

# 郭佩奇 | 聲音肖像 — 臺灣系列

液晶電視・框

2014・2017 | 85 × 45 × 9 cm

藝術家自藏



藝術家郭佩奇以五線譜為架構，將音符疏密排列，繪製出臺灣歷任總統圖像。在仿製古典肖像畫形式的鑲框螢幕中，時間軸由左至右，由上至下順移，伴隨而來的時代音樂、樂器間的合奏編程、音色掌控與節奏編制，均隨人物身分與時代背景不同而有所差異。當人物肖像音符介入原曲樂譜，各項樂器依據規範演奏著看似條理的樂章時，繁複音符堆疊處即產生煩擾交雜的聲響，群奏也顯得失調，在歌曲循環播放與傳唱的過程中，彷彿演繹著政策行使下的社會脈動，同時也對於政治正確性產生質疑。

《聲音肖像—臺灣系列》作品將各元首名稱以諧音註記，如《Soon Zong Sam》、《John Jay Rock》、《John Ji Go》、《Li Dam Way》、《Chen Shit Ban》、《Ma In 9》、《Vegetable English》，伴隨藝術家對每一位政治人物所推衍的意識形態，分別配置曲目《國父紀念歌》、《蔣公紀念歌》、《我愛中華》、《望春風》、《燒肉粽》、《秀才騎馬弄弄來》、《國歌》，其中包含國歌、軍歌、流行樂曲、兒歌，甚或是戒嚴時期因政治問題而遭禁的曲目等，藝術家以詼諧的方式反應特定的歷史背景與人物故事，試圖呈現自1950年代迄今不可忽視的歷史進程，與臺灣人下意識的、多元的集體記憶（collective memory）。

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## Pei-Chi KUO | *Sound Portrait – Taiwan Series*

LCD TV, frame

Courtesy of the Artist

Artist Pei-Chi Kuo creates portraits of the presidents of Taiwan with musical notations arranged on sheet music. Screens are embedded in adorned frames that mimic the style of classical portrait paintings. Corresponding to each political leader and the time period that he/she belongs to, each president portrait has a unique theme song with varying ensemble arrangement and composition. On the portraits, viewers can see a timeline moving on the sheet music, from left to right, and from top to bottom. When the timeline reaches the stacked notes that form the president portraits, the orderly instrument music turns into irritating, incoherent noises, as if out of tune. The songs that repeat in cycles symbolize the social pulsation under the policies of that particular era and also raise doubts about political correctness.

Sound Portrait-Taiwan Series plays around the names of the presidents, such as Soon Zong Sam, John Jay Rock, John Ji Go, Li Dam Way, Chen Shit Ban, Ma In 9 and Vegetable English. The artist, corresponding to the ideology held by each politician, selected the following theme songs : “Sun Yat-Sen Memorial Anthem”, “Chiang Kai-shek Memorial Song”, “I Love Republic of China”, “Waiting for Spring (Bāng Chhun-hong)”, “Rice Dumpling (Sio Bah Tsang)”, “A Xiucai Stumbling on the Horse is Coming” and the “National Anthem.” These different music genres--national anthem, military music, popular music, children songs, and even politically-sensitive music banned during martial law in Taiwan-- allow the artist to humorously reflect the particular historical backgrounds and stories of the presidents. This work presents the important historical trajectory in Taiwan since the 1950s and showcase Taiwanese people's collective subconscious and pluralistic memories.

