violin Kills the Musician?  
1985  
複合媒材 Mixed media 97 × 79 × 13 cm  
順天美術館收藏 Collection of Sun Ten Museum

### Baptism in New York (1983-1987)

In 1983 Dean-E Mei entered the graduate program of New York’s Pratt Institute, becoming one of the first Taiwanese to study art in New York. While living in New York, he developed a sense of culture shock. His interest in mixed media remained strong. He began using found objects or cheap articles acquired at flea markets, concentrating his studies on “New York Dada,” being influenced by the ideas of Marcel Duchamp and Man Ray. During this period Mei involved himself in nihilistic Conceptual Art incorporating readymades, semantics, semiotics and Zen. At the same time, Mei served as art editor on a Chinese-language newspaper. In his interactions with other members of the editorial staff, he gained more in-depth experience in cross-strait political relations.



三民主義統一中國  
Uniting China through Three Principles of the People  
1991  
影像輸出 Digital print Dimensions variable

### Quest for Identity (1987-1992)

The Quest for Identity (1987-1992): After receiving his M.F.A., Mei felt a rift between his own art and the New York environment, which led him to rethink the meaning of art. Because of broad contacts with other ethnic Chinese artists, Mei came to feel that differences in cultural backgrounds constituted the main conundrum for ethnic Chinese working in the Western world. He therefore decided to directly inject his personal cultural background into his artworks. Mei viewed New York’s Chinatown as a source of creative nourishment. Not only did he use a variety of imported “goods” as materials in his works, but he also began to collect and collate material on the history of Chinese people in America. At this time, minority consciousness was on the rise, as protest movements gained popularity in support of women, AIDS victims and other marginalized groups. Mei’s focus shifted from nihilism to political art. With the eruption of the Tiananmen Square massacre in 1989, Mei traveled to China for the first time to observe events firsthand. After returning to New York, he determined to make “identity” the foundation of his art.





Kiss III  
2003  
影像輸出 Digital print on photo paper 60×90 cm

本土化（1993-）

九〇年代初，台灣當代藝術開始萌芽，梅丁衍決定返台並任教於台北藝術大學及彰化師範大學。基於推廣當代藝術理念，梅丁衍嘗以文字發表想法，他曾參與「台灣美術本土化論證」、「光復初期左翼木刻版畫運動」研究、「台灣美術評論」整理，以及若干策展活動。創作方面，梅丁衍依然鎖定在「身分認同」，但是這個身分認同的提問是「文化」的，也是「政治」的；文化層面是指文化的「現代化」，政治層面則是指「國家定位」。梅丁衍試圖將台灣藝術長期邊緣化的原因，引入政治與社會的脈絡來檢視，過去由於受制於「反共」思想鉗制，藝術的本質被導入單一的純粹性結論，因而文化與歷史的複雜關係被空洞化，加上國際地位不明，教育理念偏執科技與經濟而輕人文哲學，政治界服膺少數私利，欠缺宏觀視野，終於導致淺薄文化。數十年來，梅丁衍的創作始終鎖定在人與社會的複雜關係上，這是一種帶有歷史縱軸意義的人文思考型創作，是一種無止的辯證過程。

Going Native (1993-)

In the early 1990s, as Taiwanese contemporary art began to germinate, Dean-E Mei decided to return to Taiwan, where he took up teaching positions at Taipei National University of the Arts and National Changhua University of Education. In order to promote the concepts of contemporary art, Mei attempted to express his ideas in written words. He participated in a public debate on the nature of native Taiwanese art, produced research on “The Leftist Printmaking Movement in the Early Post-War Era” and a survey of Taiwanese art criticism, and curated several events. Mei’s art remained centered on the question of identity, but his scope of inquiry expanded to encompass both culture and politics. On the cultural dimension, his art considered modernization, while on the political dimension it confronted the problem of national status. Mei attempted to examine the causes of Taiwanese art’s long-term marginalization within the context of politics and society: Muzzled by the restrictive “anti-communist” thought of the past, the nature of art was guided toward a monodimensionally purist interpretation, and thus the complex relationship between culture and history became hollowed out. In addition, Taiwan’s ambiguous international position, the educational system’s intellectual bias toward technology and economics to the detriment of the humanities and philosophy, the political community’s pandering to a small number of private interests, and the lack of broad vision ultimately have led to a superficial culture. For several decades, Dean-E Mei’s art has consistently focused on the complex relationship between individuals and society. His is a form of art with humanistic concern and a strong sense of historical meaning. It is an unending dialectical process.

台灣西打

「台灣西打」是梅丁衍近年來在網拍上所取得的老舊照片，照片包括了台灣日據時期民眾的生活照，以及戰後政府遷台後外省人的早期生活照。梅丁衍凝視這些照片，深刻的感受在社會與政治大環境變遷下，見證小市民默默承載無奈的生命史，梅丁衍對這些被遺棄的老照片有所感傷，於是開始自行編撰屬於它們自己的故事。「西打」是雙關語，意指日據時期的「西進」中國，及後來的「反攻大陸」。

台灣可樂

「台灣可樂」是梅丁衍將他近十年所收藏的台灣「懷舊」物品，各別以攝影拍照後，再以電腦繪圖軟體作合成。近年來網拍出現大量早期庶民生活文物，梅丁衍認為這是因為大量都會更新以及前輩凋零所呈現的特殊景象。自九〇年代起台灣興起認同「本土化」之後，文史工作蔚為風氣，帶動了民眾對成長記憶的重視。梅丁衍在跳蚤市場搜集他有印象的各種物件；大量物件的出土，相形讓他驚訝童年生活的貧乏，也發現城鄉之間的差異。取名「可樂」梅丁衍刻意用古典靜物的技法來重組這些來源不同的「柑仔店」物品，他以類似西方宗教畫的氛圍來歌頌被遺忘的台灣庶民史。



我的舅舅 My Uncle  
2014  
影像輸出 Digital print on photo paper 100×155 cm



白+白 White by White  
2010  
影像輸出 Digital print on photo paper 90×212 cm

1979年12月10日高雄市發生「美麗島事件」，它是一次重大官民衝突事件，當時政府稱其為「暴力事件叛亂案」。其背景是以美麗島雜誌社為核心的「黨外人士」，組織群眾進行示威遊行，訴求民主與自由。但是在政府的高壓下，演變成官民暴力相對，最後政府派遣軍警全面鎮壓，是為台灣自二二八事件後規模最大的一次官民衝突。事件發生後，許多黨外人士遭到逮捕與審判，並以叛亂罪問死，史稱「美麗島大審」。最後在各界壓力及美國的關切下，終以徒刑論處。事件對台灣之後的政局發展有間接影響，此後國民黨逐漸放棄一黨專政路線以因應時勢，乃至解除38年的戒嚴、開放黨禁、報禁等，台灣社會逐漸得以實現民主、自由與人權。

1999年，梅丁衍受委託於台北華山藝文特區舉辦「美麗島二十週年慶」藝術活動，梅丁衍在現場以懸吊的憲兵來暗喻中華民國憲法為「後美麗島事件」懸而未決的政治危機。



微憲誌 Swinging Memorandum  
1999  
複合媒材裝置 Mixed media installation Dimensions variable

On Dec. 10, 1979, the Kaohsiung Incident took place. It was the first major conflict between the government and civilian protestors, characterized by the government as a “violent rebellion” at the time. Its background was a protest march demanding democracy and freedom, organized by a group of opposition activists centered around *Formosa Magazine*. But when the government attempted to suppress the march, it evolved into a violent confrontation. Afterward, several opposition activists were arrested and tried for sedition, which carried the death penalty. This event became known in history as the “Formosa Judgment.” Ultimately, under pressure from all quarters of Taiwanese society and from the United States, the court handed down life sentences. The incident indirectly impacted the later development of political affairs in Taiwan. The KMT gradually relinquished its insistence on one-party rule in response to the changing times, ending 38 years of martial law and allowing opposition political parties and freedom of the press. Taiwanese society slowly gained democracy, freedom and human rights.

In 1999, Dean-E Mei was commissioned to organize an art event in commemoration of the twentieth anniversary of the Kaohsiung Incident at the Huashan Arts District in Taipei. Mei hung effigies of military policemen from the ceiling of the event site, metaphorically alluding to the “post-Kaohsiung Incident” political crisis in which the Republic of China constitution remained in a state of suspension.

Taiwan Cida

*Taiwan Cida* is a set of old photos Dean-E Mei has collected on auction websites over the past several years. The photographs include scenes from the daily lives of ordinary Taiwanese during the Japanese colonial era, and early photographs of new immigrants from China shortly after the Chinese Nationalist government relocated to Taiwan following World War II. Gazing at these images, Mei deeply sensed the life history of these common people who quietly bore a fate beyond their control throughout the great upheavals of society and the wider political world. Mei felt touched by these discarded old photos, and began to write his own stories about them. The Chinese phrase *Cida* in the title is a double entendre, meaning both “cider” and “strike west,” referencing both the Japanese-era campaign to “go west” into China and the later KMT campaign to “retake the mainland.”

Taiwan Cola

*Taiwan Cola* is a group of “objects of nostalgia” collected by Dean-E Mei over the course of nearly a decade. Photographing each one, he created a montage of images via computer graphics software. In recent years a copious volume of early-period folk life artifacts have appeared on auction websites. Mei believes this to be a special phenomenon brought about by large-scale urban renewal and the scattering of the previous generation. Starting in the 1990s when Taiwanese society began to embrace a “native identity,” cultural and historical work produced a spirit of place that led the public to more greatly cherish their memories of growing up. In flea markets Mei hunted down a variety of items that left an impression on him. Unearthing a large quantity of objects made him surprised at the comparative poverty of life during his childhood, and to discover the disparity between city and country. Adopting the title “Cola,” Mei deliberately used classical still life techniques to reassemble these “dime store” items coming from different sources. He employed an atmosphere similar to that of a Western religious painting to praise lost Taiwanese folk history.