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# 瑪德蓮時刻

記憶與情感的技術

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## Madeleine Moment

The Technology of Memory and Sentiment

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2023.05.27 – 07.23

藝術家 Artist 黃博志 Huang Po-Chih  
地點 Venue 立方計劃空間 TheCube Project Space

2023.07.03 – 10.29

藝術家 Artist 塔瑞克·阿圖依 Tarek Atoui、邱明進 Chiu Ming-Chin、  
饒加恩 Jao Chia-En、李傑 Lee Kit、海蒂·芙依特 Heidi Voet  
地點 Venue 陸府植深館 Vital Space

2023.08.12 – 10.06

藝術家 Artist 洪梓倪 Hung Tzu-Ni、賴志盛 Lai Chih-Sheng  
地點 Venue 覓計畫 Project Seek

2023.08.19 – 10.15

藝術家 Artist 倪灝 Ni Hao  
地點 Venue 立方計劃空間 TheCube Project Space

# 策展概念

文／鄭慧華（策展人）

《瑪德蓮時刻—記憶與情感的技術》（以下簡稱「瑪德蓮時刻」）是立方計劃空間策展團隊自 2022 年展開的研究暨策展計畫，在為期兩年中進行三個階段。第一階段以一系列的主題性論壇，邀請多位講者，從技術史、醫學、哲學、人文科學、藝術等不同角度為這個主題揭開多面向的思考路徑。2022 年底，立方策辦以表演與聲響經驗為基礎，為期四天的「聲波薩滿—立方論壇音樂祭」；2023 年，「瑪德蓮時刻」進入第三階段，將呈現一檔九位藝術家共同參與的同名國際聯展。

為拓展觀者和參與者的異質藝術經驗，《瑪德蓮時刻—記憶與情感的技術》嘗試以三個展區、連續五個月的時間，以帶狀方式分別於臺北及臺中兩個城市展開。五月二十七日，展覽首先在立方計劃空間揭開序幕，展出藝術家黃博志的長期計畫；接著於七月三日，在臺中陸府植深館展出五位藝術家——塔瑞克·阿圖依（Tarek Atoui）、邱明進、饒加恩、李傑和海蒂·芙依特（Heidi Voet）；之後展覽於八月在臺北的覓計畫及立方計劃空間，分別展出洪梓倪、賴志盛以及倪灝。

「瑪德蓮時刻」的命名與概念，是來自小說家普魯斯特的意識流名著《追憶似水年華》（*À la recherche du temps perdu*）中的典故：小說中，主人翁吃到了沾了紅茶的瑪德蓮蛋糕，此味覺經驗牽動了他腦裡的深層意識，因而使得平日那些無法通過理性「回想」的記憶與感情湧現而出。在心理學領域，學者已經以這個故事為根據，將這種非自主性記憶的召喚和引發情緒的催化過程，命名為「普魯斯特時刻」（The Proust Moment）或「普魯斯特效應」（The Proust

Effect)。而本展期冀再指出的是：瑪德蓮這種貝殼狀的糕點之所以風行，與歐洲當時（約莫十八至十九世紀之間）金屬烘焙模具的普及，以及印刷食譜書籍開始流行有著緊密的關係。「瑪德蓮時刻」這個展題與概念，是對「普魯斯特時刻」的挪寫並置轉焦點，從感知主體的層面引渡回引發記憶及情感的「媒介（物）」上。

因此，「瑪德蓮時刻」嘗試穿透普魯斯特效應，揭示關於記憶的植入和再現、情感的萌生與傳遞，實與其背後的「感性召喚（技）術」有關。《追憶似水年華》中的著名情節之所以觸動不同地方、不同時代讀者的共鳴，則更可能是來自於瑪德蓮蛋糕所創造的集體共感所賜。從媒介／技術的角度視之，即是由於「模具烘焙」與「印刷」為中介，使得這種無論在哪裡，形狀與味道都相仿的甜點得以快速大量生產，因此成為了現代世界中「感知傳遞」的力量來源。它不僅一方面創造個體私密的經驗，也同時形塑出一個時代中對某些事物的集體認知，而媒介／技術在其中的作用儘管能被意識到，但卻又時常被隱藏和忽略。「瑪德蓮時刻」展覽以此思索作為出發點，探討今日感性與認同的構作技術與政治性。

參展的九位藝術家，包括來自黎巴嫩的塔瑞克·阿圖依（Tarek Atoui），他的作品，是通過了聲響媒介與技術物的構成與組裝，為觀者創造出能在有意與無意中感受的「時間刻度」，以及這種「時間感」與記憶裡的節奏與聲響之間所能「重述出的關係」；香港的李傑，總在影像、聲音的非物質性（本質）與物質性的轉化之間，勾引出對於環境事物的幽微感知裂隙，從一種類似「陌生化」的手法中創造再次的認識；來自比利時的海蒂·芙依特（Heidi Voet），以許多尋常或廉價的觀光紀念「物」（例如陶瓷杯、煙灰缸等日常用品）和其中再現的文化視覺

圖像作為「模組」讓人進行翻製，舉辦工作坊邀請參與者對「前一次」的翻製成果進行再詮釋／翻譯，這些堪稱為「文化技術物」的每一次「複製／翻譯」的傳遞則開始出現了主客觀交互作用後的形變和再造。

臺灣藝術家的部份，倪灝邀請四位 DJ 或 VJ 演出者運用大量網路蒐集而來的影音片段共同即興「演奏」，呈现在視覺與聽覺的秩序和直覺協商之下所組織出的「網絡影音交響樂」；饒加恩以著名的現代工業產品「得利塗料」和其色票命名系統、以及藉由不同的解構與建構手法，呈現奧地利藏家勞道爾（Radauer）所收藏的關於 1910 年日英博覽會的影像文件，揭開隱藏在殖民主義意識中對他者與異地的想像和記憶方式，及其所形成的感性認知體系；黃博志在臺灣、深圳、首爾、香港四地的勞動力及市場興生與衰敗歷史中，看見當今資本經濟模式背後個體經驗與集體命運的交會；洪梓倪邀請觀眾在聲響的牽引中重新感覺身體和空間環境之間所形成的拉鋸張力；賴志盛則以其「溫柔顛覆」手法，從既定框架中打開一個既曖昧又虛實並存的感官維度。同時，本展特邀了居於臺南的老式留聲機蒐藏家兼蟲膠唱片複製技術師邱明進，展出其獨步全球的蟲膠唱片重製技術、歷史經典留聲機與唱片收藏，來作為貫串整個展出內容與概念的啟發點。

為實現《瑪德蓮時刻—記憶與情感的技術》展覽計畫，立方計劃空間非常榮幸與臺中陸府生活美學教育基金會共同主辦陸府植深館的展出；並與洪建全基金會、覓計畫共同合作呈現臺北展區，一起呈現上述九位藝術家的製作與收藏。

# Curatorial Introduction

**Amy Cheng** (Curator)

*Madeleine Moment: The Technology of Memory and Sentiment* (hereafter referred to as *Madeleine Moment*) is a research based curatorial project that TheCube Project Space (hereafter referred to as TheCube) has undertaken since 2022. *Madeleine Moment* proceeds in three phases over a two-year period. The first phase comprised a series of thematic forums with a star-studded lineup of lecturers who outlined multi-dimensional thinking approaches from different perspectives such as medicine, philosophy, humanities, arts, and history of technology. At the end of 2022, TheCube staged the four-day *Sonic Shaman—TheCube Forum Music Festival* underpinned by performance and sound experiences. Launched in 2023, the third phase presents an eponymous international exhibition featuring nine artists from Taiwan and abroad.

In order to expand the heterogeneous art experiences for the viewers and the participants, *Madeleine Moment* is curated to be held at three venues in Taipei and Taichung for five consecutive months in a strip format. Part I of the exhibition opens on May 27 at TheCube, showing the long-term project by Huang Po-Chih. Part II, on view from July 3 at the Vital Space in Taichung, presents five artists including Tarek Atoui, Chiu Ming-Chin, Jao Chia-En, Lee Kit, and Heidi Voet. Part III and IV are shown respectively at the Project Seek and TheCube in August, featuring the works by Hung Tzu-Ni, Lai Chih-Sheng, and Ni Hao.

The title and the conception of *Madeleine Moment* make a direct allusion to *À la recherche du temps perdu*, a masterpiece of stream of consciousness by Marcel Proust. In this novel, the taste of a madeleine dipped in black tea evokes not only the protagonist's deep awareness, but also his memories and sentiments that do not emerge through rational "recalling" in his daily life. Based on this story, psychologists had already coined the term "Proust Moment" or "Proust Effect" to describe the process of such involuntary evocation of memories and sentiments. It's noteworthy that the fashionableness of the shell-shaped cake had much to do with the prevalence of metal baking molds and the growing popularity of printed cookbooks in Europe (roughly between the 18th and 19th centuries). The theme and the conception of *Madeleine Moment* appropriate the "Proust Moment" and shift the focus from the literal aspect of a perceiving subject back onto the "media (objects)" that evoke memories and sentiments.

Therefore, *Madeleine Moment* seeks to penetrate into the "Proust Effect," insofar as to reveal that the implantation and representation of memories as well as the emergence and transmission of sentiments are bound up with the hidden "invokum/operations of perception." It's probably thanks to the collective empathy developed through the madeleine that the famous plot in *À la recherche du temps perdu* has many resonances for the readers in different places and times. From the perspective of medium/technology, the intermediary of "mold-based baking" and "printing" affords the rapid and massive production of this dessert in similar shape and taste wherever it is, which makes it a source of power for "perceptual transmission" in the modern world. It on the one hand creates private

experiences for individuals, and on the other hand forges collective cognition about things for a generation. Recognizable though, the role of medium/technology therein is often concealed and ignored. Treating this thread of thinking as the point of departure, *Madeleine Moment* explores the technology and the politics of the construction of contemporary perception and identity.

Through assembling/composing sound media and technical objects, Tarek Atoui, the artist from Lebanon, creates not only a listening “time scale” that the viewers may (un)consciously perceive, but also an “iterated relationship” between this “sense of time” and the rhythm and sound in memories. Lee Kit from Hong Kong tends to outline the subtle perceptual apertures in the time and space through the transformation between the immateriality and materiality of images and sounds, thereby reshuffling the viewers’ understanding with an approach of quasi-defamiliarization. Heidi Voet from Belgium uses cheap or conventional tourist souvenirs and the cultural visual images they represented as the modules for reproduction, and holds workshops that encourage the participants to reinterpret/translate the results of the “previous” reproduction. The transmission of each “reproduction” of these “cultural products” thus begins to be transmuted and recreated by the subject-object interplay.

Among the participating Taiwanese artists, Ni Hao invites performers (DJ or VJ) to improvise with a large number of video clips collected from the Internet, presenting a “audiovisual-symphony” composed through the negotiation between order and intuition of seeing and listening.



Employing the well-known modern industrial product “Dulux Paints” and its color matching system, and through de-constructing and re-constructing the archival images of the 1910 Japan-British Exhibition from Radauer’s collection, Jao Chia-En attempts to unveil the formation of imagination and memory about the other and the foreign lands as well as the derivative perceptual cognition system embedded in the colonialist ideology. Huang Po-Chih looks at the encounter between individual experience and collective destiny within contemporary capitalism from the ups and downs of labor force and market in Taiwan, Shenzhen, Seoul, and Hong Kong. Hung Tzu-Ni leads the viewers to feel the tensions between the body movement and the ambience via the guidance of her exquisite sound design and installations. Breaking the stereotype, Lai Chih-Sheng adopts the technique of “gentle subversion” to open up an ambiguous and hetero-dimension interlaced by the virtual and the real. Furthermore, this exhibition specifically invites Chiu Ming-Chin, a vintage phonograph collector and a shellac-disc reproduction specialist in Tainan, to display his superb collection of classic phonographs and shellac records, together with his sui generis technique for shellac disc reproduction, which serves as the very inspiration behind the content and conception of the entire exhibition.

To materialize *Madeleine Moment*, TheCube is deeply honored to collaborate with the Live Forever Foundation at the Vital Space in Taichung , as well as with the Hong Foundation and the Project Seek in presenting the productions by the abovementioned artists in Taipei.

瑪德蓮時刻—記憶與情感的技術

## Madeleine Moment: The Technology of Memory and Sentiment

**藝術家 Artist** 黃博志 Huang Po-Chih、塔瑞克·阿圖依 Tarek Atoui、邱明進 Chiu Ming-Chin、饒加恩 Jao Chia-En、李傑 Lee Kit、海蒂·芙依特 Heidi Voet、洪梓倪 Hung Tzu-Ni、賴志盛 Lai Chih-Sheng、倪灝 Ni Hao

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立方計劃空間由國藝會、台北市文化局、RC 文化藝術基金會、文心藝術基金會、陳泊文先生等贊助營運。  
TheCube Project Space is supported by NCAF, Department of Cultural Affairs, Taipei City Government, RC Culture and Arts Foundation, Winsing Arts Foundation, and Chen Po-Wen.

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發行 Publisher 立方計劃空間 TheCube Project Space、  
財團法人陸府生活美學教育基金會 Live Forever Foundation

出版日期 Publishing Date 2023.05

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