

許哲瑜

HSU Che-Yu

1985–

〈麥克風試音〉是許哲瑜 2015 年 9 月於本館「麥克風試音」同名個展的作品，藝術家以這件作品獲得當年台新藝術獎首獎。

〈麥克風試音〉關心的是記憶的建構方式。許哲瑜以小說家黃國峻的同名小說〈麥克風試音〉為其展覽與作品名稱，黃國峻自殺身亡與其父黃春明對於愛子的悼念，為這個作品奠定了「透過回憶達及被記錄下來的事物，藉以建構記憶」的主軸，而這樣的主軸被牢牢地疊加在「死亡」這樣一個永遠不可逆的時間與物質性事件上。死亡所代表的消逝，在時間上是單向的，在物理性上是越來越少的；換句話說，隨著時間的流逝我們對於死者的記憶會越來越模糊，死者所遺留下來的任何物件都會越來越少，越來越失去其意義的濃度。主展場的空曠、影像與物件空間在展示面積上相對的狹小，都顯示了「死亡」這樣的主導性；是以這些僅有的物件只能被相對聚焦但少量的光線照射著。雖然如此，死亡的吞噬力是強大的，〈麥克風試音〉涉入的除了黃國峻的死亡事件之外，還有袁哲生的死亡、袁志傑爺爺的死亡，還以另一種遺忘的樣態，處理了陳良慧與羅天舒的遺忘。在這個背景下，許哲瑜將死亡當作是遺忘的終極樣態。

在〈麥克風試音〉中，許哲瑜承接了之前發展出來的，蘋果日報「動新聞」式的影像技法，將角色與背景分離。一方面透過實物攝影的方式，讓背景承接著臺灣「紀實攝影」與「報導攝影」的傳統；另一方面，透過動畫後製的方式，創造明確的虛構效果，當角色穿梭在看似未經任何處理的攝影背景中時，影片與敘事就不再是單純「虛構」可以說明的，而是被推入「建構」的領域當中。只是就此而言，到底被建構的是什麼？就成了藝術家在這個作品當中強迫觀眾一定得面對的基本框架。相對於實景式的背景，牆上的肖像照（肖像畫？）恰恰反向地，將透過攝影機拍下來得頭臉架接在制式的肖像畫版型上，對於當時的人來說，這並不減損這張肖像照／畫就是屬於擁有這個頭臉的人肖像畫的任何意義。換句話說，這讓每個過世的人都擁有屬於自身的「頭臉」；或者更抽象地說，屬於自身的存在。藉由「建構」的問題意識與「頭臉」的安排，〈麥克風試音〉以死亡作為最終的遺忘，讓我們在不同的遺忘樣態與事件中感受透過回憶來建構記憶的不同方案。

從藝術家創作歷程的角度來看，〈麥克風試音〉一作具有風格轉變上的重要意義。在這個作品之前，藝術家的作品皆為獨立創作，由個人經驗出發，拼貼自身經驗與周遭親友經驗，以蘋果日報動新聞類似的動態影像模式，及極具風格化的形象，企圖凸顯大眾媒體時代的經驗組織狀態。在〈麥克風試音〉之後，許哲瑜開始試著與編劇／導演合作，將個人經驗銜接上時代的重要事件，與歷史及社會產生更為深厚廣泛的對話效力。（王柏偉）

Hsu Che-Yu's installation *Microphone Test* was presented at an exhibition of the same name in September of 2015 and won the artist the 2015 Taishin Arts Award.

Microphone Test is about the way in which memories are constructed. Hsu titled the work and exhibition based on Huang Guo-Jun's novel, also of the same name, and is related to Huang's suicide and the subsequent mourning of his father, Huang Chun-Ming. Hsu has said the work revolves around "recollection and things archived for the purpose of constructing memories." Hsu has firmly superimposed death over this idea to talk about the irretrievable nature of time and physical events. The disappearance associated with death is unidirectional in terms of time, and as time passes, the materiality of the event is diminished. In other words, as time passes, our memories of those who have died become increasingly indistinct, and the things that they have left behind also tend to gradually disappear or lose their significance. The main venue of the 2015 exhibition was spacious but its images and objects were relatively small to emphasize the dominant theme—death. The venue was dark except for spotlights focusing visitors' attention on these small objects, making the power of death all-consuming in this show. *Microphone Test* is not just about the novelist's suicide, but also about the deaths of Yuan Zhe-Sheng and Yuan Zhi-Jie's grandfather, and also deals with what had been "unremembered" by Chen Liang-Hui and Luo Tien-Yu, who were also involved in the development of the work. In this way, Hsu positions death as the ultimate act of forgetting.

Hsu built on his previous work for *Microphone Test*, especially his dynamic news image technique based on the *Apple Daily* newspaper. In this technique, he separates the role and background of an image; on one hand, the background carries forward Taiwan's tradition of photojournalism by presenting photographed reality, but on the other, the artist creates a distinct effect of fabrication by overlaying the photograph with animated, hand-drawn images. As an animated figure passes before a seemingly unaltered photo-based background, film and narrative are no longer simply fiction, but are pushed into the realm of construction. But what exactly is being constructed? This is the basic framework that the artist is forcing the audience to confront with his work. Compared with the realistic background, the painted portrait on the wall is the exact opposite, and the face captured with the camera is superimposed over a portrait template. For the audience member, this does not subtract any meaning from the portrait of the person who owns the face. In other words, this gives each deceased person his own face, or more abstractly, his own existence. Through conscious construction and the arrangement of the portrait, Hsu uses death as the final forgetting in *Microphone Test*, thus making us feel the different ways of constructing memories through recollection in different forgetting schemes and events.

Microphone Test represents an important stylistic transformation and milestone in the artist's creative development. Before, all of Hsu's works were independent pieces based on the artist's personal experiences, or collaged experiences of his own, his friends, and relatives. He used a dynamic image mode similar to that of the *Apple Daily* newspaper and stylized images in an attempt to highlight life in the mass media era. After *Microphone Test*, Hsu started collaborating with playwrights and directors and linking personal experiences with important current events to create a deeper and broader dialogue with history and society. (Wang Po-Wei)

典藏
目錄

COLLECTION
CATALOGUE

2018



麥克風試音
Microphone Test

2015

單頻道錄像、數位輸出、大理石木桌椅、假盆栽、電話、玻璃纖維、鐵支架

Single-Channel Video, Digital Print, Marblewood Table and Chair, Artificial Bonsai Tree, Telephone, Fiberglass, Metal Stand

錄像 Video 25'18"、數位輸出 Digital Print 79 x 60.5 cm

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