

# 許家維 HSU Chia-Wei

1983—

許家維擅長透過影像捕捉正規歷史未載的地方事件，作品考究史地並揉合神話、民俗與人文關懷，以沈穩的美學視角編寫近乎遺忘的常民片段。流暢的敘事推進，建構引人入勝的虛實之境，融合當代語彙並拓展了心理邊際。本館 2018 年度蒐藏藝術家三件不同視野又具代表性的錄像作品：〈廢墟情報局〉（2015）、〈白色大樓〉（2016）與〈神靈的書寫〉（2016）。

〈廢墟情報局〉展現藝術家對冷戰時期亞洲現象的觀察，以泰北回莫村的情報局遺址為場景安排演出傳統偶戲，並邀請曾於此地擔任情報員 39 年的老兵錄製旁白，述說著猴子將軍哈努曼拯救軍隊——流傳於東南亞的古老傳說。然而，回莫村老兵們的真實處境，並不像神話裡的王子終能回到自己的國家，而是被歷史遺忘在境外的一群人。老情報員的真實人生與神話情節交織，作品穿引紀實和虛構，隱現冷戰時空下的複雜情感及認同。

〈白色大樓〉是藝術家於 2016 年至柬埔寨首都金邊駐村所作呼應當地歷史脈絡的錄像作品。駐村地點「Sa Sa Art Projects」非營利空間位於半頹圯歷史建物「白色大樓」，其落成於 1963 年，由留法建築師旺莫利萬設計，為柬埔寨新時代公共建築和住宅的代表作。1975 年紅高棉時期，近九成傳統表演藝術家因戰禍亡故，直至 1979 年赤柬政權被推翻，倖存的表演藝術家才陸續受召集回到金邊，被迫廢棄的白色大樓也逐漸恢復生機。許家維補綴當地歷史脈絡，與曾經居住在白色大樓的魯特琴吟唱詩人、當代舞蹈家和猴子舞表演藝術家合作，完成〈貢奈〉、〈天台〉、〈姊妹〉與〈猴子舞〉4 部單頻道錄像。作品場景結合人和空間，同時反映了都市變遷的面貌，並以詼諧的方式訴說白色大樓、表演藝術以及政治三者密不可分的關係。<sup>1</sup>

〈神靈的書寫〉為「2016 台北雙年展」展出作品，由本館與法國國立當代藝術工作室共同委託製作。許家維從 2012 年開始發表以青蛙神鐵甲元帥為主軸的作品，包含〈鐵甲元帥—龜島〉（2012）、〈鐵甲元帥—靖思村〉（2013）及〈文曲道觀寺〉（2016）等，歷經四年的持續創作，與鐵甲元帥建立了一段不平凡的合作關係。〈神靈的書寫〉記錄藝術家與神祇合作的特殊工作方式，他邀請鐵甲元帥及扛轎村民從馬祖來到臺北的攝影棚，遵循傳統扛乩儀式詢問元帥曾駐紮的武夷山廟宇形貌，過程中以動態捕捉技術將神轎的晃動與撞擊轉化為動畫，以感測系統傳遞神諭的軌跡，再結合元帥所描述的場景，繪製出 3D 廟宇。紀錄片與動畫以雙面同步投影裝置展出，從不同視角呈現許家維與青蛙神之間饒富趣味的對話過程，試圖建構美學、信仰與數位科技兼容的當代場域。（蕭琳蓁）

Hsu Chia-Wei's skill lies in capturing local events that have not been recorded in official histories. His work combines close observations of past events with myth, folk customs, and a concern for culture. Based on nearly forgotten anecdotes circulated among the people and a cool aesthetic perspective, he constructs fluid and fascinating narratives that are situated between fantasy and reality, include contemporary art language, and expand psychological limits. This year, the Museum collected three different representative videos by Hsu Chia-Wei: *Ruins of the Intelligence Bureau*, *White Building*, and *Spirit-Writing*.

*Ruins of the Intelligence Bureau* presents the artist's observations of phenomena that arose in Asia during the Cold War period. Using the ruins of an intelligence agency building in the northern Thai village of Huai Mo as his setting, Hsu put on a traditional puppet show and invited intelligence officers that had worked in the building 39 years before to record voice-overs. The plot is based on a Southeast Asian legend which tells of the monkey general Hanuman who saved a group of soldiers. However, the plight of the old intelligence officers from Huai Mo Village differs from that of the legendary prince in the story who was ultimately able to return to his homeland, as they were trapped in a foreign country and forgotten by history. The lives of real intelligence officers and the myth are woven together in this work that draws on both reality and fantasy to offer a glimpse of the complicated feelings of identity generated during the Cold War.

*White Building* is a 2016 video series made during the artist's residency at Sa Sa Art Projects in Phnom Penh, Cambodia. These videos echo local history by focusing on the Khmer Rouge's connection to the plight of Cambodia's performing artists and historic and decaying White Building, which at the time of Hsu's residency, was operated by the Sa Sa Art Projects organization. Designed by the French-educated Cambodian architect Vann Molyvann and built in 1963, the building was representative of the New Khmer Architecture movement of the 1950s and 1960s. Starting in 1975, the year the Khmer Rouge came to power, nearly ninety percent of Cambodia's practitioners of traditional performing arts lost their lives. After the regime's fall in 1979, those lucky enough to survive returned to Phnom Penh, and the White Building, which residents had been forced to abandon, slowly came back to life. Hsu weaves together local history with the four single channel videos *Kong Nay*, *Rooftop*, *Sisters*, and *Sva Pul* of his *White Building* series. The videos feature former residents of the White Building reciting poetry to lute music, and collaborative performances by contemporary dancers and monkey dancers. Hsu's series links people with a specific site while reflecting changes in Phnom Penh's urban landscape. In a humorous way, the work also recounts the inseparable connections between the White Building, the performing arts, and politics.<sup>1</sup>

Commissioned by TFAM and the Le Fresnoy National Studio for Contemporary Arts, Hsu's series *Spirit-Writing* was exhibited at the 2016 Taipei Biennial. In 2012, he started this series based on the theme of the frog god, Marshal Tie Jia, and subsequently created *Marshal Tie Jia - Turtle Island* (2012), *Marshal Tie Jia - Jinsi Village* (2013), and *Wenqu Daoist Temple* (2016). Over these four years, Hsu created an uncommon connection with Marshal Tie Jia and recorded their unique working relationship in *Spirit-Writing*. In this work, Hsu invited the deity along with villagers from Mastu Island to a film studio in Taipei where he held a divination chair ritual. The villagers carried the deity on a palanquin while Hsu asked him about the temple in Wuyishan, China, where he was stationed before being relocated to Mastu. The ceremony was filmed using motion capture technology which sensed and recorded the swaying and jolting of the palanquin while the villagers transmitted Marshal Tie Jia's description of the temple. The chair's trajectory and the deity's description were combined to create a 3D animation that is projected simultaneously with the film documenting their communication process. In this way, the artist's interesting dialogue with Marshal Tie Jia is presented from different perspectives to construct a contemporary field in which aesthetics, belief, and digital technology are integrated. (Kat Linjhen Siao)

1 The White Building was demolished by the Phnom Penh City Government in 2017.





天台



姊妹



貢奈



猴子舞

白色大樓  
White Building

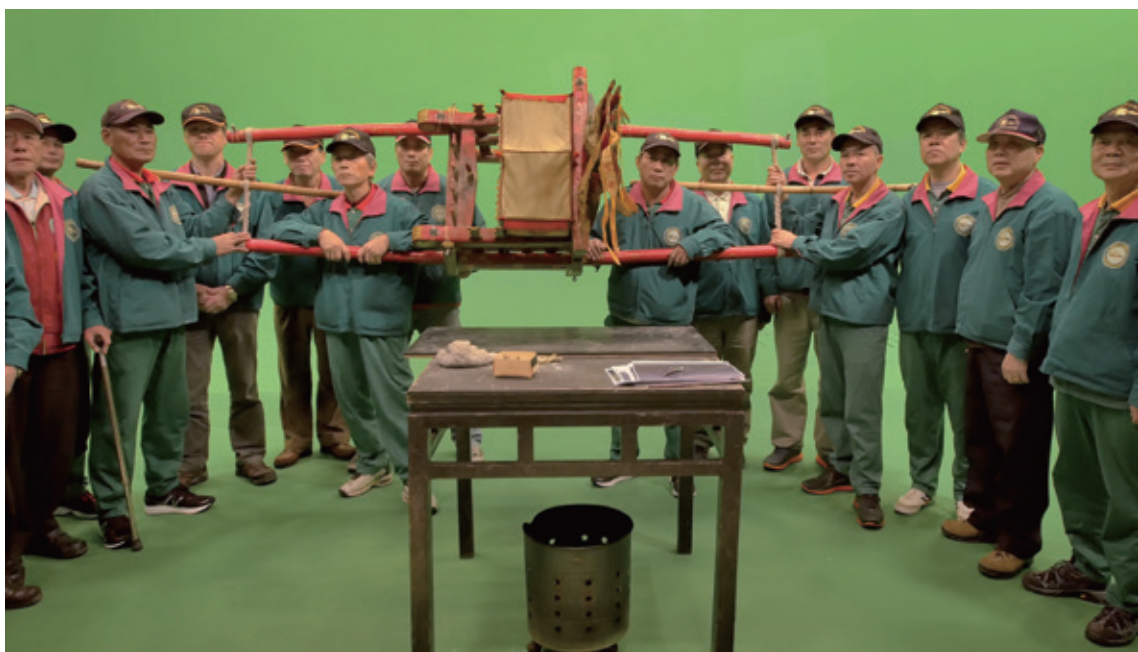
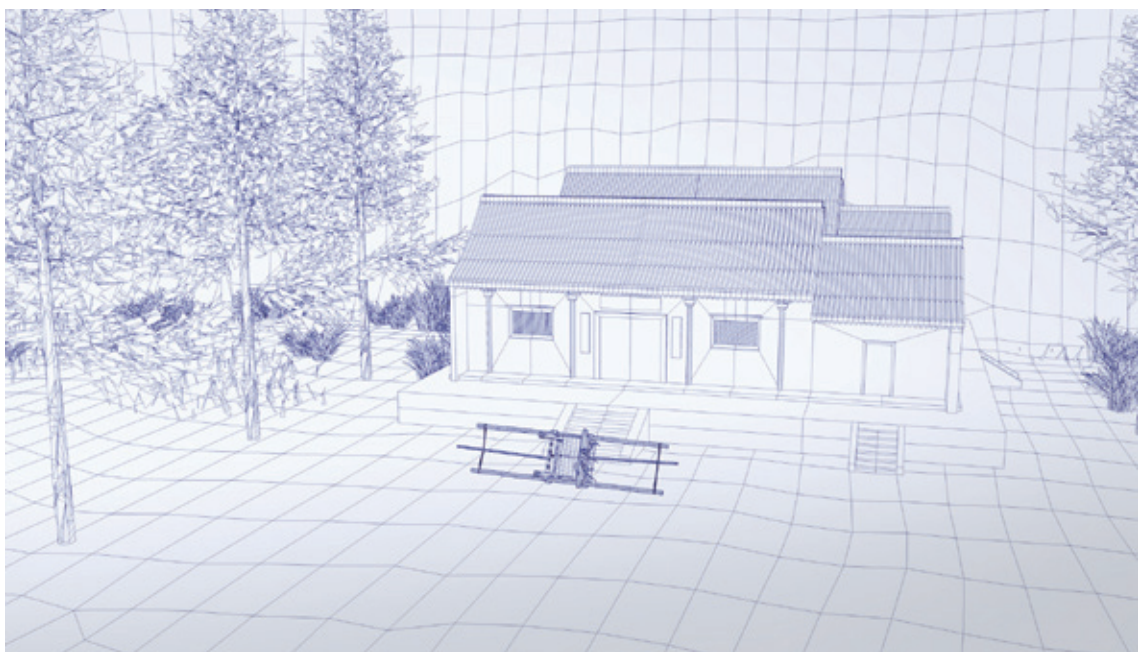
2016

單頻道錄像 (彩色、有聲) Single-Channel Video (color, sound)

貢奈 Kong Nay 9'25"、姊妹 Sisters 1'50"、天台 Rooftop 4'25"、猴子舞 Sva Pul 2'37"

蒐購 Purchase 2018.0010.001





神靈的書寫  
Spirit-Writing

2016  
雙頻道錄像 (彩色、有聲) Dual-Channel Video (color, sound)  
9'45"  
蒐購 Purchase 2018.0010.002



廢墟情報局  
Ruins of the Intelligence Bureau

2015  
單頻道錄像 (彩色、有聲) Single-Channel Video (color, sound)  
13'30"  
蒐購 Purchase 2018.0010.003