

# 蘇育賢

## SO Yo-Hen

1982-

蘇育賢，臺南人，擅長以獨特的視角來觀察日常，汲取生活中的靈感，從而擾動慣性思維，尋找其中的突兀、矛盾或值得玩味之處，轉化為幽默且值得深思的創作元素。

錄像裝置〈先知〉是蘇育賢向前衛藝術先鋒黃華成先生致敬之作。黃華成於1965年發表舞臺劇本《先知》，描寫一對夫妻坐在劇場的觀眾席上看戲，聊起家中瑣事卻引發一連串拌嘴的過程。黃華成在該劇的演出形式上進行了實驗性的嘗試，安排演員坐在觀眾席演出，舞臺上唯一的場景是腥紅絲絨幕、光及拉幕的滑輪聲響。<sup>1</sup> 同年9月，《劇場》雜誌在耕莘文教院舉辦第一場戲劇公演，《先知》由陳耀圻導演改編後，與貝克特的荒謬劇《等待果陀》聯合首演。然而，此次演出並未完整呈現黃華成的劇本，舞臺上的布幕開闔與燈光設計被取消；男女主角也被改在舞臺上演出。

2016年，蘇育賢邀請當年飾演男女主角的演員莊靈與劉引商，回到耕莘文教院重新出演當年的劇本，並拍攝成錄像作品，以雙頻道投影分別呈現舞臺上的絲絨幕及觀眾席上的男女主角。時隔50年，蘇育賢不僅嘗試詮釋原著中的設計和敘事，也試圖綴補闕遺，實現黃華成未被完整實踐的劇本精神，重新演繹了原作中對舞臺場景的細膩描述——在均勻的劇場燈光下，絲絨幕一層層退去再合攏，隨著燈光慢慢暗下，沐浴在腥紅反光裡的觀眾逐漸調節瞳孔至適應眼前的景象，這看似冗長且意義未明的開場，如今看來既前衛又科學。兩位前輩表演者全程坐在觀眾席上，以自然生動的演技喚起觀者對時代記憶的集體共鳴；擔任抄寫員的丈夫自詡為「五四」以來第一文人，一心要為時代豎立里程碑，牢騷滿腹自認懷才不遇，呈現當時知識分子普遍的矛盾與困惑，彷彿控訴狹隘的時代容器不足以承載智識漸高的有志之士。從劇場到展場，蘇育賢透過田野研究與考掘，謹慎地將自己的角色融入其中，以創作還原歷史，亦創造新的文本，賦予作者及檔案新的生命。

此作於「2016台北雙年展—當下檔案·未來系譜：雙年展新語」首次展出，隔年在紐約三角藝術協會的「A Disappearing Act」展，及臺北TKG+畫廊「石膏鑼—蘇育賢個展」中展出，後又於2020年受邀在本館「未完成，黃華成」展覽中再次呈現。除了展出錄像，亦搭配相關的劇場文宣、排演及演出照片等文獻檔案，每一次的呈現編排，皆讓作品布局更加完整，故事線更臻清晰。近年，許多人因蘇育賢的〈先知〉，以及藝術家張照堂與策展人張世倫所研究策劃的「未完成，黃華成」展覽，重新開啟對黃華成在劇場、文學、藝術與設計領域的討論和關注。此作透過當代的回望與詮釋，使「歷史」親臨現場，為臺灣藝術史研究做了深具意義的定錨。（蕭琳蓁）

<sup>1</sup> 黃華成，〈先知〉，收錄於張世倫主編，《未完成，黃華成（文稿）》（臺北：臺北市立美術館，2020），頁26。

Born in Tainan, So Yo-Hen draws inspiration for his artwork from daily life and cleverly offers his unique observations to destabilize fixed ideas. He searches for abrupt conflicts or situations worth pondering, and then turns them into profound artistic elements.

The video installation *Prophet* is So's homage to avant-garde pioneer Huang Hua-Cheng who wrote the play *Prophet* in 1965 about a married couple sitting in a theater watching a play and squabbling about trivial family matters. Huang used experimental strategies in his play, such as seating the actors in the audience with only a red velvet curtain, lighting, and the sound of curtain pulleys on the stage.<sup>1</sup> In September of 1965, *Theatre Quarterly* produced the first public performance of *Prophet*, adapted by director Chen Yao-Chi, at Tien Educational Center, along with a Chinese version of Samuel Beckett's absurdist play *Waiting for Godot*. *Prophet*, however, was not fully realized, as the implementation of the lighting design and curtain mechanism was canceled, and the two actors ended up performing on the stage.

In 2016, So Yo-Hen invited the actors from the 1965 production, Chuang Ling and Liu Yin-Shang, to return to Tien Educational Center to perform the play again. So transformed this performance into a two-channel video, one showing the red velvet curtain on the stage and the other, the two actors sitting in the audience. Fifty years later, So not only offered his interpretation of the original scenic design and narrative, but also tried to make up for the fact that Huang's play was never entirely realized. In So's video interpretation, every fold of the red velvet curtain is depicted as it retracts under well distributed theatrical lighting, and the audience is bathed in a red reflection while their pupils gradually adjust as the lights slowly dim. The overall effect of this seemingly tedious start seems both avant-garde and scientific. Over the course of the production, the senior generation actors stay seated in the audience and create a resonance with the time period of the original production with their naturalistic acting. Employed as a transcriptionist, the husband brags that he is the first true scholar since the May Fourth Movement and sincerely wants to set new literary milestones. Yet he simmers in discontent for never being appreciated for his talent, showing the overall confusion borne by intellectuals in the 1960s, and seems to blame this on the narrow-mindedness of the times, which had no space for lofty ideals or intellectuals. Moving from the theater to the exhibition venue, So has played a role in Huang's art through field research, restored history with his own art, and created a new version of the play, thus giving it new life and writing another chapter for the archive.

So Yo-Hen's *Prophet* was first exhibited at the 2016 *Taipei Biennial—Gestures and Archives of the Present, Genealogies of the Future*, then in the exhibition *A Disappearing Act* at Triangle Arts Association in Brooklyn, New York, in *Plaster Gong—So Yo-Hen Solo Exhibition* at TKG+Gallery in Taipei, and was presented once again by TFAM in 2020 in its exhibition *An Open Ending: Huang Hua-Cheng*. In addition to the video, So's installation includes relevant promotional materials, rehearsal and performance photos, and other documentation. With each presentation, the layout of the installation has become more complete and the story line clearer. In recent years, interest in Huang Hua-Cheng has been reignited, leading to discussions in the fields of theater, literature, art, and design, due to So's installation and the exhibition *An Open Ending: Huang Hua-Cheng*, which was researched and curated by Chang Shih-Lun and photographer Chang Chao-Tang. Through contemporary reinterpretation, So's installation serves as a meaningful anchor for the study of Taiwan's art history and has brought fresh attention to this important topic. (Kat Linjhen Siao)

<sup>1</sup> Huang Hua-Cheng, "Prophet", Chang Shih-Lun ed., *An Open Ending: Huang Hua-Cheng—Text* (Taipei: Taipei Fine Arts Museum, 2020), p.26.

先知 Prophet

2016

雙頻道錄像裝置、3 裱框文件 Dual-channel video, 3 mounted documents

24' 30"

尺寸依場地而定 Dimensions variable

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