

# 林其蔚

## LIN Chi-Wei

1971–

常被譽為臺灣聲響藝術先鋒的林其蔚，同時被視為 90 年代臺灣地下文化的奠基者。他在 90 年代曾組成噪音團體「零與聲音解放組織」，並策劃「破爛生活節」與「後工業藝術祭」，以各種前衛的身體行動、行為表演與聲響創作匯聚群眾，在探索感官和意識極限的同時，形成強大的能量衝撞體制。

林其蔚曾在第 54 屆威尼斯雙年展臺灣館「聽見，以及那些未被聽見的一台灣社會聲音圖景」中演出〈磁帶音樂〉（又名「音腸」系列），透過觀眾隨機的參與，在藝術家建置的規則中創造有機的曲調，是林其蔚近年最為人所知的作品。本館此次典藏之作品〈唸珠〉在參與形式、關係與概念上則有進一步的思考。〈唸珠〉由五串不同排序的珠子組成，色珠本身即為樂譜，大珠表一拍，小珠表半拍，木珠表一拍休止符。樂譜以閩南語書寫而成，參與者遇黑珠唸「黑」，遇白珠唸「白」，遇紅珠唸「紅」，以八種不同色彩組成動機的五階段漸次推進，從紅，至紅紫，至紅青，集大成於紅黃肉紫黑白青，再終於灰和白，參與者須透過事先練習，培養默契，才能以色彩和聲音建構出一段精簡有力而饒富詩意的抽象聲音作品。

此作在林其蔚自 2017 年開始發展的「人體同步模組」概念下，將人體視為新媒體元件，透過輸入程式／提供遊戲規則，確定個人的分工，以真人組裝出一套表演機器；如何縝密地透過教學與訓練進行實驗、建立模組是此作相當重要的元素。但這些規則僅是為集體行為提供背景脈絡，讓參與者不再手忙腳亂地演出，而能讓對於規則的熟悉，生成自我演繹的餘裕。就創作意義上，此作在林長期經營的身體與聲響關係上，顯現他如何審思將自身從「藝術家」的角色，轉為「工具的發展與提供者」，讓詮釋及使用的權力回歸參與者。

林其蔚的〈唸珠〉在創作概念上是具備時間性、表演性的無形表現形式，除了藉由「人體同步模組」計畫進行完整的現場演出紀錄與檔案建構，同時具備縝密的工作坊教學計畫等各種作品典藏保存方式，為未來如何繼承原作精神以完整進行現場演出或載體再現，甚而讓作品活出新生命，提供了各種可能性。（陳慧盈）

Often touted as the vanguard of Taiwan's sound-art movement, Lin Chi-Wei is also considered a pioneer of 1990s underground culture in Taiwan. During this decade, he formed the noise group Zero and Sound Liberation Organization, planned the *Broken Life Festival* and *International Post-Industrial Art Festival*, and rallied the masses with his avant-garde body, performance, and sound art works. While exploring the limits of sensation and consciousness, he developed powerful resistance against the prevailing social order.

The artist's best-known work in recent years, *Tape Music*, was performed by audience volunteers as part of the exhibition *The Heard and the Unheard—Soundscape Taiwan* at the Taiwan Pavilion of the 54<sup>th</sup> Venice Biennale. In this performance, participants followed rules established by the artist to generate vocalizations and form organic melodies. In 2020, the Museum collected Lin's *Chapelet*, in which he extended his reflections on participation, form, connection, and concept from *Tape Music*. For *Chapelet*, a group of performers "read" different types of beads that have been strung on five threads. As the beads are passed through the performers' hands, the color of each bead indicates a musical note to be sung, the size—small or large—indicates whether the note is to be sung one whole beat or a half beat, and a wooden bead indicates a one beat rest. Furthermore, participants sing each note in the Minnan language, vocalizing the Minnan equivalent to black, white, or red based on the color of the bead encountered. Lin uses a total of eight colors to gradually advance performers through five scales, from all red to red and purple, to red and green, then to a combination of red, yellow, tan, purple, black, white and green, and finally ending with gray and white. The performers had to rehearse to develop the appropriate rapport with their fellow performers enabling them to construct a succinct, powerful, and richly poetic abstract work of sound art based on colors and voices.

Related to Lin's *Human Dynamic Coordination Models* project first developed in 2017, *Chapelet* considers the possibility of the human body as a component of new media art. Lin set up a division of labor in this work by providing rules and inputs to algorithm modules, thus assembling a set of performance machines with people. And the ways in which he established these algorithm modules and trained performers to carry out his meticulous experiment are key elements of the work. But these rules only provide a context for collective behavior, so that participants can perform in a relaxed and poised manner. By making the rules familiar, Lin leaves leeway for the performers to add their own interpretations. From Lin's long-term management of relationships between body and sound, we can see that his artistic intention in *Chapelet* was to examine how his role of artist could be supplanted with that of tool developer and provider, and in this way, return authority over the interpretation and use of the tool to his performers.

As one aspect of Lin's *Human Dynamic Coordination Models* project, *Chapelet* makes the concepts of temporality and performance visible. The collected work includes a complete recording of each live performance, an archive, and meticulous plans for potential workshops. These methods of preserving and extending artworks allow their original spirit to be carried on. The collection of this work also makes possible the complete reconstruction of a live performance, thus granting the work a new life and providing different possibilities in the future. (Chen Hui-Yin)

唸珠 Chapelet

2018

聲音裝置及表演 Sound installation and performance

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2020.0028.001

