

許家維作品介紹 Chia-Wei HSU Portfolio

作品名稱：《回莫村》

呈現方式：單頻道錄像裝置

時間：8 分 20 秒

創作年代：2012 年

作品簡介：

《回莫村》講述的是泰緬邊境被遺棄的軍隊所面臨的多重文化的交錯，以及不被認可的尷尬身份。生活在歷史幽魂中的人們，最終產生的是常人所不具有的歧義性。許家維此次創作計劃關注於泰國清萊回莫村的自強孤兒院，這些孤兒的產生與這個地區複雜的歷史有緊密的關係。1949 年國共內戰開打，國民黨戰敗後原屬國民黨政府的正規軍由雲南撤退至緬甸，原 20 多萬人員抵達緬甸時僅存 2000 餘人員。緬甸於 1953 年與蘇聯在聯合國控告這支部隊「入侵」，聯合國便經由泰國同意，安排這支部隊來到泰緬邊境的金三角與清萊美斯樂。在國際的壓力下，蔣介石指示這支部隊撤回台灣，但事實上則是「明撤暗留」；表面上這支部隊已解散，但私底下仍然保持戰備狀態以圖反攻。由於孤軍多數都是雲南人，思鄉情濃，依然遵照「明撤暗留」指令。不同的是這一次形同向國際宣告，「當地軍人」不再有任何行動，以後與中華民國政府無關。

1970 年這支孤軍因生存需要，應泰國軍方要求，出面協助遠征泰共以換取居留權，並確定了孤軍在泰北以傭軍形式長久駐留的必要性。爾後還參與了 1978 年與緬共的戰役及 1981 年與苗共的戰役。這段期間，許多人也開始種起滿山的罌粟花，並協助毒梟從緬甸運送毒品以改善生計，在過去這裡的毒品的產量佔全球產量的 80%，成為世界毒品中心。目前於回莫村自強孤兒院中有 68 位孩童，他們的父母多是因毒品交易被判死刑或因毒品糾紛而喪命。

曾經是情報員的片中主角孤兒院院長，他的身份點出了歷史的源頭及變化的過程。藝術家慣有的拍攝手法在本作品中仍在延續。從講故事的人、聽故事的人、到由孤兒們組成的拍攝團隊，藝術家站在更為後方的位置，觀察著這一切。

Title: *Huai Mo Village*

Presentation: one-channel video installation

Total running time: 8 minutes and 20 seconds

Year: 2012

Description:

Huai Mo Village relates the story of remnant troops on the border regions of Thailand and Burma who face the intersection of multiple cultural identities and an unrecognised identity. People who live under the spectre of history end up producing an ambiguity absent in ordinary people. HSU Chia Wei's project focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand, which shelters a generation of orphans owning close relationships to the region's complex history. In 1949, the Chinese civil war broke out. The defeat of the KMT resulted in the perilous retreat of an army, originally belonging to the Nationalist government, from Yunnan to Myanmar, with only 2,000 among 20 million soldiers reaching the destination in the end. However, Myanmar and the Soviet Union accused the troop for having "invaded" their territory, whereupon

the United Nations later on arranged for the troop to settle at the Golden Triangle at the Thai-Myanmar border and Chiang Rai, Mae Salong by making a pact with the Thai government. Due to pressure from the United Nations, Chiang Kai-shek instructed the troop to retreat to Taiwan, but in truth ordered them to Retreat on the surface, but factually remain undercover. In semblance, the troop seemed to have disbanded, but in secret they remained in a state of combat preparing for their counterattack. The Lost Army consisted mainly of soldiers from Yunnan, yet obeyed their given commands and stayed despite their longing for home. Their actions, however, were like declarations to the world that the “local soldiers” will no longer intervene, and have severed all ties with the government of the Republic of China.

In 1970, in order to sustain themselves in foreign lands and to exchange for the right to abode, the lost troop answered the request of the Thai military in assisting their expedition against the Thai communists, which then determined their prolonged stay as mercenaries in northern Thailand. Later on, they were also involved in battles against Burma communists in 1978 and Miao communists in 1981. During this period, many people grew poppies to increase their incomes for a better domestic life, or assisted drug dealers to traffic drugs from Myanmar. The drug production in this region used to account for 80% of the global supply, determining its status as the international drug trade center at the time. The orphanage at Huai Mo Village houses 68 children; most of their parents were sentenced to death for drug trade or had died during drug-related disputes.

In the video, the director of the orphanage (who was once an intelligence officer) points out the historical origins and changes. The artist’s customary style is extended in this work—the people telling the stories, the people hearing the stories, the crew made up of orphans, with the artist standing furthest back, observing it all.





作品名稱：《回莫村－壁毯》

呈現方式：壁毯 290cm × 190cm

創作年代：2013 年

作品簡介：

藝術家許家維探訪回莫自強之家期間，發現了十多台縫紉機，是十多年前一位英國人所捐贈。這位英國人當初的用意是希望當地的孤兒能夠利用縫紉機製作一些包包或衣服，用以販售並換取生活的費用。但最後這些縫紉機並未充分利用。於是藝術家邀請了一位老師來教導這些小朋友使用縫紉機，並共同完成了這幅壁毯。壁毯上的圖像來自於 1973 年間，情報局的長官在剛成立沒多久的情報局前所拍攝的照片。而這些布料通常用於製作當地小朋友的衣服，深藍色的布料是用於製作女孩子的裙子，卡其色的布料用於男孩子的褲子，白色則是襯衫。

Title: *Huai Mo Village - Tapestry*

Presentation: Tapestry 270cm × 190cm

Year: 2013

Description:

While HSU visited Huai Mo Tzu Chiang House, he found more than ten sewing machines which were donated by a Britain in ten more years ago. In his original intention, the Britain hoped, with these machines, local orphans could make a living from producing and selling purses and clothes by their own. However, these machines were not fully utilized. Therefore, HSU invited a teacher to teach orphans how to use it, and then completed this tapestry work together. The image of the tapestry is from a picture taken in 1973, in which there's two senior officers standing in front of the newly-established CIA(Central Intelligence Agency). These fabrics are usually used to make clothes for local children. The fabric in dark blue is used for making girl's skirt, the khaki is used for boy's pants, while the white is used for their shirts.



作品名稱：《回莫村－國防部 1920 區光武部隊大陸工作組》

呈現方式：裝置 L450cm × W140cm × H120cm

創作年代：2013 年

作品簡介：

隨著 1950 年代國共分裂，國民黨的孤軍輾轉來到泰國緬甸的邊境山區。在 1970 年代的冷戰架構下，美國政府秘密的支持中華民國政府在回莫村成立了情報局，名為國防部 1920 區光武部隊大陸工作組，這支情報部隊的主要任務在於監控大陸的共產黨活動。在藝術家許家維探訪回莫村期間，發現當地大多數的老人都是過去的情報局老兵，於是便開始了與這些老兵的合作計畫。老兵們先是回憶過去情報局房舍的狀態，接著便依照過去的工法、材料與樣式，再次搭建起這個情報局的模型。這是一個由老兵們自行重建而成的建築模型，也是他們對自身的歷史與記憶的描述。

Title: *Huai Mo Village - District 1920 Guangwu Troop Department of Defense Chinese Affairs Team*

Presentation: Installation L450cm × W140cm × H120cm

Year: 2013

Description:

With the divide between the Chinese Nationalist party and the Chinese Communist in the 1950s, a lone Chinese Nationalist army troop arrived at the mountainous region located at the Thai and Burma border. During the Cold War in the 70s, the American government secretly supported the Republic of China government's return to the Huai Mo Village to establish an intelligence base there, which was referred to as the District 1920 Guangwu Troop Department of Defense Chinese Affairs Team, and the main task of the team was to monitor the Chinese Communist's activities. During the artist Hsu Chia-Wei's visit in the Huai Mo Village, he discovered that most of the elders in the village were former intelligence officers, and thus began the collaborative project with these veterans. The veterans started by recalling the conditions of the former intelligence bureau building, and then followed by using the same techniques, materials, and styles applied in the past to reconstruct a model of the intelligence bureau building. This is an architectural model reconstructed by the veterans, and it is also a form of narration based on their personal history and memories.



作品名稱：《廢墟情報局》

時間：13 分 30 秒

呈現方式：單頻道錄像裝置

創作年代：2015 年

製片：Le Fresnoy

作品簡介：

《廢墟情報局》是在回莫村的情報局遺址所拍攝而成，情報局原有的房舍已經拆除，現今只遺留下地基，並且由泰國陸軍所管轄。藝術家邀請了目前仍居住在這個區域的情報局老兵參與拍攝，並以此地基作為一個舞台，演出泰國的傳統木偶表演。此外也邀請擔任情報員 39 年的老情報員（同時也是自強之家院長）錄製這部影片的旁白，同時在錄音室錄製旁白的過程也成為了影片的一個部分。

影片從情報局地基上的木偶劇團表演開始，操偶師頭戴黑色面具並身著黑衣在進行這場表演。而旁白述說著一個遠古的傳說，關於猴子將軍哈努曼（Hanuman）拯救軍隊的故事。這是流傳於東南亞各國的經典神話，在神話中，哈努曼帶領軍隊作戰，最終協助王子回到他當初被驅逐的王國。

旁白描述著這個故事的同時，畫面切換到了錄音室，老情報員正在錄製這段旁白，他看著巨大的投影，一面說著遠古的傳說，一面描述著自己的真實經歷以及這些老兵在回莫村的真實處境，他們並不像神話裡的王子一樣能夠回到自己的王國，事實上這些老兵再也回不去他們的家鄉。當畫面回到了情報局遺址，舞台前聚集了很多觀眾正在觀看木偶劇團的表演，一部分是目前駐守在此的泰國陸軍，另一部分的觀眾則是情報局的老兵，他們全部戴著黑色面具，他們是在歷史洪流之中被遺忘的一群無名之人。影片的最後一幕是錄音室的空景，只有這部影片在錄音室獨自撥放著。這是一部結合了神話與現實、紀錄與虛構的電影，並呈現了回莫村複雜的認同、記憶與想像。

Title: *Ruins of the Intelligence Bureau*

Total running time: 13 minutes and 30 seconds

Presentation: one-channel ultra HD video

Year: 2015

Produce by Le Fresnoy

Description:

Ruins of the Intelligence Bureau was filmed at its historical site in Huai Mo Village. The original building of the Intelligence Bureau does not exist any longer, yet foundation slab, now governed by the Thai army, still remains. The artist invited former intelligence officers, who still live in this area, to participate in filming. The foundation slab was turned into a stage for a traditional Thai puppet show. The narrator in this video is the head of the Huai Mo Tzu Chiang House who served as an intelligence officer for thirty-nine years. The video also reveals the narration recording process.

The video opens with the puppet show upon the grounds of the Intelligence Bureau; the puppeteers are dressed in black and wear black masks. Simultaneously, the narrator recounts an ancient legend about the monkey

general Hanuman rescuing the army. This classic myth is well-known amongst the South East Asian nations. In this story, Hanuman leads the troop to battle, and helps the prince to return to the kingdom he was exiled from.

While the narrator tells this story, the camera switches to the studio and shows the veteran officer in the middle of recording. He, while looking at a huge projection, recites the myth and describes his own personal experiences as well as the real situation of other former officers in Huai Mo Village. Unlike the prince in the myth, they are not able to return to their kingdom. In fact, these veterans cannot go back to their home country. When camera cuts back to the site of the Intelligence Bureau, one can see a large audience watching a performance of puppet troupe. Some of the performers currently serve for the Thai army and some are the former informants. All of them wear black masks. They are a group of unknown people who had been forgotten in the tides of history. The final scene of the video reveals an empty recording studio, where only the video is still running. Weaving together folklore and reality, documentary and fiction, this video reveals complex identities, memories and dreams of people in Huai Mo Village.





作品名稱：《情報局紀念所》

呈現方式：裝置，263.6cm × 634.3cm × 40cm

創作年代：2015 年

本作品為 Van Abbemuseum 的委託製作

作品簡介：

情報局的老兵多次向藝術家提及興建情報局博物館的願望，於是藝術家便邀請了建築團隊共同合作這件大型的裝置，他們針對情報局遺留下來的地基做建築設計的發展，以真正能夠興建的建築規格設計，但最終這個紀念所並不會真的搭建，而是將這個設計的過程作為創作形式本身，透過建築學的工作方式，開展對這個區域不同向度的研究。

在實際的工作過程中，藝術家與建築團隊發現了一個弔詭的狀況，情報局的所有檔案皆為機密，不能在博物館展示，於是這便成為了一個無法展示任何資料的博物館。這個設計過程歷經幾次的轉折，最後他們的發展出了一個儀式性的建築計劃。他們以過去柱子在地基上所遺留下來的痕跡為基礎，並透過一個特殊的設備觸發土壤侵蝕作用，創造一個無止盡下陷的洞，這個過程只會在不可見的地層中不斷的作用，成為一個關於秘密本身的情報局紀念所。

Title: *Memorial Chamber of the Intelligence Bureau*

Total running time: 13 minutes and 30 seconds

Presentation: Installation, 263.6cm × 634.3cm × 40cm

Year: 2015

Commissioned by the Van Abbemuseum

Description:

Veterans of the Intelligence Bureau many times mentioned to the artist of their desire to build a museum of the Intelligence Bureau. Consequently, the artist formed a team of architectural professionals to construct this large-scale installation. They made the architectural plan based on the surviving foundation of the Intelligence Bureau, yet this memorial chamber was never built in reality. Instead, the process of designing it became a form of creation.

During the actual work process, the team consisting of the artist himself and the architects faced a paradoxical situation when all Intelligence-Bureau-related files were named as confidential. In this case, the museum would become an institution where no information could be presented. There were several turning points during the designing process, yet, in the end, the team was able to finish the ceremonial building plan. They applied a special devise to trigger soil erosion in the trace of foundation, thus generating a sunken hole. Due to this process, it was possible to recreate the memorial chamber of the Intelligence Bureau.



“Memorial Chamber of the Intelligence Bureau” was presented in the exhibition *Position 2*, in Van Abbemuseum in November 2015.

作品名稱：《鐵甲元帥－龜島》

時間：6分35秒

呈現方式：單頻道錄像、攝影一幅、文件兩張

創作年代：2012年

作品簡介：

許家維的錄像裝置新作所表陳的主軸環繞在一座小島，該島位於台灣海峽上的馬祖外海。此作涉及這島嶼的歷史。在清朝，這座島上有間小廟。當蔣介石撤退到台灣後，小廟被拆解遷移至鄰近一作更大的島嶼，其原址上則建造了一座碉堡。現在，碉堡荒廢頹圮，島嶼的所有權也再度被轉讓到原本的廟方手上。這座島嶼受當地一位青蛙神明「鐵甲元帥」管轄。祂原本駐紮在中國五夷山上的廟中。當文化大革命毀了那座廟後，祂就被流放到了馬祖。

在許家維的作品中，這座島嶼被當作是舞台。藝術家運用電影製作的「綠幕」技術（一種拍攝期間使用的替代背景，而後在後製過程中以其他背景合成取代），將虛擬的小廟重新放回島上，卻隨著攝影機緩緩地拉遠而揭露這蒙太奇手法，讓設置在島上的綠幕一目了然。如此的寫景手法構成了一項表演場景，其中，一位當地的老人唱著流傳於福建南方的民俗歌謠。據說，這是鐵甲元帥在閒暇之餘最喜歡聽的曲目，只是現在已經被眾人遺忘了，而這老人是碩果僅存的傳述者。

旁邊牆上則貼了一封許家維寫的信，陳述了他作為當代藝術的歷史代言人的願景，請鐵甲元帥應准他的行為，並展示神祇回應的攝影。

Title: *Marshal Tie Jia - Turtle Island*

Total running time: 6 minutes and 35 seconds

Presentation: one-channel HD video, one photography 120cm×80cm, two documents

Year: 2012

Description:

Hsu Chia-Wei's video installation engages with the history of a tiny island off the coast of Matsu, which is situated in the Taiwan Strait. During the Qing Dynasty, the island was the site of a tiny temple. When Chiang Kai-Shek retreated to Taiwan, the temple was dismantled and relocated to a larger neighboring island, and a bunker was constructed in its place.

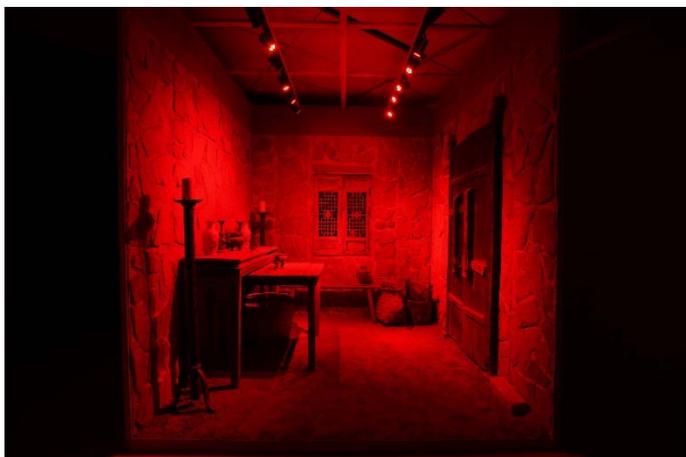
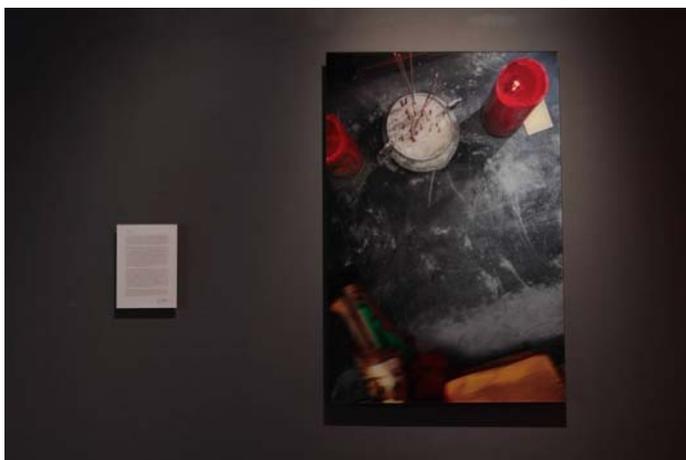
At present, the bunker is a ruin and ownership of the island has been transferred again to the proprietors of the original temple. The island is also under the commandment of a local god called the " Marshal Tie Jia," a frog deity. This deity originated from a temple located on Wu-Yi Mountain in China, which was destroyed during the Cultural Revolution, at which point the deity migrated to Matsu.

In Hsu Chia-Wei's work, the island is used as a stage. Employing the cinematographic device of the "green screen" — a generic background that is replaced in the post-production process with any other background image — Hsu places a fictional version of the original tiny temple on the island. Slowly, the camera zooms out and reveals that green screen on the island. This scenography forms the backdrop of a performance in which a local senior citizen sings a form of folk opera found only in the south of Fujian Province,

recounting the experience of WWII. He is the last person capable of performing the opera, which has a long tradition and was known to be Marshal Tie Jia 's favorite pastime, but which has now fallen into oblivion.

Next to the video, Hsu Chia-Wei has installed a letter on the wall, written by Hsu, in which he asks the Marshal Tie Jia for permission for his action, lays down his vision of contemporary art's historical agency, and shows documentation of the god's response.





“*Marshal Tie Jia - Turtle Island*” was presented in the 2012 TAIPEI BIENNIAL in the Taipei Fine Art Museum in September 2012.

作品名稱：《鐵甲元帥－靖思村》

時間：10 分鐘

呈現方式：單頻道錄像裝置

創作年代：2013 年

本作品為台北市立美術館的委託製作

作品簡介：

鐵甲元帥創作計畫是由青蛙神鐵甲元帥和藝術家之間一段不尋常的對話所開展，以現代性的脈絡以及遠古神祕文本的雙重透視切入，彼此相互映照，譜繪出神話、影像、文化與歷史的消逝和形成。

鐵甲元帥在一千四百多年以前出生於中國江西，其駐於武夷山的廟宇在文化大革命的時期遭受毀壞，目前流落到在中國和台灣本島之間的龜島上。該島在蔣中正退守台灣以後，正式歸為台灣管轄。在一場意外的相遇後，許家維決定展現此現代性和神話的交錯節點，第一階段的作品《鐵甲元帥－龜島》是以日景捕捉其現居地的島嶼，而《鐵甲元帥－靖思村》則是第二階段的創作，以夜景描繪青蛙神出生地的池塘，並與青蛙神信仰同根源的驅魔儀式儺舞一起呈現。

此地區是中國青蛙信仰與儺舞儀式的發源地，但在文化大革命之後，這些信仰均被歸類為牛鬼蛇神而被禁止，戲班被迫解散，面具與戲服則被焚毀。村子裡到處可見的是被刮除的浮雕或是被油漆覆蓋的城牆，這些古老的記憶在短短的幾年就被現代化的力量所抹除。在影片中，藝術家參考了商朝的一塊甲骨文石版所描述的驅魔儀式，並與當地村民再次演繹了一場遠古的驅魔過程。

在挖掘這則現存神話的過程中，事實與虛構的差異顯得微小，而現代國家對於歷史與記憶的挪動支配結構則表露無疑。藝術家透過拍攝行動產生出新事件與新敘事，逐步解開文化認同背後所隱藏的結構，並成為作品《鐵甲元帥》這則新藝術神話的基石：神祕魔幻的故事與政治背景隨海潮褪去，敘事成為譯寫生命想像的憑介。

Title: *Marshal Tie Jia - Jingsi Village*

Total running time: 10 minutes

Presentation: one-channel ultra HD video

Year: 2013

Commissioned by the Taipei Fine Arts Museum

Description:

By drawing out unusual conversations between the frog god Marshal Tie Jia and the artist, this Marshal Tie Jia project is an attempt to map the creation and disappearance of myth, image, culture, and history from both the contemporary modernist context and a more ancient and mysterious perspective.

Marshal Tie Jia, who was born more than 1000 years ago in Jiangxi, China and lost his temple in the Wuyi Mountains during the Cultural Revolution, is currently exiled on Turtle Island, a tiny islet between Taiwan and China that came under the jurisdiction of the former after Chiang Kai-Shek's retreat to Taiwan. After an accidental encounter with Marshal Tie Jia, Chia-Wei Hsu decided to unfold the conjunction of modernity and myth. The first stage of this work *Marshal Tie Jia – Turtle Island* is depicting the island where Marshal

Tie Jia currently resides in daylight, and *Marshal Tie Jia - Jingsi Village* is its second stage, presenting the pond where the frog god was born in the night and accompanied by both Nuo dance, an ancient exorcism ritual that shares the same roots as the frog beliefs.

This area is the birthplace of the frog beliefs and Nuo dance. After the cultural revolution, these beliefs were categorized into monsters or ghosts and were forbidden. Nuo dance troupe was forced to disband, and the masks and costumes were burned by fire. Many scraped old embossments and paint-covered walls can be found in the village. The ancient memory was removed shortly in few years by the power of modernity. In the film, Chia-Wei Hsu represents the ancient exorcism ritual with local villagers based on the description recorded on an oracle bone scripture in Shang Dynasty.

As the difference between fact and fiction seems to disappear and the modern nation state's appropriation of history and memory is revealed through discovering a living myth, Hsu creates narratives through image, text, and installation to untether the formation of cultural identity from its preceding attachments, which become key elements of the structure of the new artistic myth of Marshal Tie Jia: the magical stories and political background ebb away, and the narrative becomes a means to transcribe an imagination of life.





“Marshal Tie Jia - Jingsi Village” was presented in The 55th International Art Exhibition - la Biennale di Venezia: *This is not a Taiwan Pavilion*, Palazzo Ducale, Venice, Italy

作品名稱：《神靈的書寫》

時間：9 分 45 秒

呈現方式：雙頻道錄像裝置

創作年代：2016 年

製片：Le Fresnoy

作品簡介：

《神靈的書寫》錄像裝置呈現藝術家許家維與青蛙神鐵甲元帥之間的一段不尋常對話的過程。鐵甲元帥據說是在一千四百年以前，出生於中國江西省的小池塘。祂原本駐紮在中國武夷山上的寺廟，文化大革命毀了那座廟以後，馬祖成了祂的避難之地。馬祖村民以一種很特殊的扛乩儀式與鐵甲元帥溝通，在儀式的過程中，神轎會在神明的驅使下劇烈晃動，撞擊神桌並寫下神明的指示。有時元帥會寫下清晰可辨的文字，有時則必須依撞擊的動作或是聲響來判斷，村民生活中的許多事情都透過這個儀式來決定。

許家維邀請鐵甲元帥進入攝影棚，透過扛乩儀式向祂詢問有關武夷山上那座廟宇的原初樣貌，同時也向祂解釋這個藝術計畫的執行方式與概念。他將這個過程拍攝成一部紀錄片，而與紀錄片對稱展出的是一部動畫片，內容源自於攝影棚中針對神轎所進行的動態捕捉（motion capture），透過此技術，將神轎的動態轉化為 3D 動畫，並且依據元帥所描述的片斷線索，建構一個 3D 的廟宇場景。

這個雙頻道錄像裝置所呈現的是藝術家與神明、當代藝術與民俗信仰，以及數位世界與神性世界的對話過程。

Title: *Spirit-writing*

Total running time: 9 minutes and 45 seconds

Presentation: two-channel video installation

Year: 2016

Produce by Le Fresnoy

Description:

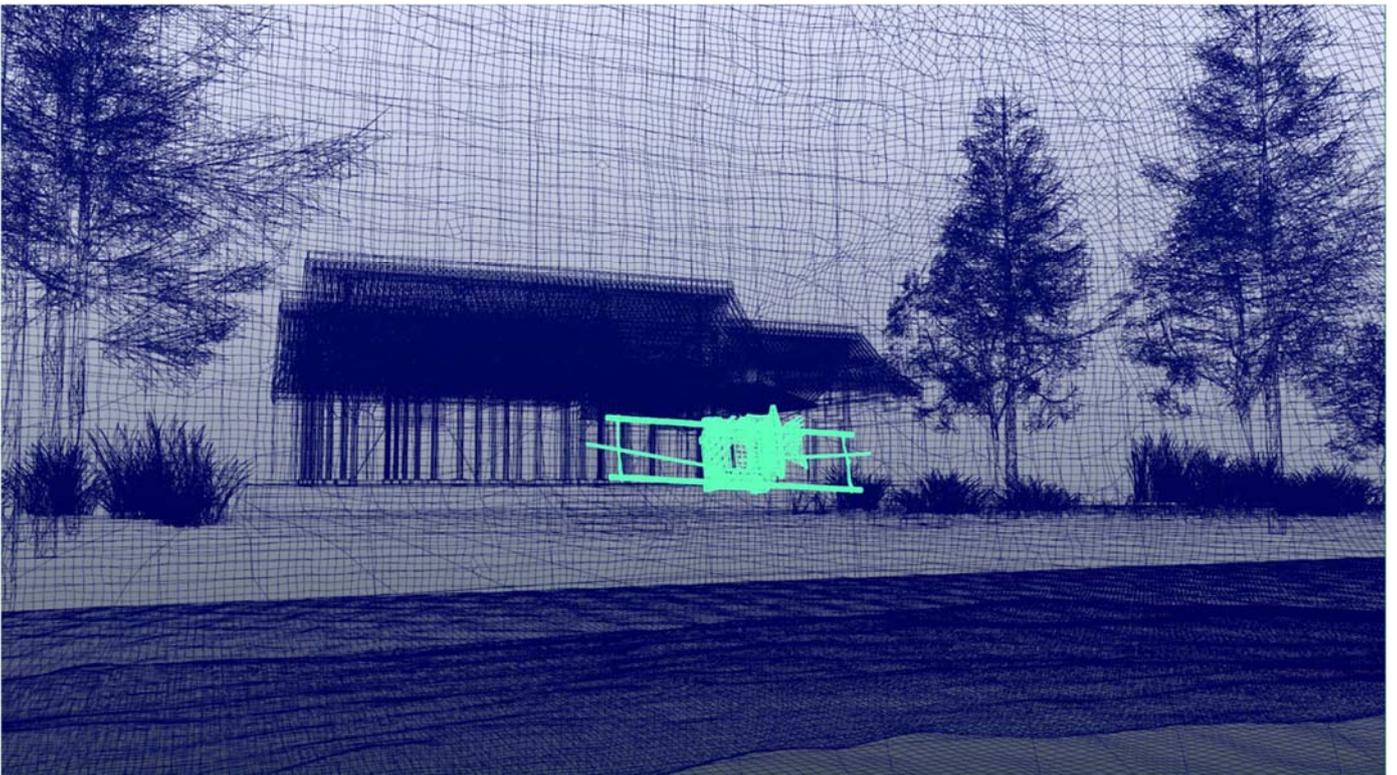
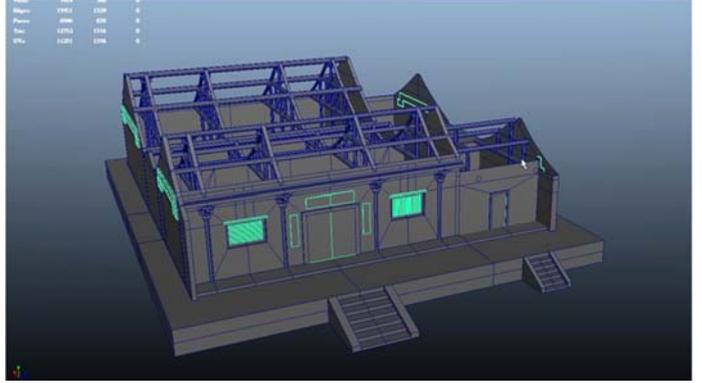
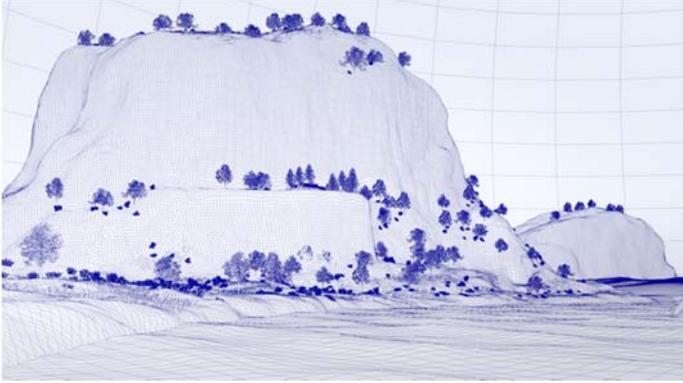
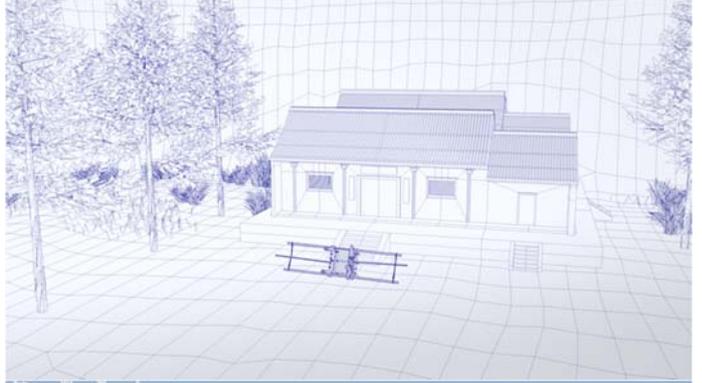
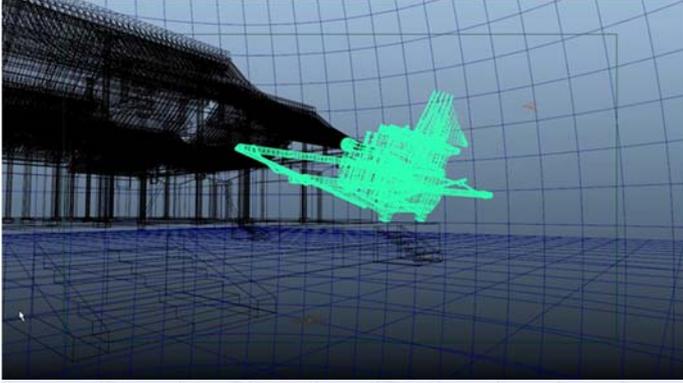
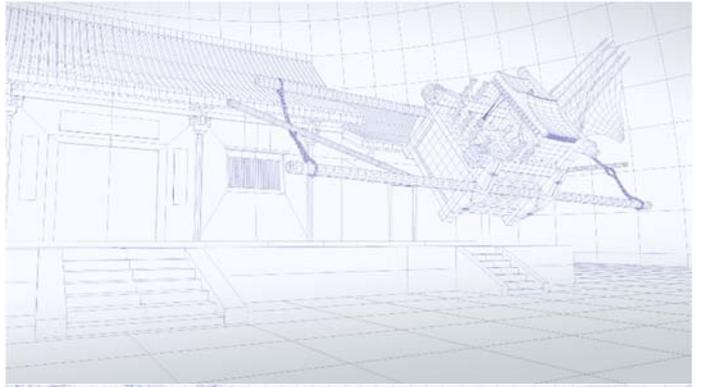
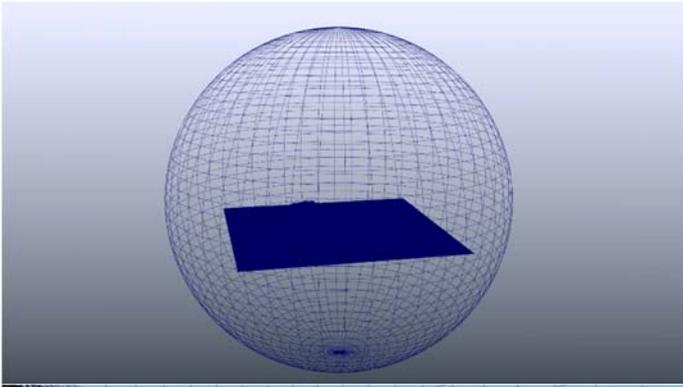
Video installation *Spirit-Writing* presents an unusual dialogue between artist Chia-Wei Hsu and the frog god Marshal Tie Jia who, allegedly was born in a small pond more than 1,400 years ago in Jiangxi, China. It is said that his temple in the Wuyi Mountains was destroyed during the Cultural Revolution so he has since been taking shelter on Matsu Island. The local villagers communicate with Marshal Tie Jia through a unique divination chair ritual, during which, the divination chair shakes violently under divine orders and proceeds to hit against the altar table and write down commands decreed by the divine power. Sometimes, legible words are written down, but there are also times when the writing needs to be deciphered through further gestures of pounding or making of noises. The villagers use this ritual to help them make decisions on many things in life.

Marshal Tie-Jia was invited by Chia-Wei Hsu to come to a film studio, where the divination chair ritual was performed to ask the frog god about the original conditions of his temple in the Wuyi Mountains. Hsu also reported to the Marshal about the approach and concept behind this art project. The process was made into a

documentary, with an animation presented at the same time. Motion capture technology was applied in the film studio to document the movements of the divination char which was post-produced into a 3D animation. A 3D temple is also constructed according to the fragmented clues provided by Marshal Tia-Jia.

This two-channel video installation showcases the dialogue between the artist and the frog god, integrating contemporary art and folk belief, the digital world and the realm of the divine.





作品名稱：《SH-SY5Y》

時間：10 分

呈現方式：單頻道錄像裝置

創作年代：2013 年

作品簡介：

此作品為 2012 年初開始與中研院的應用科學實驗室以及彰濱秀傳醫院的遠距微創手術實驗室的合作。SH-SY5Y 是腦神經瘤癌細胞株的名稱，展出的作品環繞著這個對象發展。這種癌細胞是目前最為危險的一種癌細胞之一，尤其當患者受到此種癌細胞的入侵，會開始影響腦部的正常活動，許多病患逐漸分不清真實與虛幻。也由於此種細胞株有許多突出物，非常易於轉移至身體其它部位，擴散的速度也非常快。

作品名為「SH-SY5Y」，作品中的 SH-SY5Y 細胞來自於四十年前一位四歲小女孩的癌細胞，包含運費定價是 560 美元。癌細胞在一般認知中是關於「疾病」，但這些生長於培養皿的細胞也是一種「生物」，在細胞產銷中心中，它則是「產品」。影片場景拍攝於遠距微創手術實驗室，遠距微創手術往往只需要開兩個如同蚊子叮的洞，一個讓內試鏡攝影機進入拍攝，另一個洞則是讓手術刀進入工作。而醫生只需要看著螢幕即可進行手術，因此該實驗室致力於遠距的微創手術研究，例如醫生可以在都市為遠在中東戰區的士兵開刀，甚至是位太空人進行手術。

旁白是由中研院 Bio Microfluidic Applications Laboratory 負責人所錄製，並繪製成動畫角色，癌細胞畫面則是透過該實驗室的共鄂焦顯微鏡所拍攝而成，這是真實的 SH-SY5Y 腦神經瘤癌細胞株，這個部分是透過顯微攝影機拍攝真實癌細胞。是中研院的應用科學實驗室內所培養的癌細胞，這種癌細胞生長於培養皿中，用於研究用途。另一個面向而言，這些癌細胞是可以外於人體而存活的，癌細胞在一般人既定映像中關於的是“疾病”，但這些生長於培養皿的細胞本身其實是一種“生物”。這部影片片長共 10 分鐘。這件作品投影在 14 公尺寬 5 公尺高的巨型投影牆，並以三台投影機透過融接技術構成巨幅影像。

Title: *SH-SY5Y*

Total running time: 10 minutes

Presentation: one-channel ultra HD video

Year: 2013

Description:

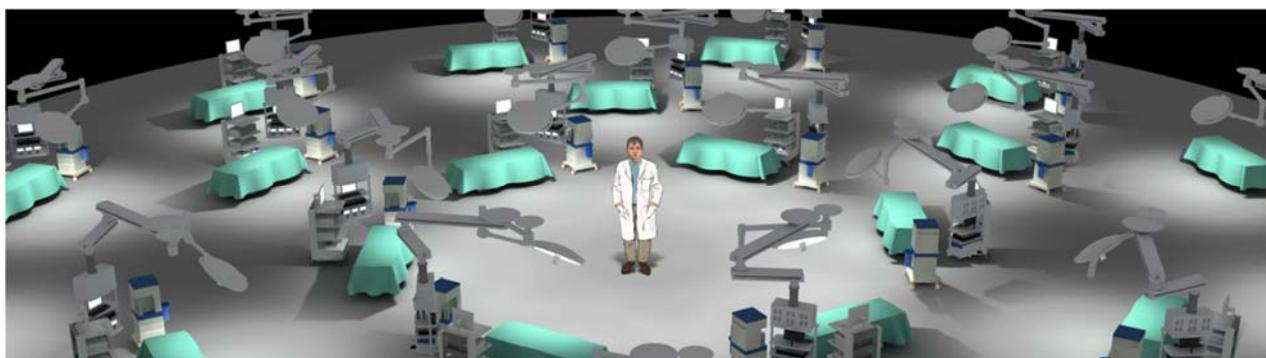
This artwork began in early 2012, and is a collaboration with Academia Sinica Applied Sciences Laboratories and Chang Bing Show Chwan Memorial Hospital Remote Minimally Invasive Surgery Laboratory. SH-SY5Y is a human neuroblastoma cell line, and this artwork is based on this particular subject matter. This type of neuroblastoma cell is one of the most dangerous malignancies, and person suffering from it may experience abnormal brain activities, making the patient delirious and unable to decipher reality from illusion. SH-SY5Y cells can form mounds, and can spread to other bodily parts in a rather fast pace.

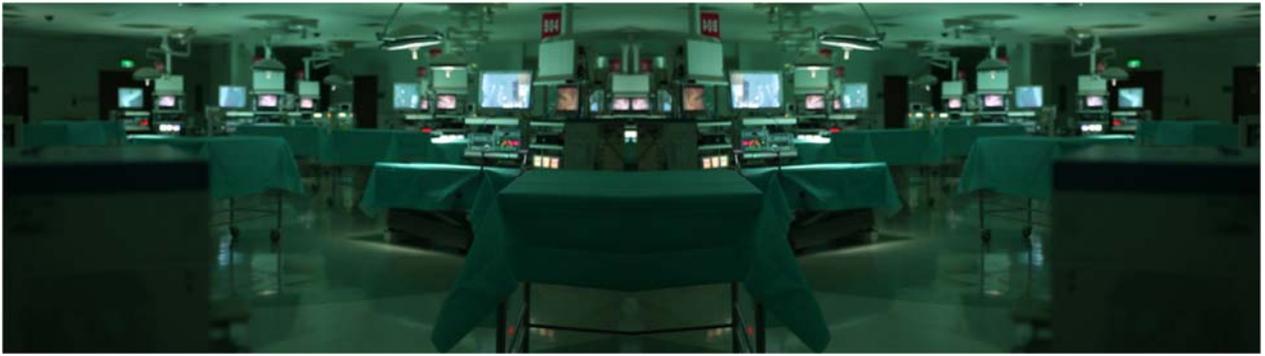
This artwork is titled "*SH-SY5Y*", and the SH-SY5Y cells contained in the artwork were derived from a four

year old girl's cancer cells forty years ago; including shipping fee, the cost of the cells totaled to 560 US dollars. Conventionally, cancer cells are regarded as “diseases”; however, these petri dish cultivated cells are also “biological organisms”, and at the cell production and marketing center, they are considered as “products”. The video was shot at a remote minimally invasive surgery laboratory. With this type of surgery, usually two holes the size of a mosquito bite are all that's required; one hole is to allow the endoscopy to enter, and the other hole is for the surgical scalpel to conduct the operation. The doctor only needs to look at the monitor to carry out the surgical procedure, and this laboratory is dedicated in the research of remote minimally invasive surgeries, which may include such surgeries with doctors operating from the city on soldiers out in the battleground in the Middle East, or perhaps even operating on astronauts in space.

The narration is recorded by the head of the Academia Sinica's Bio Microfluidic Applications Laboratory, who is also made into an animated character. The images of the cancer cells were captured by the laboratory's confocal microscopy, and are from an actual SH-SY5Y neuroblastoma cell line. This portion involves recording of actual cancer cells with a microscopic camera. These are cancer cells cultivated by the Academia Sinica Applied Sciences Laboratories, which live in a petri dish and are used for research purposes. Viewing from a different perspective, these cancer cells are able to live outside of the human body. Conventionally, cancer cells are regarded as “diseases”, but these cells in the petri dish are considered to be “biological organisms”. This video is ten minutes in length, and is projected on a large 14 meters wide and 5 meters high projection wall. Additionally, three projectors are used to constitute a large image through conflation techniques.

The light box installation on site includes a petri dish containing the SH-SY5Y human neuroblastoma cell line, which are genetically modified in vitro cells. The liquid held by the petri dish contains actual SH-SY5Y cancer cells provided by the Academia Sinica's Applied Sciences Laboratories, and each gram contains more than one billion living cancer cells, with the SH-SY5Y cancer cells making a real appearance in the exhibition venue.





作品名稱：《花東新村》

時間：7 分 35 秒

呈現方式：五頻道錄像裝置

創作年代：2009 年

作品簡介：

花東新村是一個曾經存在於台北汐止的阿美族部落。1984 年，最早有三戶原住民在此搭建菜寮，直到 1996 年，已經形成一個完整的部落，共有兩百一十五戶。這裡是一個巨大的違建，村民利用撿拾來的鐵板木片等材料搭建房屋，甚至利用這些材料搭建了象徵部落傳統的瞭望台、聚會所以及教堂。1997 年政府將整個部落強制遷離至鄰近國宅，如今尋訪原址只能看到當初遺留下來的一些殘骸。過去的花東新村沒有任何電力來源，在夜晚，居民只能使用蠟燭來照明，因此過去這個地方曾經發生許多次失火。但最後一次的大火，是居民自己引燃的，因為他們已經準備要離開這個區域。

藝術家邀請過去花東新村的頭目用阿美族語敘述著曾經發生的事件，透過影音敘事的雙軌特質，在一個真實的地區建構一個已不存在的部落。影片拍攝從白天持續至夜晚，同時影像的建構也開始從紀實的手法進入到另一個向度，將真實地方翻轉成為一個敘事場景，重新創造出新的事件。

作品敘事包含三個不同層次的現場，頭目口述已消失的部落為第一個現場；影像拍攝的原址為第二現場；以及最終透過五個液晶電視以及跑馬燈字幕所呈現的第三層次：藝術現場。

Title: *Huatung Village*

Total running time: 7 minutes and 35 seconds

Presentation: five-channel video installation

Year: 2009

Description:

Huatung Village was once an Amis tribal settlement located in the Xizhi district of Taipei. In 1984, there were three aboriginal families farming vegetables there. By 1996, it had already become a complete tribal community consisting of 215 families. It was a huge block of illegal buildings. The villagers used sheets of iron, wood, and other materials that they had gathered to build houses and buildings. They also used those materials to build traditional tribal lookouts, community meeting rooms, and churches. In 1997, the government evicted the whole village and moved them to subsidized government housing. Nowadays, if one tries to find the original location of the village, one can only find a few ruins left behind. The original Huatung village had no electricity supply. At night, the residents had to light candles for illumination. Because of this, there were many fires in this area. However, the last great fire was set by the residents themselves as they had already prepared to vacate the area.

The artist invited the previous chieftain of Huatung Village to give a narrative in the Amis language of what had happened there using juxtaposing separate audio and video tracks to reconstruct an already non-existent tribe in a real area. Filming began during the daytime and continued into the night, and at the same time, the video's structure changed from documentation to another approach: the artist wanted to constantly blend the layers between the location (documentation) and the scene (narrative) to create a something new.

The narrative in this work interweaves three scenes: the first scene was the chieftain's oral history of the already non-existent tribe; the second scene was the filming of the actual site, and the third scene was presented on five LCD TV split screens with marquee subtitles: the exhibition.



作品名稱：《和平島故事》

時間：12 分 40 秒

呈現方式：單頻道錄像裝置

創作年代：2008 年

作品簡介：

作品《和平島故事》拍攝的地點是位在基隆和平島的造船廠，這座造船廠有 88 年的歷史，日據時代期間是日本政府國境內最南端的軍事造船廠，主要支持日本的南進政策，而日本政府撤退後，這座造船廠在台灣的經濟起飛中又佔有關鍵位置，於是它高度壓縮了從二次大戰至今的時空，同時也反映了地方及其認同如何根著於歷史，國族政府熱衷於將認同感跟植於國族來自何方，以及前往何處的歷史故事，為了支撐這些故事發展了繁複的傳統並不斷的創造神話，於是拍攝造船廠這真實的地點，同時也是回應這個歷史的另一個面向：傳說。

整個場景皆拍攝於和平島造船廠，藝術家邀請祖母以日文描述當時的情況（藝術家的祖母過去曾受日本教育），在敘事的過程中，沒有出現任何人的影像，猶如一個無人的造船廠（此造船廠平日有大量的工作人員），作品聚焦在將造船廠視為一個記憶的晶體，敘事的進展則在這個前提之下。透過地方與記憶糾結的複雜性，地方則成為了記憶再生產的有效工具。

藝術家在此透過創造虛構生物「泥琥」來做為影像內唯一串起敘事的元素，同時泥琥也具有一種輕盈質感的科幻特質：作為一種軍事用探測儀器與作為一個發光體。影片在音樂上則是使用了電子音樂的細碎節奏。作品透過這個微小的生物「泥琥」來回應一個大時代；透過一個虛幻的敘事來回應政治論述。也貫串歷史、記憶與夢境，或者說，歷史某種程度就如同記憶與夢境一般。作品中出現了許多「光」的運用，包括在敘事層次中，泥琥作為一個發光體；在影像層次中，造船廠如寶石般晶瑩剔透的燈光，以及影片最後一幕的閃電；在物理層次中，投影機的光線作為實際空間中的光。整個作品就如同「光」一般的非物質性，在虛幻的向度中，將龐大且沉重的歷史轉變成了一個傳說。

Title: *The Story of Hoping Island*

Total running time: 12 minutes and 40 seconds

Presentation: one-channel video installation

Year: 2008

Description:

“The Story of Hoping Island” was shot in a shipyard on Hoping Island in Keelung, which has 88 years of history. During the Japanese occupation of Taiwan, it was the Japanese government’s southernmost shipyard, and as such, it supported Imperial Japanese, southward expansion. After the retrocession of Taiwan, the shipyard played a key role in Taiwan’s economic takeoff. This shipyard represents a highly compressed, symbolic timeframe, from WWII to now. The shipyard reflects how the locals identify themselves based on their specific, local histories, and at the same time, how the national government encodes and directs history. To support this history, complicated traditions and myths are continually developed and developing. So Hsu, Chia-Wei shot this shipyard, a real space, and responded to the shipyard’s other historical side: the legend.

The whole scene of “The Story of Hoping Island” was shot in the shipyard in Hoping Island. Artist invited his grandmother to describe the situation in Japanese (She had received Japanese education). Through the process of narratives, this place seems remote and deserted caused of no people appeared in the video. (Actually, there are usually numerous of workers) In this work, artist regarded this shipyard as a memory crystal to develop the narratives. Through the complexity of place and memory, this place becomes an effective instrument to reproduce memory.

In this video, an artist-created creature—Ni-Ku is the only element to connect to the narrative. It has weightless science-fictional characteristic: both the military detector and the luminary. Artist also put electronic music with shattered rhythms in the background. Through this tiny creature, this work responds to the grand era and so do the fictional narratives respond to the politics statement. It also permeates through history, memory and dream. Or we could say that history itself seems like memory and dream to some extent. There is many usage of “light” in this work, including the luminous Ni-Ku in the narratives, sparkling gem-like light in the shipyard, the lighting in the end of the video, and also the physics light from projector in the space. In the illusory dimension, with its light-like non-material characteristic, this work transits the immense and heavy history to a legend.





“The Story of Hoping Island” was presented in the Taipei Fine Art Museum in December 2008.