

涂維政 1969 年生於臺灣高雄，2005 年臺南藝術學院（今臺南藝術大學）造形所畢業。其創作圍繞著自我與體制之間的關係開展，探究物件的象徵內涵以及背後的社會結構、文明狀態和集體的歷史記憶；並藉由擬造、重組，進而提出多重的觀看方式，思考存在於我們當下生活周遭，關於文化主體認同的歧異及焦慮。

起源於南美洲的巧克力，在 16 世紀的大航海時代傳入歐洲，流行於皇室之間，很快地以「愛情魔藥」之姿風靡上流社會再擴及一般大眾，更隨著西方文化的擴張流傳至全世界，如今依舊是廣受歡迎的甜品，擁有象徵愛情的穩固地位，也是情人節傳達愛慕之意的首選禮物。2011 年，涂維政以〈情人節快樂系列〉參展由吳達坤擔任策展人，企圖爬梳臺灣當代藝術裡政治意識的展覽「後民國—沒人共和國」。作品以高密度樹脂混合石粉仿製各式槍炮、戰機、坦克等現代武器，噴上巧克力色澤，既像是可口甜蜜的巧克力，又是致命性的武器。涂維政將它們裝在粉紅色緞面內襯的禮物盒裡，或是盛裝在潔白的餐盤上，布置成歡慶情人節卻危機四伏的場景，呼應臺灣在國際政治中的懸置現狀；不僅面臨難解的國族認同爭議，更處於撲朔迷離的國際角力當中。裹著糖衣的暴力究竟意味著友邦善意的軍援或是軍購利益的考量？如同詭譎多變的國際政治，其中混雜著友誼、愛慕、敵意、挑釁與威嚇，種種細緻的操作交織成曖昧難解的多角習題。

若將視角從國際關係轉回到個人經驗，此系列作品亦可視為情侶關係的隱喻，提問甜蜜愛情的背後是否可能具有毀滅性的力量，親密的表象或許隱含危機。而這種既密切又對立、一邊合作又各懷鬼胎的曖昧，也有可能存在於任何個人、組織或社會的關係當中，甚至延伸到人與食物，或是其他物質之間的依存狀態。

由蕭麗虹捐贈的同系列作品，是一組裝在禮物盒裡的各式巧克力槍枝，禮物盒內有符合巧克力槍枝形狀的凹槽，鋪上粉紅緞布，讓作為禮物的巧克力槍枝完美嵌入專屬的位置，傳達出一種慎重且夢幻的深情，更加突顯了槍枝所代表的暴力衝突。作品小巧精緻，完整傳達此系列的多重隱喻，亦突顯涂維政對象徵符碼的深度理解與運用，結合了輕盈的大眾文化及嚴肅緊張的政治情勢，產生文化語彙的謬誤感，精準地指涉他所理解的資訊文明狀態。
(郭怡孜)

Born in Kaohsiung, Taiwan, in 1969, Tu Wei-Cheng graduated from the Graduate Institute of Plastic Arts at Tainan National University of the Arts in 2005. His work involves relationships between the self and systems, and the exploration of social structures, cultural conditions, and collective historical memories behind or symbolized by objects. By simulating, recombining, and suggesting various ways of seeing, Tu considers the existence of division and anxiety related to cultural identity in our daily surroundings.

Originating in South America, chocolate was imported into Europe in the 16th century during Europe's Age of Discovery and became popular with royal families. Soon after, chocolate became a popular aphrodisiac among the nobility and spread along with Western culture to the entire world. Today, chocolate is still a widely enjoyed sweet that symbolizes love and is the most popular gift used to express affection on Valentine's Day. In 2011, Tu's work *Happy Valentine Series* was selected by curator Wu Dar Kuen for the exhibition *Republic without People*, which was an attempt to straighten out political consciousness in Taiwan. Components of the work were based on weapons, military equipment, and tanks fashioned from high-density resin mixed with powdered stone and sprayed with brown paint, such that these deadly weapons appeared to be tasty and delicious chocolate. Tu presented them in pink-satin lined gift boxes or on white dishes, arranging them to celebrate Valentine's Day but set in crisis-ridden scenes to echo the unresolved position of Taiwan in international politics. Taiwan not only confronts a difficult to resolve controversy about national identity, but also is situated in a complicated international struggle. After all, does violence draped in candy suggest the good intentions of military aid from a friendly nation, or does it mean the profit made by selling arms? The work symbolizes the treachery and fluidity of international politics, which mix friendship, admiration, hostility, provocation, and bullying into every kind of meticulous machination to become ambiguous and multivariate exercises.

Shifting from international relations to personal experience, this series could be seen as a metaphor for romantic relationships that raises the possibility of a destructive power lying beneath the sweetness of love, or perhaps a crisis concealed by intimacy. This contains both closeness and antagonism, and the ambiguity of simultaneous cooperation and scheming likely exists in many personal, organizational, or social relationships, and even in the state of dependence between people and food, or other substances.

Margaret Shiu donated a work belonging to this series—a set of chocolate guns packed in a gift box with a pink-satin interior molded to the shape of each gun. This gift of chocolate guns set beautifully in a bespoke box expresses an affection that is both prudent and dreamy, thus highlighting the sudden violence represented by the gun even more. These works are delicate and exquisite, and perfectly convey the same complex metaphors seen in similar series while highlighting Tu Wei-Cheng's deep understanding of symbolism and ability to combine lighthearted popular culture with serious and tense political situations. In this work, he also succeeds in generating a false sense of cultural vocabulary, which accurately reflects the state of information culture in which we live. (Isabelle Kuo)

