

廖祈羽 1986 年生於臺灣臺南，2012 年畢業於國立臺北藝術大學科技藝術研究所。廖祈羽以錄像藝術為主要創作媒介，從來自現實生活的個人經驗和觀察出發，探討當代社會集體意識與認知架構下，存在於人際關係裡，那些若隱若現、深刻、偏頗、細膩複雜的心緒糾葛。她的影像亦真亦假，既提供令人想要耽溺其中的美好幻境，又處處充滿令人不適的元素，交錯出極具吸引力卻無法沉浸其中的距離感，揭示隱藏在內心深處，幽微的情緒拉扯。

蕭麗虹捐贈的〈Twinkle Series – Elena〉屬於名為「Twinkle Series」系列的 9 件單頻道彩色有聲錄像之一，是本館典藏的第一件廖祈羽作品。「Twinkle Series」系列裡的女子皆由廖祈羽本人角色扮演，她們以不同的姿態在不同的場景中與食物共處，無論是青春無敵、成熟性感，或是天真爛漫，都身處漂亮無暇的環境裡，伴隨著貌似可口的餐飲或食材，給予的不只是秀色可餐的女孩，還有她手邊正在張羅或展示，可以滿足口腹之慾的食物。

〈Twinkle Series – Elena〉裡，我們看見餐桌一角廖祈羽扮演的盛裝女子，她穿著玫瑰印花的無袖上衣，展現苗條身材，頸子上有數圈珍珠項鍊，豐盈的捲髮上戴著華麗帽飾，散發出既美麗又富貴的氣息。而她纖細的右手握起一把鋒利的水果刀，雙眼望向另一側，似乎陷入某種謎樣的思索。她身前鋪了桌布的餐桌，上方擺滿各式蔬菜水果的模型，玻璃花瓶裡盛開的各式花朵也是假的。女子定格於影片中，讓觀者可以盡情地觀看、想像，隨後，鏡頭緩慢帶過無水的瓶花和塑膠感的蔬果模型。當女子手中的利刃閃爍光芒，耳邊響起刺耳的高頻聲響，令人不禁猜想她手裡拿著刀子，是否只是為了切開桌上的蔬果，或者另有他用？隨後音量降低至彷彿夜間的蟲鳴聲，呼應彷彿夜晚星空的背景。於是，畫面裡是類似日式少女漫畫般誇張的浪漫豐盛，甚至甜美討好地展現了一種備受男性期待的女性特質與夢幻氛圍，演員表情十足入戲；其他方面卻又處處突顯虛假，真假拉鋸之間形成了令人難以忽視的影像張力，突顯了大眾觀看女體的偏頗視角，讓這看似完美的幸福場景，也擺脫不了生活中的憂傷與失落。（郭怡孜）

Born in 1986 in Tainan, Taiwan, Liao Chi-Yu received her MFA from the Department of New Media Art at Taipei National University of the Arts in 2012. Liao's primary creative medium is video art, and she has consistently started from her own individual life experiences to explore the collective consciousness and cognitive framework of contemporary society, and those faintly discernible entanglements in interpersonal relationships that are profound, biased, subtle, and complicated. Her videos contain elements based in both reality and fiction, and provide happy fantasies in which we willingly indulge or elements brimming with discomfort. She creates an extremely attractive distance that is impossible to overcome to reveal subtle emotional forces hidden deep in the heart.

Liao's *Twinkle Series—Elena*, one of nine single channel color videos with sound that belong to the artist's *Twinkle Series*, was donated by Margaret Shiu and was the first Liao Chi-Yu's work added to the Museum collection. The various female roles in her *Twinkle Series* are all played by Liao Chi-Yu with different attitudes—such as invincible youth, mature sex appeal, or unaffected innocence—and appear in different scenes in immaculate environments accompanied by different kinds of seemingly delicious food and drink. The videos not only provide a feast for the eyes in the form of a young woman, but also promise to satisfy the appetite with the food she is about to prepare or present.

In *Twinkle Series—Elena*, we see Liao portraying a richly attired young woman at a dinner table. She wears a sleeveless rose-print dress revealing her slender figure, several strands of pearls around her neck, and in her thick wavy hair, a magnificent hat, all told giving off an air of beauty and wealth. In her slender right hand she is gripping a sharp fruit knife, and her eyes are cast askance as if she is entertaining some deep and enigmatic thoughts. The dining table is draped with a tablecloth, on which lie all kinds of plastic fruit and vegetables, and a glass vase filled with a profusion of fake flowers. The woman remains still in the film to allow viewers to gaze and imagine as they please. Then, the camera slowly pans past the dry flower vase, plastic fruit and vegetables, and the starry night sky of the background while the sharp blade in the woman's hand glints brightly, and ear-piercing high-pitched sounds, including what seems like crickets, are heard. By turns, viewers might wonder if the knife in her hand is only for cutting the produce on the table, associate the exaggerated romanticism in the scene with Japanese shoujo manga, or think this dreamy atmosphere and sweet femininity is meant to be pleasing to men. Her serious expression in this artificial environment creates a tension that is hard to ignore, and highlights the biased perspective of women's bodies, making this seemingly perfect scene featuring a young lady feel full of loss and sadness. (Isabelle Kuo)

Twinkle Series – Elena

2011

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

2'45"

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