

《養神院—陳哲偉個展》

2016/06/04 – 07/24

臺北市立美術館 F 展間

陳哲偉的作品常以寓言般跨越不同形式疆界進行書寫，現實與虛構交錯、時間與空間跳躍、情節與情境塑造，見諸於作品中交織的影像、聲音、文字與物件。這次於臺北市立美術館展出的作品計畫《養神院》，是他延續 2013 年《在齷齪空間裡嚎囂》中四頻道錄像〈我的心與你同在羅克蘭〉拍攝四位曾經住過精神病院的朋友，延續其創作脈絡進而發展之主題。

養神院成立於 1930 年代，為台灣日本統治時期由國家成立第一間專門安置、監禁、治療精神病患之機構。藝術家藉由此作為引子，審視現代性社會發展進程中無法忽視之矛盾，被自然且不公正排除的對象——精神病患。以其處境為核心發展出作品〈遺忘記事〉、〈免疫身體〉與〈雙重肖像〉，試圖透過不同層面如歷史、社會、空間與身體等，探討被遺忘之個人記憶與集體意識，顯現系統中隱匿的權力與政治。

陳哲偉，1986 年出生於台灣宜蘭，現居住及工作於台北。2011 年畢業於國立台北藝術大學美術學系美術創作碩士班。曾入選 2014 年台北美術獎及獲選 104 年展覽申請。他也曾獲選 2013 年雲門舞集流浪者計畫赴土耳其伊斯坦堡；2011-2016 年於澳洲墨爾本、德國柏林與韓國釜山等地駐村。

〈遺忘記事〉重建曾經存在、現已拆遷之精神病院，鏡頭如幽魂般在地方與建築中遊走；另一個影像為對應現今場域——松山九福海華社區，空間表徵及痕跡都是熟悉的日常生活景象。透過影像與敘事，在街景與模型之景觀細節間轉換，揉雜史料、田野研究及藝術家的詮釋與想像，進而漫遊於歷史、記憶和夢境之間。

當中有許多缺席的層面，包含敘述者之形象；已不復存在之場所；居民對精神病院之避而不談；最後是歷史上之缺席，精神病患因現代化進程而不公正地被排除。藝術家將缺席反應於敘事操作上，大量使用「你記得」為開頭的句子，猶如大家全然記住，而記憶重建於忘卻之上，記錄、書寫與編造，虛構與真實相互交織。

〈免疫身體〉選取「精神疾病診斷與統計手冊」當中數個精神疾病及描繪特徵，經過重新演繹，去符合所謂的系統、框架或黑箱。正是這些體制賦予我們對於精神病患之辨認、區分何謂正常與瘋狂。作品試圖提出精神醫療之結構，如身體與權力、政治之間的關係；面對現實準則、質疑瘋狂邊界，並翻轉身體的主導權。

精神病患的身體，唯有在被判定病變時，才會被作為文本的剖析與分解。意識上，身體與自身感覺分離；物質上，從早期監禁、隔離，到前額葉切割、電痙攣療法治療；一九五〇年代後精神科藥物發明，轉換長期服用與注射藥物。在身體損傷經驗與承受社會汙名底下，精神病患身體的主導權究竟為誰？誰控制著我們的身體？透過身體與自我之消除、免疫，是否為最好的策略？

〈雙重肖像〉透過正視與重認圖像與敘事，展現社會框架下精神病患之形象，以及背後矛盾的結構。雙重由圖像和敘事組成，是視覺和話語之間的關係重組，當中可以是單一與多元、部分與整體，亦是個人與諸眾。

圖像欲反映公眾和媒體對於精神病患之觀看方式，記憶又是如何在當中消逝與遺忘。另一個敘事層次，翻轉報紙中精神病患死亡之報導，透過第一人稱使其死而復生，回望已經歷的並揭示生命自身。同時顯現精神病患集體的真實影像，從中探討人們付諸之污名、偏見與暴力。

Oblivion — Che-Wei Chen Solo Exhibition

2016/06/04 – 07/24

Gallery F, Taipei Fine Arts Museum

The works of Che-Wei Chen often use parables to cross different kinds of boundaries, interweaving reality and fiction, jumping in time and space and creating plots and scenarios with images, sounds, texts and objects. Following the four-channel video work *I'm with You in Rockland* in “HOWL in Howl Space” featuring four former inmates of mental asylums in 2013, he has developed the project “Oblivion” about the asylum “Yang-Shen-Yuan” to be presented at the Taipei Fine Arts Museum.

Founded in the 1930s, “Yang-Shen-Yuan” was the first state asylum to house, institutionalize and treat mental patients during the Japanese rule in Taiwan. Using it as a prelude, the artist examines the problems that cannot be overlooked in the development of modernist society and the people that are naturally and unjustly excluded – mental patients. Drawing on their situation, he develops the works *Notes on Oblivion*, *Body Not Mine* and *Dual Portraits* to explore forgotten personal memories and collective consciousness, and highlight the hidden power and politics in the system in different contexts such as history, society, space and the body.

Born in Yilan in 1986, Che-Wei Chen now lives and works in Taipei. In 2011, he graduated from the School of Fine Arts, Taipei National University of the Arts with an M.F.A. He was shortlisted in the 2014 Taipei Arts Awards and his exhibition application was accepted by the Taipei Fine Arts Museum in 2015. In 2013, he was selected by the Cloud Gate Dance Foundation’s Wanderer Project and went to Istanbul in Turkey. From 2011 to 2016, he took part in residency programs in Melbourne, Berlin and Busan.

Notes on Oblivion recreates a former mental institution that has been demolished. The camera wanders like a ghost across the area and the buildings. Another video shows the present site – the Jiufu-Haihua community, whose spatial features are a familiar sight. Using images and narrative, and shifting between the details of street scenes and the model, this work combines historical facts, field investigation and the artist’s interpretation and imagination and wanders between history, memory and dreams.

There are many levels of absence in this work, including the narrator’s face, places that no longer exist, residents’ silence on the psychiatric institution, and finally, the absence in history,

since the mental patients were unjustly excluded in the process of modernization. The artist refers to the absence in the narrative, starting many sentences with the words “You remember...”, as if everyone remembers it all. Memory is reconstructed upon what is forgotten, by interweaving documentation, writing and fabrication, and mixing fiction and reality.

Taking several kinds of mental illnesses and the symptoms described from the Diagnostic and Statistical Manual of Mental Disorders, *Body Not Mine* reinterprets them to match the so-called system, framework or black box, which helps to identify mental disorders and distinguish between normal and abnormal. This work attempts to reveal the structure of mental health care, such as the relationship between the body, power and politics. It examines the criteria and questions the boundaries of madness, as well as who has control over our body.

After the mental patient has been diagnosed, his body will be analyzed and dissected as a text. His body seems to be separated from his feelings in his consciousness. The treatment ranged from institutionalization and segregation in the early days to treatments like lobotomy and electroconvulsive therapy. Since the invention of psychiatric drugs after the 1950s, these treatments have been replaced by long-term medication and injection. With the patient suffering from traumatic treatment and social stigma, who has dominion over the body of the mental patient? Who controls our bodies? Is it the best solution to immunize the body and eliminate the self?

By confronting and revisiting images and narratives, *Dual Portraits* presents the image of psychiatric patients within the social framework and the ambivalent structure behind it. The duality is formed by images and narrative by rearranging the relationship between the visual and textual elements. The relationship could be between singular and plural, part and whole, individual and group.

The images show how the public and the media see psychiatric patients, and how the memory fades and eventually disappears. On the narrative level, this work adapts newspaper reports about the deaths of mental patients and uses the first person to make them come alive and look back on and reveal their experiences. By presenting the real collective image of psychiatric patients, it explores the stigma, prejudice and violence that they suffer.