透過聲光媒介形塑臺灣的全球形象

Shaping Global Perceptions of Taiwan through Sound and Light

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本演講源自於我目前的研究，主要的脈絡就是個人與政府如何利用聲音跟視覺媒體來創造對當代臺灣國族身份認同的理解。在這個演講中，我以臺灣 2022 年國慶總統府建築光雕展演為主要的例子。透過這個以及其他的例子，我呈現當代臺灣的國族性、公民身份以及身份認同不僅包括擁有共同的歷史、語言及神話的想像的共同體，而且也來自於共感的共同體。

聲光秀是把動態影像、音樂以及抽象的燈光投影到經典的建築或標誌性的風景上的展演，近幾十年來，這類奇觀式的展演在世界各地作為觀光景點盛行，比如說希臘的衛城及中國的西湖。2017 年以來，臺灣國慶活動也包括一種聲光秀，常常俗稱總統府燈光秀。2022 年的國慶燈光秀以臺灣電影史為主題，把 25 部標誌性的影片串聯在一起來創造臺灣的一個電影正典。烘托這些影像的，是由音樂劇作曲家王希文編曲的一個組曲，該組曲收錄了 1940 年代到 2010 年代的經典臺灣歌曲。

國慶燈光秀是臺灣的政府、半官方單位以及私人行為者都交會、共同建構當代臺灣性的場域，因此該秀特別適合探討當今關於臺灣國族身份認同的發展、爭論以及矛盾。不過，這個演講不會聚焦於燈光秀的旁白、畫面與電影，我反而認為這個活動主要的目的就是要引起觀眾的情緒反應。透過細讀與觀眾的訪談，我認為，為了牽引觀眾對國家的情緒以及創造新的共感共同體，王希文的樂譜與臺灣的全球頂尖的科技能力及本土電影傳統融合在一起。

This talk grows out of my current work on the ways that individual and state actors mobilize sound and visual media to craft contemporary visions of Taiwanese identity. I focus on Taiwan’s 2022 National Day sound-and-lights show (SLS) as my primary case study. Through this and other case studies, I show how nationhood, citizenship, and identity in contemporary Taiwan do not simply comprise an imagined community of shared history, language, and mythology, but also emerge from a community of shared feeling.

SLSs—spectacular shows that project moving images, music, and abstract lighting onto classical architecture or famous landscapes—have proliferated in recent decades as tourist attractions at sites as diverse as Greece's Acropolis and China's West Lake. Since 2017, Taiwan's annual National Day celebrations have also included an SLS projected onto the Presidential Office Building in Taipei. The 2022 National Day SLS centered on the theme of Taiwan's film history, stitching together 25 iconic films to create a Taiwanese cinematic canon. Underscoring these media was a medley of classic Taiwanese popular songs from the 1940s to the 2010s, arranged by musical theater composer Owen Wang.

Taiwan's National Day SLS is a particularly apt site to read current developments, debates, and tensions around Taiwanese national identity, as it provides a site where multiple governmental, semi-governmental, and private actors intersect in the process of building a statement of contemporary Taiwaneseness. However, rather than focusing explicitly on the content of the SLS's narration, images, and films, I suggest that events like this are designed to elicit emotional reactions from audience members. Drawing on close readings and interviews with audience members, I suggest that Wang's score blends with Taiwan's world-leading technological prowess and local cinematic traditions to entrain citizens' emotional responses to the nation and to forge new communities of shared feeling.

主講人簡介：

David Wilson 衛大偉是美國南加州克萊蒙特市哈維·穆德學院（Harvey Mudd College）的助理教授，2026 年夏天他同時也是國家圖書館漢學研究中心的訪問學人。衛教授主要研究臺灣與中國當代的音樂媒介，目前的研究計畫聚焦於戲劇、電影、文學與多媒體藝術裝置等領域的案例，探討音樂如何在當代臺灣與中國形塑、建構並維繫人民與國家之間的情感連結。

衛教授參與了許多研討會，包括美國音樂學會、北美的民族音樂學會、國際傳統音樂與舞蹈學會、以及國際 Balzan 基金會贊助的專題研討會，並曾於史丹佛、國立陽明交通大學等校演講。他也經營一份名為《Unmusable》的 Substack 電子報（deiwei.substack.com）。

衛大偉為雙博士學者，2024 年於芝加哥大學獲得民族音樂學的博士學位，當時得到芝加哥大學的教務長博士論文撰寫獎學金。2016 年於南加州大學的桑頓音樂學院獲得聲樂博士學位，當時得到優秀畢業生獎。

David Wilson is a scholar of contemporary Taiwanese and Chinese musical media. Drawing on case studies from stage, film, literature, and multimedia art

installations, Dr. Wilson's current research explores the ways that music forges, structures, and sustains emotional bonds between citizen and state in contemporary Taiwan and China.

Dr. Wilson is an assistant professor at Harvey Mudd College in Claremont, CA. During the summer of 2026 he is also a Research Grant Fellow at the Center for Chinese Studies at Taiwan's National Central Library. He has presented his research at conferences and universities including the American Musicological Society, the Society for Ethnomusicology, Stanford University, Taiwan's National Yang Ming Chiao Tung University, the International Council for Traditional Music and Dance, and multiple symposia funded by the International Balzan Foundation. He also maintains a public-facing account of his work in the Substack newsletter Unmusable (deiwei.substack.com).

David received his PhD in ethnomusicology from the University of Chicago, where his dissertation was supported by a Provost's Dissertation Completion Fellowship. He also received his DMA in vocal arts from the University of Southern California Thornton School of Music, where he was named the outstanding graduate of 2016.