

陳順築

CHEN Shun-Chu

1963–2014

蕭麗虹 捐贈
Donated by Margaret Shiu

陳順築 1963 年生於澎湖，就讀文化大學美術系期間至 1986 年畢業之後，長住臺北，2014 年病歿於臺北。其一生的創作圍繞著家族追憶而展開，透過相片的拍攝、繼承與深具儀式性的再製，拓展了攝影的形式和意義。

蕭麗虹捐贈作品〈白色的傳統〉來自於陳順築 1992 年的個展「家族黑盒子」。陳順築承襲父親對攝影的熱愛，文化大學時期即以攝影作品嶄露頭角，而縈繞在他心頭的思家之情，及父親猝然早逝所留下的傷痛，在多年之後轉化成「家族黑盒子」此一樹立藝術家個人風格的展出。陳順築梳理家族成員過往數十年來累積的數千張相片，其中大多出自父親之手，也加入自己拍攝的相片，重新拾綴和安排，將它們裝裱、盛裝於他走訪臺灣各地古董店收集而來的古董木框或箱子，複寫成交織著懷鄉、生死聚散的情感載體。也是在「家族黑盒子」一展中，陳順築超越攝影作為一種純粹造像的形式，透過複合媒材與具有儀式感的手法，使之轉換為承載多重象徵，且深富感染力的物件。

〈白色的傳統〉一作中，相片主角是陳順築的母親，她全身以白色衣帽包覆，隻身處於澎湖特有的強勁東北季風之中，面容並不清楚到足以辨識，透露出一股含蓄不張揚的堅毅。相片裝幀在從木製家具拆下的門框老件裡，厚實的木框和依舊堅固的金屬扣環，都有了時光留下的斑剝與磨損。作品裡的人像朦朧，灰濛濛的背景既深邃又飄忽不定，充滿歲月痕跡的木框鑲嵌了定格在過往的時間切片，而木門本身具有開啟與閉合的功能，則象徵著通往回憶甚至生死的路徑，也可以是一種隔閡，透露陳順築內心對家族的依戀，乃至於對跨越時空兩隔和親人重聚的渴望。

從「家族黑盒子」開始，陳順築以追憶父親、思念家鄉為起點，在時光長廊中來回追尋，不斷穿梭翻越身世的意義及家族的故事，貫穿其往後數十年的創作脈絡。來自這檔早期重要展出的〈白色的傳統〉，滿溢藝術家深刻的情感，並經由攝影形式的擴展，融入儀式性的創作過程，超越了個人私密的層次，從而喚起集體的記憶聯想。於是，影像作為過往某個時刻的遺跡，歲月更迭之後再疊加上新的詮釋，延伸出關於思念與渴望的想像。（郭怡孜）

Chen Shun-Chu was born in Penghu, Taiwan, graduated from the Department of Fine Arts at Chinese Culture University in 1986, and lived in Taipei until his death in 2014. Throughout his life, he focused his artwork on recollections of his family and the development of these memories, as well as the expansion of the form and meaning of photography through the taking, appropriation, and ritualistic use of photographs.

Donated to the Museum by Margaret Shiu, *White Tradition* was collected from the artist's 1992 solo exhibition *Family Black Boxes*. Chen inherited his interest in photography from his father and demonstrated an outstanding talent for taking pictures during his time at Chinese Culture University. Thoughts of affection for his family were always circling in his mind, and the sudden and untimely death of his father left a deep scar. Together these thoughts were transformed into *Family Black Boxes* many years later, establishing the artist's unique style. Chen sorted through several thousand photographs of his family members that had been taken mostly by his father over the decades, and added ones that he had taken himself. Through his organization and selection, and the mounting of these photographs in antique frames and boxes that he sourced from shops around Taiwan, Chen wove together homesickness, life and death, and meetings and partings into deeply moving and respectful works. He also transcended the pure imagery of the photographic form in his 1992 exhibition by combining it with other media and through the creation of a ceremonial feeling, transforming the photographs into deeply inspirational objects bearing a broad range of symbolism.

The dominant photograph in *White Tradition* is of Chen's mother, who is dressed in white clothing and hat and posed in the strong northeasterly winds of Penghu. Her face is not depicted clearly enough to recognize her, but it can be seen that her reserved expression reveals a persistence and strong will. The picture is set in a wooden door frame made from dismantled furniture, and both the substantial wooden frame and sturdy metal hardware bear the wear marks and mottling of passing time. The figure's obscured expression and the photo's muddled background seem both unfathomable and adrift, and inlaid in its old wooden frame, the photo captures some moment from a distant past. The frame is a wooden door from a cabinet and retains its open and shut function, which seems to symbolize a conduit to memories or even one between life and death, or perhaps a barrier telling of Chen's reluctance to leave his family and yearning to stride across the threshold of time and space separating him from them.

When he started to plan his exhibition *Family Black Boxes*, Chen took memories of his father and longing for his hometown as starting points, seeking both in the long corridor of time. In this process, he continually found intersections between the significance of his own life and family stories that would permeate the next several decades of his artwork. *White Tradition* is an important early work from the exhibition and is brimming with the artist's profound emotion, which transcends the personal to evoke collective memory. In his expansion of the photographic form, Chen integrated ritual with his creative process. Furthermore his images, which are relics of certain moments in the past, as well as the new interpretations superimposed on them through the passage of time, extend the imagination of loss and longing. (Isabelle Kuo)

白色的傳統 White Tradition

1992

攝影、木框 Photograph, wooden frame

45 x 30 x 6 cm

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