

吳權倫

WU Chuan-Lun

1985–

〈編隊 形變 犬變〉此作源自於吳權倫在本館舉辦年度個展「馴國」，由裱框攝影、鉛筆素描和東德卡茲許特陶瓷犬等元素構成。藝術家將狼犬在進行敏捷障礙訓練時，因應不同項目如翻牆、跳環、穿越隧道等所產生的身體動態，凝結縮時轉化為長條狀的幾何變形；而以陶瓷燒製手法再現的變形客體（犬），也欲呼應在規訓技術中，狼犬處於受支配的地位，順服的肉體皆為人類所形塑建構。以「物」和「再現」討論客體，將犬的生命質地轉化為美學造型，吳權倫從而展開對於人類將他者物種進行形塑、馴養或教化等諷喻。

「馴國」展以收藏 / 收集作為發展起點，始自於藝術家個人擁有一批臺灣早期狼犬撲滿，這些多數在鶯歌生產的陶瓷狼犬，常被擺在家中作為裝飾品，也反應了曾鼓勵民眾儲蓄的臺灣社會背景；另一方面，推斷或因最大限度利用窯內有效空間以增加裝窯量，也利於夜市攤販套圈遊戲使用，故而狼犬以一種顧家護主的直立坐姿，成為臺灣早期生活中人們的集體記憶。

2017年獲得文化部補助於德國貝塔寧藝術村駐村時，吳權倫特別針對德國狼犬的系譜脈絡、品種認證，以及德意志軍事史的連結等層面，進行深入訪談與研究，並走訪其培育地。而相對於臺灣陶瓷犬的直立造型，藝術家於歐洲蒐集到的狼犬陶瓷則多是趴姿，姿態的差異反應出不同的審美觀和民情偏好。另一方面，德國也正是全球第一所警犬訓練學校的所在地，早在1920年代便開始培育訓犬警察及警犬；當中，經過多方審慎比較，最後選定具有強健發達肌肉、學習力強、對主人極為忠心的狼犬，作為訓練對象，並積極實施品種改良。

此後，世界各國多向德國學習軍、警犬制度和訓練方法，特別是日本與德國同為第二次世界大戰軸心國的歷史淵源，在日本治理臺灣時期效法德意志帝國，引入狼犬作為軍犬，直到戰後日本撤退臺灣時，國民黨接收大部分的軍犬，持續服役於軍警單位。從德國到日本再到臺灣，狼犬從被強調優生學的育種，更連結了忠誠、威嚴及權階的形象，這些都是經由人類的觀點意志與技術所創造。

以狼犬當作創作文本，藝術家將犬之血統、人類的民族意識和與臺灣多方交會的歷史記憶等議題串連成網絡，而層層指涉隱喻，則交織出物種訓育、演化與國族建構的宏大論述空間。「馴國」一展入圍第18屆台新藝術獎。吳權倫近年不斷累積其國際經驗，另曾於2007年獲臺北美術獎優選，亦獲邀參加「2014台北雙年展」。(高子衿)

Wu Chuan-Lun's work *Formation Deformation Dogformation*, featured at his solo exhibition *No Country for Canine*, consists of framed photographs, pencil drawings, and East German porcelain dogs. For the work, Wu made pencil drawings of German Shepherds nimbly navigating an obstacle course including walls, hoops, and tunnels, only he interpreted these physical movements as elongated geometric shapes that suggest time-lapse photography. The porcelain figurines and their photographs echo the domination of German Shepherds and the fact that the dogs bodies have been shaped by human disciplinary technology. By presenting his subject matter with both objects and their representations, which are aesthetic transformations of the characteristics of German Shepherds, Wu develops ironic commentary about the human activity of shaping, domesticating, and cultivating other species.

The starting point for *No Country for Canine* was a collection of old Taiwanese coin banks in the shape of dogs that the artist owns. Commonly put on display in homes, these Yingge manufactured ceramic banks reflect the one-time push in Taiwanese society to save money. It can be inferred that their upright posture raised the efficiency of kilns by filling in narrow vertical spaces, and made the banks suitable for use as targets of a ring-toss game played at night markets. Ultimately given as prizes for winning the game, these ceramic German Shepherds with their vigilant poses became symbolic protectors of homes, as well as part of the collective memory of early life in Taiwan.

In 2017, Wu received a grant from the Ministry of Culture to attend the artists' residency International Studio Program at Künstlerhaus Bethanien in Berlin. It was here that he realized the connection between the German Shepherd breed and German military history, and began researching this topic, interviewing breeders, and collecting ceramic dogs. Unlike the upright pose of the ceramic dogs manufactured in Taiwan, their European counterparts were depicted lying down, reflecting a different cultural and aesthetic preference. Germany started the world's first training program for police dogs in the 1920s, and after careful research, selected the German Shepherd for its strength, trainability, and loyalty. The breed thus became the object of further selective breeding.

Since this time, many countries, especially Japan during the Second World War due to its alliance with Germany, have studied military and police dog training methods, and with the Japanese occupation of Taiwan, the German Shepherd was introduced into Taiwan as a military dog. After the Japanese retreat, the Nationalist government inherited these dogs, which continued to serve in the military and police force. From Germany to Japan and then to Taiwan, the German Shepherd, through an emphasis on selective breeding, has become an image of loyalty, majesty, and authority, and these qualities have been shaped by human needs, values, and technology.

Using the German Shepherd as his text, Wu connects nationalism, the dog's pedigree, and its multiple associations in Taiwan's historical memory into a network. His layered metaphors weave a grand narrative based on the training and evolution of a species and the construction of various forms of nationalism. The exhibition *No Country for Canine* was shortlisted for the 18th Taishin Arts Award. More recently, Wu has continued to accumulate international experience, won the 2007 Taipei Art Awards, and was selected for the 2014 Taipei Biennial. (Jean Tzu-Chin KAO)

編隊形變犬變 Formation Deformation Dogformation

2018-2019

鉛筆、紙、噴墨相紙、陶瓷 Pencil, paper, inkjet print, pottery

尺寸依場地而定 Dimensions variable

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