

本次個展中我展出三件近作- “兩百年”，“法福殉難記”及“我們一定要解放台灣”。這三件作品是我寄居紐約三年的感受，而在北京製造的。雖是近作，但已醞釀多時。近年來，我一直想探討一個核心問題，那就是西方美術史是由一連串的形式革命所組成的，美術史已經淪為學術象牙塔的一門學科，而一般人已經很難親近了，所以我希望讓內容成為一種形式，讓內容與社會產生直接的連結，而不是拘泥在與生活遙遠的形式主義上，讓美術成為一種倫理學的遊戲。

This solo exhibition consists three of my recent works- "200 hundred years", "Farfur, the martyr" and "We Will Liberate Taiwan". Made in Beijing, these works are a summarization of my impression of the past three years residing in New York. Although new, the concepts of these works have been formulated for a while. In recent years I have observed and contemplated on how the Western Art History is composed by a series of formal revolutions. Alienating and inapproachable, it has become an ivory tower in academic studies. Instead of being a stickler to a distance-from-daily-life formality, I wish "content" can become "form" in my works, which allow better connection with the society and thus transform fine arts to a game of ethics.

“兩百年”原本是我在 ROBERT ALTMAN 1975 年的電影 “NASHVILLE” 所聽到的一首美國愛國歌曲。在電影的一開場，一位鄉村音樂歌手不斷地重複唱出：“我們必需做出正確的決定，再強盛她兩百年”。歌詞的大義，道出先祖渡海來美，為國家做的種種犧牲，並道出若有必要，必須子孫一同跟進，儘管已經歷經了無數的苦難，但是信心仍然堅強。並且，這歌將愛國與基督教精神做一連結，將對國家的忠誠對比為對神的誓言。而主旋律“我們必需做出正確的決定，再強盛她兩百年”一直不斷的重複播放，讓這首歌特別容易刻印入觀眾的腦海。一首在1975年讓人聽來尋常的歌曲，在後911時代讓人聽起來格外有時空錯亂之感，尤其當美國帝國主義不再獨霸，又正是中國和平崛起之時，民族主義撐起上揚趨勢，正是人心沸騰之際。心想若將此曲翻成中文，再請北京的民謠歌手小河翻唱，該可收異語同功之妙。

“200 Hundred Years” is from the soundtrack of Robert Altman’s 1975 movie “Nashville”. In the beginning sequence of the movie, a country cowboy singer repeatedly sings the verse “for we must be doing somethin’ right, to last another 200 hundred years”. The summary of the song describes how the ancestors crossed the ocean to America and devoted themselves in building the country. It also talks about how the descendants should follow the footsteps to keep up the good faith despite all the hardships. This song integrates the spirits of Patriotism and Christianity and contrasts the patriotism toward the nation with the oath to God.

The repetitiously broadcasting of “for we must be doing somethin’ right, to last another 200 hundred years”, makes this song impressionable to the audiences. An ordinary song from 1975, upon hearing it in the post 911 era generates a feeling of space-time confusion, especially at the time when American Imperialism is no longer dominating along with the rise of China. Nationalism is pushing to become the trend, people are seething with excitement. If the song is translated to Chinese and has the Beijing folk singer “Xiao He” to perform the cover version, it should receive ingenious outcome of different languages but same purpose.

“法福殉難記”是在巴勒斯坦隸屬於哈瑪斯組織的阿克薩電視台(Al-Aqsa TV)的兒童節目



- 「明日前鋒」(Tomorrow's Pioneers)的主持人法福(Farfur)穿著連身裝，扮成與迪士尼著名卡通人物米老鼠相似的模樣，與該節目一名小女孩共同主持人，教導小朋友學習哈瑪斯激進份子以成為虔誠的穆斯林，並呼籲兒童支持武裝對抗以色列，在最後一集的節目中，法福被一個扮成以色列人的角色毆打致死。米老鼠，一個美國文化帝國主義用以文化殖民第三世界小朋友的形象，在這裡竟被使用成反美及反以色列的工具，其角色在這裡可以說是同時存在的兩個極端，文化符號在這種複雜權力的關係下，除了俯合各自的命題，卻又互相矛盾的情況下，產生的扭曲可以說是當下最真實的荒謬劇。

" Farfur, the martyr " is based on the conflict between Israel and Palestine. In the children television "Tomorrow's Pioneers", broadcasts on the official Palestinian Hamas television station, Al-Aqsa TV, features a young host and her co-host Farfur, a large costumed animal resemble to Disney's famous character Mickey Mouse as they perform skits and educate children about Islamic extremism and jihadist proselytism. In the last episode, Farfur was beaten up and killed by an Israeli role. Mickey Mouse, a phenomenon that is used by American Cultural Imperialism to colonize children in the third world countries, becomes a tool in this show for Anti-Americanism. Its role becomes a polarize condition. Cultural symbol in this kind of complex power structure, in addition following its own proposition along with contradictions, the produced twist is the most authentic farce in the current world.

“我們一定要解放台灣”的背景在1953年中國抗美援朝戰爭取得勝利之後，中國人民政府及中國人民解放軍在台灣問題上轉趨積極，加大了宣傳攻勢。1954年，毛澤東在中央政治局會議中做出了“一定要解放台灣的決定”，這首交響曲就是在當時的時空背景下產生的。照片內容則選自於中華民國觀光局網站中的“台灣采風剪影”，此網站中的照片用作推廣台灣觀光及介紹台灣景點使用，在這裡我主要擷取的圖片是大陸觀光團來台的觀光景點。

The background of “We will liberate Taiwan” sets in 1953 after winning the Korean war, the Chinese government and the People's Liberation Army became increasingly proactive in their propaganda addressing the China/Taiwan situation. 1954, during a federal assembly, Chairman Mao announced “Taiwan must be liberated”. The music in this piece is a symphony composed under this light. The images are taken from “A glance at Taiwan”, a slide show on the website of Taiwan's Tourism Bureau. The original purpose of these images are for promoting tourism in Taiwan. I have selected images which are important scenic spots that China tourist visits.

照片中華民國交通部觀光局提供。攝影：上允傳播，陳志明，銳志傳播，冠群攝影，周俊傑，吳志學，林明仁，洪傳凱，張心滢，陳建宏，鄭全順，黃孝思，葉興讓，吳正雄，鄭吉宏，蔡孟璋，吳彩鳳，林明仁，郭奇男，黃孝思，廖桂美，林順景，陳芳宜，莊信賢，李金木，吳淵源，謝嘉軒，陳豐榮，莊宗雄，陳豐榮，莊王錦質，葉瑞聰，吳永智，林秀英，黃佳琪，李金木，陳池，莊信賢，葉英晉，陳嘉興，徐世榮，商累仁，蕭綱侯，陳建元，張一華，劉榮山，高義益，蕭綱侯，陳美燕，黃鐵強，陳乃榮，譚法平，裴啟瑜，童家永，陳正祥，楊雅筑，魏陳阿喜，林淑齡，林明輝，柯樹德，戴瑞卿，姜守茜，戴進元，曾瑞成及黃萬金。