

涂維政

TU Wei-Cheng

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涂維政 1969 年出生於高雄，2005 年臺南藝術大學造形所畢業。2011 年創作的〈情人節快樂〉系列作品，於 2022 年「小中現大：蕭麗虹的臺灣當代藝術收藏」為原作重製空間裝置。

精巧得幾無破綻的工藝技術，涂維政將之視為在當代藝術創作中與觀念議題等量齊觀的天秤彼端。他的作品足以顛覆觀者對諸擬原物的既有認知，迸生假作真時真亦假的煽動力與反思。從「孔夫子」系列、「卜滿文明遺跡」系列、「情人節快樂」系列、「城市的影像多寶閣」到〈甲米神話遺跡〉，涂維政作品總是一步步邀請觀眾走入他所設下「視覺觀看慣性機制的挑戰」。

蕭麗虹 2011 年收藏了涂維政〈情人節快樂〉系列的單件粉紅緞面槍形巧克力禮盒一作，這也是藝術家原本自認不可能受到購藏的作品。相隔 10 餘年，本次典藏的大型裝置是藝術家為「小中現大：蕭麗虹的臺灣當代藝術收藏」重製的全新創作。俄羅斯於 2022 年 2 月入侵烏克蘭，「小中現大」則在 4 月開展，藝術家用創作勞動去回應、反饋蕭麗虹對其作品反戰思維的體察與悲憫情懷。

美麗的誤會，是觀看涂維政作品踏入的第一個陷阱。此組〈情人節快樂〉，其一是如巨型多寶閣展示的巧克力禮盒，由藝術家自創的「HAN DIN Chocolate」巧克力工廠出品。他指稱：「HAN DIN」音同「Hand in」，除了暗指一種無形的介入，若查閱 HAN 以及 DIN 於字典翻譯，則分別顯示「漢人」與「喧囂」，其組合意涵也企圖與「凸顯一種欲拒還迎、既密切又對立、合作又各懷鬼胎的曖昧關係；暗潮湧湧但卻又相互擁抱的處境」主題扣合，促使觀者產生複雜的聯想關係。品牌商標是挺立的陽具頂著心型蕈狀雲，也可說是一把情人節的愛心花束；多義的觀看詮釋，正是藝術家指涉的多層次觀看連結。涂維政曾在創作階段拍影片「推銷」該品牌鎖定最高階藏家，期以創造全世界最大的軍事武器造型巧克力，同時與中華民國邁向國際、放眼宇宙為發展。這危險狂妄的示愛，彷彿是軍事狂人才發想得出的黑色幽默，讓人難以招架的甜蜜炸彈，也是涂維政再一次處理在傳統認知的外像之下，宣戰當代藝術能把觀者從熟悉的事物帶到哪裡。

另一部分，涂維政則挪用了法式甜點的淋醬畫盤技巧，炫技地端出浮誇的巧克力盤飾，與採取軍備競賽規模如西式自助餐陳列的坦克、戰機巧克力供人吃到飽，旁邊似棒棒糖胡亂塞進大玻璃罐的衝鋒槍也流露一絲節慶的狂歡。從手作的精緻度來吸引觀眾多一些時間的視覺停駐，從而讓觀看者自身以眼為觸，從熟悉的事物看進不熟悉的錯置、荒謬與難解，如藝術家自言：「如何在不當代的視覺觀看機制之下，產生當代的可能性。」從而挖掘藝術家巧手鑄造的影像可能裹藏著什麼，全交由觀者自行填空的真實狀態。(吳思瑩)

Born in Kaohsiung in 1969, Tu Wei-Cheng graduated from the Graduate Institute of Plastic Arts at Tainan National University of the Arts in 2005. In 2022, Tu recreated his 2011 spatial installation series *Happy Valentine* for the exhibition *Small Is Bountiful: Margaret Shiu's Contemporary Art Collection*.

Tu Wei-Cheng regards flawless and exquisite craftsmanship as complementary to concepts in contemporary art creation. In his work, he subverts the viewer's understanding of imitation of an original, provoking reflection and prompting the conclusion that the real is also fake and the fake is real. Works from his series *Confucius*, *Bu Nam Civilization*, *Happy Valentine*, *The Emperor's Treasure Chest of the City*, and *Krabi Giant Ruins* all invite audience members to engage with the challenge to fixed viewing mechanisms that he has set up.

Margaret Shiu collected a work from Tu's 2011 installation *Happy Valentine*, a gun shaped piece of chocolate packed in a pink satin lined gift box, a work that the artist deemed uncollectable. Ten years later, Tu remade this installation for the exhibition *Small Is Bountiful: Margaret Shiu's Contemporary Art Collection*, which opened in April of 2022, the same year that Russia invaded Ukraine. The artist responded to this geopolitical event with his labor and Margaret Shiu's observations and compassion regarding the anti-war messages in his work.

A beautiful misunderstanding is the first trap viewers of Tu Wei-Cheng's works fall into. For example, in *Happy Valentine*, the trap is the treasure-like display of chocolate gift boxes that are produced by the artist's own HAN DIN Chocolate factory. Tu has pointed out that "HAN DIN" sounds the same as "hand in," implying the intervention of an invisible hand, and the separate meanings of the words *Han* and *din*—the largest ethnic group of China; and a jumble of loud, usually discordant sounds, respectively—tie the work's theme with the idea of an ambiguous relationship entailing resistance and welcome, closeness and opposition, cooperation and ulterior motives, and a situation of undercurrents but mutual embrace, thus prompting viewers to generate complex associations. Furthermore, the brand's trademark appears to be an erect phallus crowned with a heart-shaped mushroom cloud, which can also be interpreted as a bouquet of love for Valentine's Day, and in this respect, the artist explicitly points out the connection between multiple interpretations and viewing. When in the process of creating this work, Tu made a promotional video targeting high-end collectors and detailing his plan to create the world's largest military weapon-shaped chocolate and develop the marketing of his product as the Republic of China moved into the international spotlight. Tu's perilous and presumptuous expression of love seems to be the black humor of a military madman relying on a sugar bomb that no one can resist, as well as a declaration that contemporary art can take viewers anywhere with familiar objects with imagery manipulation that pushes the boundaries of traditional cognition.

Tu also appropriated the French cake decorating technique of drip frosting and used other dazzlingly flamboyant chocolate decoration methods for his all-you-can-eat buffet of arms-race level weapons, such as tanks and fighter jets, and accompanied them with a glass jar stuffed with chocolate submachine guns like lollipops to create a festive, carnivalesque atmosphere. Tu's exquisite handiwork invites audience members to let their gaze linger a bit longer, thereby allowing them to use their eyes to touch, and to see unfamiliar misplacement, absurdity, and incomprehensibility in familiar things. As the artist has said: "I generate contemporary possibilities under a viewing mechanism that is not contemporary." By doing so, Tu explores the true state of what may be hidden in the images that he carefully crafts, and leaves it up to the viewer to fill in the blanks. (Seeing Wu)

