

黃文浩 1959 年生於臺灣彰化，1983 年畢業於中國文化大學植物學系，往後長期從事現代藝術創作，同時積極藉由藝術組織推動藝術發展。他在 1988 年與莊普、劉慶堂、陳慧嶠共同發起成立伊通公園，1995 年成立在地實驗，持續進行互動裝置的藝術性探索及技術研發；2006 年開始承辦「臺北數位藝術節」並設立數位藝術中心籌備處，2018 年擔任臺灣數位藝術中心執行長迄今。

蕭麗虹捐贈的複合媒材作品〈上帝與我〉發表於黃文浩 1996 年在伊通公園舉辦的個展「我所想—我所做=我」，當時的作品多已毀損，使得這件典藏品更顯難得。作品包含 2 個橫放並以頂部相對的機械式節拍器，擺桿頂端各黏貼印有一條手臂的紙片，手臂的圖像來自梵蒂岡博物館的西斯汀禮拜堂，天花板上米開朗基羅的史詩級畫作〈創世紀〉裡著名的一幕「創造亞當」。在米開朗基羅完成於 16 世紀初的原畫，上帝在天使們的簇擁之下悠然飛翔於天際，祂伸出右手迎往地面上亞當的左手，正準備透過祂的指尖喚起亞當的生命，這扣人心弦的一幕已然是藝術史裡廣為人知的經典畫面。黃文浩將上帝的右手與亞當的左手圖像分別黏貼在節拍器的擺桿上，手臂隨著擺桿上下揮舞，卻始終碰不到一起，顛覆了原作神聖的氛圍，平添一股使勁費力卻徒勞無功的焦慮，暗示人生中無法掌握的種種荒謬。

從學院時期的科學訓練，以及對於生命意義的追尋，黃文浩以一種拉開距離的全觀視角看待藝術，他認為：「生命是一場無數的燃燒，一道無法還原的氧化反應，藝術可以是觸媒，可以是轉化劑，可以是一切可能的添加劑，雖然終究不是生命本身，卻讓生命有了無限可能……」對黃文浩而言，人格本身才是藝術創作最重要的對象，藝術品只是個人自我轉化的見證。他的創作從來不限於媒材或形式，擅於利用材料、物件本身的特質，回應世事和生命的種種；如同這件來自他創作早期，以現成的機械裝置、印刷品及經典圖像所組成的〈上帝與我〉，幽默地示現神性／凡人的頻率似乎永遠對不上，個人的意志再強大，也依然受限於更龐大的時代環境，終究無從掌控生命中將經歷的錯過、謬誤、意外與巧合。（郭怡孜）

Born in 1959 in Changhua, Taiwan, Huang Wen-Hao graduated from the Department of Botany at Chinese Culture University in 1983. Since then, he has embarked on a long career in the arts, both as a creator and promoter of art development through various art organizations. In 1988, he established IT Park together with Tsong Pu, Liu Ching-Tan, and Chen Hui-Chiao, and then in 1995, established ET@T while continuing to explore the artistic properties and technological development of interactive installation. In 2006, Huang started the annual Digital Art Festival Taipei, and in 2009, helped establish the Digital Art Center, Taipei. Since 2018, he has served as the CEO of the Digital Art Center.

Margaret Shiu donated Huang's work *God and I*, which was first presented to the public in the artist's 1996 solo exhibition *What I Think – What I Do = Me* at IT Park. Many of the works in this exhibition had been damaged, thus making this holding in the collection even more extraordinary. The work is composed of two metronomes that are mounted horizontally on a wall with their tops pointed towards each other. To the respective pendulums, the artist attached a paper cutout image of God's arm and Adam's arm from Michelangelo's *The Creation of Adam*, one of the famous scenes of his epic ceiling fresco at the Vatican Museum's Sistine Chapel. In his original 16th century fresco, Michelangelo depicted God leisurely flying through the heavens surrounded by angels as he reaches out his hand about to impart life to Adam, who is reclining on the ground—a thrilling scene and widely known classic in the history of art. As the pendulums swing in Huang's artwork, God's right hand and Adam's left get close yet never touch, subverting the sacred intention of the original work, and adding an anxious atmosphere that mixes exertion and futility while suggesting life's countless and impossible to control absurdities.

Huang's scientific training in college and search for the meaning of life has broadened his perspective when it comes to art. He believes, "Life is an endless stream of combustion and an irreversible oxidation reaction. Art can be a catalyst, a transforming agent, or possibly an additive, and although it is not life itself, it provides life with infinite possibilities." He believes that expressing personality is the most important goal of artistic creation, as artwork is a witness to individual transformations. Not limited to specific materials or forms, Huang has become skilled at using different materials or the unique qualities of objects, and at responding to various aspects of the human experience. This is exemplified in this early work *God and I*, which is composed of ready-made objects and printed images of a classical artwork, and humorously suggests that gods and mortals can never be on the same frequency, because no matter how strong our will is, we are all subject to the larger limitations of time and place. After all, it is impossible to control all of the misalignments, errors, unforeseen events, and coincidences that life hands us. (Isabelle Kuo)

上帝與我 God and I

1996

節拍器、雜誌紙 Metronome, magazine pages

57 x 12 x 14.5 cm

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