

吳瑪俐 1957 年出生於臺北，年輕時前往奧地利維也納學習戲劇與雕塑，後轉往德國杜塞道夫國立藝術學院雕塑系，對於藝術形式及語彙多所鑽研。1985 年獲大師生文憑後返臺，面對自己家鄉解嚴前後社會變化所帶來的衝擊，她轉而付出更多心力關注和促動藝術／現實之間的關係。

「咬文絞字」系列源自於吳瑪俐對於知識與經典的反思，她選擇許多廣泛影響人類思想的經典書籍，其中大部分還是成套出版的，例如名家傳記、諾貝爾文學獎全集等等。她把一本本的經典著作放進碎紙機裡絞成碎紙殘屑，再裝進書本造型的透明壓克力盒中，書背上以金字貼上原有的書名。於是，書本被「消化」、「咀嚼」了，書中原本承載的知識卻無從閱讀。對吳瑪俐而言，這些典籍既形塑了人們的知識體系，卻也成為某種束縛，是需要被改寫、推翻或顛覆的。她將書本的內容絞碎、重新填裝，暗示經典也需要在不同的時代裡重新被改寫和詮釋。吳瑪俐以準確簡練的藝術語彙，挑起對於知識經典的重新思考，同時也呼應了 1990 年代臺灣社會裡破除威權、解構、重新建構的時代思維。

這系列作品先是 1993 年在伊通公園發表，之後吳瑪俐受本館的邀請，成為 1995 年威尼斯雙年展臺灣館展出的藝術家之一，並將這系列作品進一步完整製作以展出。當藝術家苦於經費沒有著落之際，誠品畫廊義務協助募款，蕭麗虹率先大方支持，拋磚引玉之下，促成這系列作品順利製作展出，而這也是臺灣館在威尼斯雙年展的首次參展。

此次透過蕭麗虹捐贈進入典藏的〈咬文絞字系列——Pop Art, Art Nouveau〉與〈咬文絞字系列〉並未至威尼斯雙年展展出，而是當年吳瑪俐特別製作並贈予蕭麗虹作為答謝的同系列作品。其中〈咬文絞字系列——Pop Art, Art Nouveau〉將 2 本關於「普普藝術」與「新藝術」此藝術史上重要時期的著作分別絞碎，各自裝入書本造型的透明盒子中，並在書背標上金色書名。另一件以大玻璃器皿裝盛碎紙的〈咬文絞字系列〉則不是特定某一本書，而是不同來源的文本絞碎混合而成；將玻璃器皿搖一搖，碎紙會像雪花玻璃球裡的雪花一般揚起落下，產生不同的結構，暗示知識的改寫。對藝術家而言，這件作品如同一個萬花筒般千變萬化；而書本，何嘗不也是一種萬花筒，為我們展現各式各樣的視野。（郭怡孜）

Born in 1957 in Taipei, Mali Wu went to Vienna, Austria, to study theater and sculpture in the early 1980s and later enrolled in the sculpture department of Kunstakademie Düsseldorf in Germany, where she explored expressive art forms and language. After receiving a diploma for attending a master class, she returned to Taiwan, where she faced the difficulties brought to her hometown by the unwinding of martial law. This led her to focus more of her energy on the relationships between art and society.

The series *Gnawing Texts, Reaming Words* was inspired by the artist's reflections on relationships between knowledge and the classics. She put classic books having the widest impact on humanity's thinking, particularly book sets of biographies or literature having won the Nobel Prize, through a paper shredder and then displayed the shreds in clear acrylic boxes shaped like books with the original book titles in gold lettering on the bindings, suggesting that their knowledge is inaccessible even though it had been ruminated upon and digested. According to Wu, these classic books have both formed and limited our thinking and therefore need to be revised or called into question. Her shredding and repackaging of their content suggest that classics should be reinterpreted for each age. Wu's succinct art language prompts a reconsideration of classical knowledge and also echoes the thinking about the elimination, deconstruction, and reconstruction of authority that was prevalent in 1990s Taiwanese society.

After this series was first exhibited at IT Park in 1993, Mali Wu was invited by the Taipei Fine Arts Museum to be a featured artist at the Taiwan Pavilion of the 1995 Venice Biennale, where she presented a more complete version of this work. When the artist had difficulty financing her project, Eslite Gallery conducted a fundraising campaign and Margaret Shiu led with a large donation that helped to facilitate the production and exhibition of the series at the first Taiwan Pavilion.

This year, the Museum collection acquired Mali Wu's series *Gnawing Texts, Reaming Words* and *Gnawing Texts, Reaming Words—Pop Art, Art Nouveau* through donations by Margaret Shiu. These works were not exhibited at the Venice Biennale, but rather were versions created by the artist specifically for Margaret Shiu as a gesture of gratitude for her generous financial support. The work *Gnawing Texts, Reaming Words—Pop Art, Art Nouveau* features shredded books about this work's titular historical art movements, which are packed separately into clear acrylic containers in the form of books and bearing titles in gold lettering. The other work, a version of *Gnawing Texts, Reaming Words*, comprises a large glass container filled with shredded paper from books on a range of subjects. When the glass container is shaken, the shredded paper floats about like glitter in a snow-globe, creating different configurations that suggest the revision of knowledge in an ever changing, kaleidoscopic fashion. It perfectly demonstrates that the books themselves are just like kaleidoscopes manifesting different visions in each of us. (Isabelle Kuo)

咬文絞字——Pop Art, Art Nouveau Gnawing Texts, Reaming Words—Pop Art, Art Nouveau

1993

壓克力、碎紙 Acrylic, shredded paper

21 x 16 x 10 cm (x2)

捐贈 Donation 2021.0012.001



咬文絞字系列 Gnawing Texts, Reaming Words Series

1993

玻璃、碎紙 Glass, shredded paper

直徑 Ø 27 cm / 高 H 33 cm

捐贈 Donation 2021.0012.002

