

SEVEN PEOPLE CROSSING THE SEA
七個在海面上的人

Huang Po-Chih Solo Exhibition

黃博志個展

瑪德蓮時刻

記憶與情感的技術

Madeleine Moment

The Technology of Memory and Sentiment

關於展覽

「七個在海上的人」為黃博志在不同展覽的因緣際會下所書寫的故事，包括藝術家在臺灣的母親、中國深圳吳姨、吳姨的兒子濤、韓國首爾鐘路區昌信洞裡小型成衣加工店鋪的金太太、香港棚仔投身於反迫遷運動的何先生，以及紙樣師張師傅和樣品師傅杏姐。這些跨越四個地域和時間的故事，相似又迥異，像洋流般循環著、重複著，在時代轉型過程中，從一地到另一地。藉著影像、文字和物件等多種媒材，不同的故事被串聯起來，呈現她（他）們生命和工作史中的共感經驗。

藝術家自述


文／黃博志

政令宣傳和鄉土傳說中藏帶現代化的夢想，植入一個個棄農從工的年輕女性身上，我的母親也不例外，被招喚穿上自己量身剪裁後的藍色背心，化身為大象、鴿子或是某種藍色皮膚的生物，是她暫時脫離生產線的造夢路徑；中國的吳姨追隨著微信（WeChat）上的訊息流，從湖南到深圳，笑說自己想像力貧乏，卡在工業區中廁所般大小的服裝修改工作室，等待未曾實現的白日夢造訪之際，一個響屁便可讓自己窒息；吳姨的兒子濤在網路衝浪與遊戲虛擬寶物交易中，把每天當作末日如 Windows 藍屏死機恨不得將自己一口吃掉；我與韓國的金阿姨以 App 翻譯軟體溝通上的錯譯，稀鬆平常的對話顯得詩意，「登！」我傳了一段臺灣年輕詩人的詩句給金阿姨，「下雨吧，下雨吧／

淋濕我的信仰吧／雖然我是一顆小石頭／既使全濕了／內心還是會乾的」，「登！」她則說起自己躲著汗流浹背的雨，試穿各種尺寸的夢，堅信夢想如五百噸走私衣物落入海中的斑斕奇景，總有一件會被沖上岸；「登！」，我說，我們是漂浮在海上的人；泳渡珠江偷渡進入香港的何先生，他是布料市場「棚仔」內眾多攤商的經營者之一，也是反迫遷運動的發起者，持續為他可能碎裂的香港夢而努力，我與何先生天馬行空地想像著棚仔成為一棵樹、一座鹹水湖、一座浮島持續漂浮的可能性，但在此之前，我們必須先變成一隻魚、一隻鳥，又或是化為養分，成為一棵樹的一部分；香港樣品師杏姐與母親同樣自嘲自己因為長期操作縫紉機，導致小腿腫脹有雙大象腿，她說她是腦袋裡裝滿水有金魚繞圈的藍色玻璃大象，每繞一圈都在執行她的逃跑計畫，存檔並且遺忘她的記憶——我們是七個在海上的人。

關於藝術家

黃博志，1980年出生於桃園，2011年國立臺北藝術大學科技藝術研究所碩士畢業。他多元化的藝術實踐，著重探討的是農業、製造業、生產、消費等議題，皆與其個人家庭處境和家族歷史息息相關。2013年出版散文集《藍色皮膚：老媽的故事》，透過記錄他的母親，一個平凡個體的職業流變，去間接反映臺灣成衣產業的變遷。他持續性的創作計畫《五百棵檸檬樹》，將展覽作為募資平台，一方面挪用藝術世界的資源活化廢耕地、種植檸檬樹並釀造檸檬酒；另一方面則聯繫家族成員、當地農夫、消費者，產生新的社群關係。他曾參與國內外美術館、雙年展的展出，例如臺北市立美術館、上海外

A person is seen from the side, looking at a garment hanging on a rack. The background is a warm, golden light, suggesting an indoor exhibition space. The person's hair is dark and short. The garment they are looking at is light-colored with some green accents. The overall atmosphere is artistic and contemplative.

灘美術館、日本福岡美術館、韓國國立現代美術館（MMCA Seoul）、香港六廠（CHAT）、維也納現代藝術博物館（mumok）、台北雙年展（台灣）、深圳雕塑雙年展（中國）、小型雕塑三年展（德國）、Performa 19（紐約）、釜山雙年展（韓國）。他也榮獲許多藝術獎項，例如 2013 年的臺北美術獎首獎、2015 年入圍 HUGO BOSS 亞洲新銳藝術家大獎、2016 年保誠藝術獎裝置類首獎。

About the Exhibition

Seven People Crossing the Sea comprises discrete stories written serendipitously by Huang Po-Chih for different exhibitions. The protagonists include Huang's mother in Taiwan, Auntie Wu and her son Wu Tao in Shenzhen, Ms. Kim working for a small garment processing store in Seoul's central district of Jongno, Changsin-dong, South Korea, Mr. Ho dedicated to the anti-relocation movement for the Yen Chow Street Hawker Bazaar (Pang Jai), as well as pattern designer Master Cheung and sample maker Ms. Hang in Hong Kong. These stories spanning different regions and times are as similar as disparate. On the one hand, they circulate and repeat like ocean currents, moving from one place to another over the course of time, and, on the other hand, they are linked together by multiple media such as images, texts, and objects, in which the protagonists' shared experiences in their respective lives and careers find expression.

Artist Statement

Huang Po-Chih

The dream of modernization hidden in the government propaganda and folklore are implanted into young women who leave farms and become factory workers. My mother is no exception. She is summoned to put on the blue vest tailored by herself, and then she metamorphoses into an elephant, a dove, or some blue-skinned creature, which serves as her temporary escape from the production line. Auntie Wu in China follows the message flow on WeChat, moving from Hunan to Shenzhen. She laughs about her lack of imagination, finding herself stuck in a toilet-sized clothing alteration studio within the industrial park. She believes that a loud fart alone will suffocate her before her daydream comes true. Wu Tao, son of Auntie Wu, loses himself in Internet surfing and virtual treasure trading. He lives every day as if it were the end of the world, and he wishes he could swallow himself in one bite every time when the Blue Screen of Death on Windows occurs. The misinterpretation by the translation App renders the casual conversation between me and Auntie Kim in South Korea nothing if not poetic. “Ding!” I send her a poem written by a young Taiwanese poet: *“Let it rain, let it rain / Let the rain drench my faith / A tiny stone notwithstanding / Within my dripping wet body / Shall find my heart dry.”* “Ding!” She replies that she is drenched in sweat, tries on dreams in

various sizes, and firmly believes that dreams resemble a visual spectacle like 500 tons of smuggled garments falling into the sea, whilst one of them will be wash ashore eventually. “Ding!” “We are people drifting on the sea,” I write so. Mr. Ho who swam across the Pearl River to Hong Kong is one of the store keepers in the Yen Chow Street Hawker Bazaar (Pang Jai) and the organizer of the anti-relocation movement. He has been striving for his Hong Kong dream that might be shattered. Mr. Ho and I stretch our imagination that knows no bounds, seeing the Bazaar as a tree, a saltwater lake, or a floating island. But before we do that, we have to become a fish, a bird, or nutrients as part of the tree. Hong Kong-based sample maker Ms. Hang and my mother mock themselves for having swollen legs like the elephant’s caused by their prolonged use of sewing machines. Ms. Hang said that she is a blue glass elephant with goldfish circling in her watery head. With each circle, her escape plan is executed and her memories are archived and forgotten — we are seven people crossing the sea.

About the Artist

Huang Po-Chih (1980 born in Taoyuan, lives and works in Taipei, Taiwan) completed his studies at the Taipei National University of the Arts in Taiwan in 2011. His diverse artistic practice revolves around the circumstances and history of his family which enable him to involve in issues like agriculture,

manufacturing, production, consumption, etc. Since 2013, exhibitions of his continuous art project *Five Hundred Lemon Trees* have been transformed into a crowd-funding platform allowing the appropriation of artistic resources for developing an agricultural brand, activating fallow farmland, and growing lemon trees for lemon liquor. On the other hand, the project has connected his family members, local farmers, and consumers to make a new social relationship possible. In the same year, he published his first collection of essays *Blue Skin: My Mother's Story*, the story about his mother. In a way, such a brief account of personal history can somehow reflect Taiwan's agricultural economic reform and social change over the past fifty years, which is essentially, a micro-level of observing his own family history and society as a whole in Taiwan. Huang Po-Chih received the grand prize of the Taipei Arts Award (2013), was nominated HUGO BOSS Asia arts Award (2015), and received Prudential Eye Awards (2016). Huang participated in Taipei Biennale (2014, 2016) and has been exhibited internationally including the 8th Shenzhen Sculpture Biennale (China, 2014), Performa 19 (New York, 2019), Busan Biennale (Korea, 2020), also many group exhibitions in museums, e.g., the National Museum of Modern and Contemporary Art (MMCA) in Seoul, the Rockbund Art Museum in Shanghai, CHAT in Hong Kong, the Museum moderner Kunst Stiftung Ludwig Wie (mumok) in Vienna.

《生產線》

《藍色大象》

《七個在海上的人》

攝影、海報、錄像裝置

Production Line

Blue Elephant

Seven People Crossing the Sea

Photo, poster and video installation



瑪德蓮時刻—記憶與情感的技術 I

Madeleine Moment: The Technology of Memory and Sentiment I

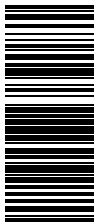
2023.05.27-07.23 立方計劃空間 TheCube Project Space

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