

# 梅丁衍

## MEI Dean-E

1954-

蕭麗虹 捐贈  
Donated by Margaret Shiu

梅丁衍1954年生於臺北，1977年文化大學美術系畢業，成長於思想禁錮又漫長的戒嚴年代，年少時即意識到國族身分認同的困境。1983年赴美國紐約就讀於普拉特學院，深受達達藝術啟發，特別是達達藝術中的反叛精神，以及藉由符號挪用進而反應當下並挑起思考的表現手法，為梅丁衍提供了以創作來探討身分認同的路徑；自此，藝術家逐漸發展出帶著反叛精神、透過物件與符號反諷政治，思考身分認同與國族想像等議題的創作系統。梅丁衍於1985年取得碩士學位後繼續留在紐約，在1992年回到已經解嚴而正在經歷政經轉變的臺灣，以他前衛大膽、幽默機智的作品反映他對社會的種種觀察，特別是廣泛的政治焦慮。

梅丁衍的作品經常結合歷史主義、商品圖騰崇拜和政治語意，透過挪用、拼貼或翻轉直指社會現象，往往以詼諧機智的諷喻引起注意，進而促使觀者面對並思考當中的議題。他延續達達藝術挪用現成物與大眾消費符號的手法創作裝置作品，也藉由與時俱進的影像合成技術拼貼影像、圖騰或符號，形成反差衝突的圖像，借物喻情。蕭麗虹捐贈的〈1997〉，即是梅丁衍以現成相片結合圖案化的符號拼貼而成的數位輸出作品，具有其創作一貫以多重象徵諷喻時事的風格。這件完成於1997年數位輸出的燈箱原作，期間因實體保存狀況不佳，梅丁衍於2020年重新製作，爾後得以面世。

1997年，來自香港的蕭麗虹甫於淡水成立竹圍工作室，也是這一年，英國將香港主權移交予中國，蕭麗虹為此在竹圍工作室策劃了主題展覽「九七界域」，梅丁衍受蕭麗虹委託製作並提出作品〈1997〉參展。畫面的背景是香港著名的維多利亞港景致，上方以圖案化的米格戰鬥機圖樣排列出「一九九七」字樣，形成繁華香港的領空被大量戰鬥機覆蓋的衝突景觀。在兩個主權國家的共識之下，香港主權的和平轉移成為歷史上的重要里程碑，受到多年的討論與期待，在此脈絡之下，〈1997〉中列隊飛行的戰鬥機象徵著官方的慶賀儀式。另一方面，歌舞昇平的城市上空出現武力，突兀的景象也暗喻了權力的入侵，隱隱挑起不安的情緒，呼應禍福未知的將來。（郭怡孜）

Born in 1954 in Taipei, Mei Dean-E graduated from the Department of Fine Arts at Chinese Culture University in 1977. He grew up in the interminable martial law period when thinking was restricted, and as a youth, was aware of national identity difficulties in Taiwan. In 1983, he went to New York to study at Pratt Institute where he was deeply inspired by Dadaism, especially its rebellious spirit, and using symbolic appropriation, undertook an expressive mode that responded to current events and provoked thought. This provided him with an artistic channel for exploring identity. Afterwards, he gradually developed a rebellious brand of political satire based on objects, symbols, and a topical artistic system that considers identity and a national imaginary. In 1985, Mei received his master's degree and then continued living in New York until 1992, which is when he returned home. He found a Taiwan freed from martial law and undergoing political and economic transformation, to which he added his bold, avant-garde, and witty artwork reflecting his many observations of society, especially its widespread political anxiety.

Mei Dean-E often blends historicism, worship of product logos, emblems or slogans, with political messages. Through appropriation, collage, or inversion, he directly refers to social phenomena in humorous or satirical ways that grab viewers' attention and make them confront an issue. He extends the Dada appropriation of ready-mades and symbols of mass consumerism to create installations, and uses image editing software to collage images with symbols to create conflicts that are metaphors for emotion. Margaret Shiu donated Mei's *1997*, a ready-made photograph that the artist collaged with a pattern and digitally printed. The work possesses Mei's usual style consisting of multiple symbols satirizing current events. Completed in 1997, the work's original digital print and light box were damaged due to poor storage conditions, and therefore the artist remade it in 2020 for public exhibition.

In 1997, Margaret Shiu, who was originally from Hong Kong, established Bamboo Curtain Studio in Tamsui District. This was also the year that the United Kingdom transferred the sovereignty of Hong Kong to the People's Republic of China. Margaret Shiu held the exhibition *'97 DEMARCATION* at Bamboo Curtain Studio to mark this event, and Mei Dean-E was commissioned by Shui to create his work *1997* for the exhibition. In the background of his work, we see Victoria Harbor, which is overlaid with shapes resembling Russian MiG fighter aircraft arranged into “一九九七” (1997 in Chinese) forming a conflicted landscape of many fighter jets covering the air space of flourishing Hong Kong. The peaceful transfer of Hong Kong through the consensus of two sovereign countries had been discussed and expected for many years, and since, has become an important milestone in history, and in this context, the fighter jets in *1997* symbolize the official celebration commemorating this event. However, the sudden appearance of military force over this peaceful and prosperous city, can also be seen as a metaphor for an invasion of power, vaguely arousing uneasy emotions and echoing the unknown future of Hong Kong. (Isabelle Kuo)

1997

1997 (2020 重製) Reproduced in 2020

數位輸出、燈箱 Digital print, lightbox

63 x 95 cm

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