

吳天章

WU Tien-Chang

1956–

吳天章 1956 年出生於基隆，1980 年文化大學美術系畢業。海港城市常見的別離場景與美國大兵來臺消費帶來的異色文化刺激，是他自小耳濡目染的精神養分，加上成長階段歷經日本、美國斷交激盪出的國家主體認同危機，沉潛的記憶及錯置拼貼的替代文化，發酵成為吳天章具有濃厚「台味」的藝術作品，並獲邀於 1997 年與 2015 年兩度代表臺灣參加威尼斯雙年展。

本次入藏作品〈心所愛的人〉完成於 2013 年，曾參與第 56 屆「威尼斯雙年展」臺灣館之展出，搭配 1968 年音樂人文夏重新譜詞、改編翻唱的日本歌曲，內容以苦澀地揮別戀情為基調，幽微地揉雜進國族歷史與政治關懷，也是藝術家自 2010 年以降，挑戰錄像及機械裝置結合魔幻效果的系列代表作之一。

走進展場，唯一的光源對焦在靜態的攝影作品上，吳天章靈活運用機械原理，讓觀眾自行按壓開關，隨著燈光明滅轉換，靜態和動態影像詭妙交錯，暗室迴盪起細軟悠揚的歌聲。原本主角藏匿於面具之下的壓抑情緒和情慾，從眼眸、嘴唇及道具中入鏡，最終更如同解除咒語般，展現出生命，猶如一場夾雜真實與虛幻的魔幻秀。

吳天章親自操刀，包辦編導及道具製作，精心打造出復古照相館攝影棚。主角穿著擬仿女童軍、海軍、警察、憲兵的制服，搭配情色道具的裝扮，讓騷動的靈魂外顯於純真的外表；相片框邊飾有告別式常見的塑膠花，花心串接的聖誕燈泡則是 50 年代家庭代工常見的產品。隨著音樂的流洩，燈光閃爍中，影中人無言地獻上最後的依戀。畫面裡，純真與禁忌在對立和矛盾中融合，於道具的幫襯下更成為慾望的表徵，以假亂真地包裹黨國意志滲透家園的寓意，儘管小兒女們的情愛熾烈，在大時代的氛圍下也只能捨棄。(方美晶)

Wu Tien-Chang was born in Keelung in 1956 and graduated from the Department of Fine Arts at Chinese Culture University in 1980. Wu spent his childhood in a port city where his spirit was nourished by parting scenes and exotic American culture in the form of soldiers on shore leave looking for entertainment. Besides these influences, he witnessed Taiwan's national identity crisis caused by breaks in diplomatic relations between Taiwan and both Japan and the United States. These latent memories and random collage of cultures came together to form the pronounced Taiwanese flavor in Wu's artwork, which was chosen to represent Taiwan at the Venice Biennale in 1997 and 2015.

Wu's 2013 work *Beloved* was added to the Museum collection in 2021. It was also exhibited at the Taiwan Pavilion of the 56th Venice Biennale and accompanied by an adaptation by musician Wen Hsia of a Japanese song. *Beloved* focuses on the sorrow of saying goodbye to romantic love while mixing in a concern for national history and political affairs. It is also one of Wu's representative installations of the period since 2010 that makes use of magical special effects based on video and mechanical devices.

Walking into the venue, visitors see the installation's only light focused on a still photograph. Wu cleverly set up a mechanism that responds to visitors' movements to switch the light on and off. When the light goes off, the static photograph is astonishingly replaced with a dynamic video and a melodic tune rocks the dim room. The video's protagonist is dressed in a series of costumes and accompanied by certain props, and except for her eyes and lips, her features are hidden beneath a mask stifling her passion. Wu lifts the spell and reveals life in a way reminiscent of a magic show mixing reality and illusion.

Wu runs the whole show, from writing and directing to manufacturing all of the props and meticulously constructing a retro photo studio. The character is dressed as a girl scout, female sailor, policewoman, or female military police officer, and even wears items associated with sado-masochism to reveal her restless soul lurking beneath her pure exterior. The frame of the photo is decorated with the kind of plastic flowers seen at the ultimate parting scene, a funeral, and a string of Christmas lights, which were produced by Taiwan's OEM cottage industry in the 1950s. With the music still playing and the lights twinkling, the character silently bids her final adieu. Wu's imagery fuses innocence and taboo into pure contradiction, and with the help of props, his character becomes a symbol of desire implying the ruling party's will infiltrate the homeland. Even though the passion of the young men and women represented in Wu's work burns bright, in the atmosphere of that era, they had no choice but to give up. (Fang Mei-Ching)

典藏
目錄

2021

COLLECTION
CATALOGUE

心所愛的人 Beloved

2013

單頻道錄像裝置 (彩色、有聲) Single-channel video installation (color, sound)

4'50"

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