

## 與危機共存？第三種農閒！陳漢聲個展「牆隔神農」

藝術家陳漢聲，2019年於紅野畫廊，舉辦第三檔個展「牆隔神農」，藝術作品以隔音牆為引，遊走在仁大工業區(仁武工業區與大社工業區)與大社青雲宮之間，講述高雄農業產業與石化工業並存的日常與危機。

陳漢聲畢業於國立臺北藝術大學新媒體藝術系，自2016年開始，舉辦過個展「治本於麓」與「陳明福」，兩檔展覽從務農為業的原生家庭出發，類比藝術勞動與農事勞動，討論自己以藝術為業與家人之間的關係。陳漢聲在「牆隔神農」一展中，從「仁大工業區三中路綠化牆紀念碑」為起點，觀察並探索隔音牆內外的大社日常，在勞動之外，討論另一種「農閒」的定義。

陳漢聲擅長動力裝置與傳統纖維工藝，「小清翫」與「共生苗」系列為過往個展就開始發展的創作，此次沿用春仔花工藝，再現大社在地常見植物，結合動力裝置，並以天然木紋和手工捻塑的釉燒瓷，暗示大社周圍的山系地景。展場外的櫥窗，展出綠化牆紀念碑的拓碑，上頭記載著不明氣體外洩、廢水排放，以及機器爆炸等工廠事件，所導致防爆牆興建的始末。展場作品《牆隔神農—1988爆炸之後》，想像著與自己出生同年的工廠爆炸風景；除了工廠的煙囪與儲油槽，青雲宮門神的紋飾也成為畫面的一部份，大社青雲宮門神由重要台南廟宇畫師蔡草如所繪製，陳漢聲結合門神中的鶴、獅與鹿的圖像，象徵地方信仰與地方產業的關聯；家庭常見的不鏽鋼門板，結合屏風的形式，隱喻著隔離和遮蔽等與「牆」有關的意像，提供保護亦或降低危機意識？

產業結構的改變，大社現存兩種農閒，一種是農事將盡的閒暇，一種是捨棄農事的農閒，工藝是陳漢聲叩問當代藝術與勞動生產的方法，陳漢聲透過個展講述自己與家鄉的關係，在展覽中用藝術，實踐第三種農閒。「牆隔神農」回應的不止是陳漢聲自己的家鄉現況，高雄石化工業與農業的發展難題，更是台灣產業轉型的縮影。

## **After the Explosion – Chen Han Sheng Solo Exhibition**

Duration | 07.20.2019 – 08.18.2019 (10:00-19:00 Closed on Mondays)

Opening Reception | 07.20.2019 Sat. 3:00 p.m.

Artist Talk | 07.27.2019 Sat. 3:00 p.m. Talk with Laura Wang (Founder of *Evoked Magazine*)

Venue | Powen Gallery (No.11, Ln. 164, Songjiang Rd., Zhongshan Dist., Taipei City, Taiwan)

### **Coexisting with Crisis? A third kind of slack farming season!**

#### **After the Explosion - Chen Han Sheng Solo Exhibition**

In 2019, artist Chen Han Sheng held his third solo exhibition “After the Explosion” in Powen Gallery. Inspired by a noise barrier wall, his work tours the area between the Ren Da Industrial Park (Renwu Industrial Park and Dashe Industrial Park) and the Chingyun Temple in Dashe District to describe daily co-existence with crisis in Kaoshiung's agricultural industry and petrochemical industry.

A graduate of Taipei National University of the Arts Department of New Media Art, Chen Han Sheng began his solo exhibitions in 2016 with “Green & Gray” and “The Last Farm Boy.” The genesis of both exhibitions is in the agricultural livelihood of his family. His works are an analogy between the labor of art and the labor of farming and explored him as an artist and his relationship with his family.

Chen Han Sheng launched the “After the Explosion” from the Green Memorial Wall in Sanzhong Road, Ren Da Industrial Park. He observed and delved into the daily life of Dashe District both inside and outside of the noise barrier wall. In addition to labor, he also discussed the definition of another type of "slack farming.

Chen Han Sheng is adept at power equipment and traditional fiber crafts, which he demonstrated in his past solo exhibitions “Playful Objects” and “Symbiotic Seedlings”. In this exhibition, he used spring blossom artistry to reproduce plants commonly seen in the Dashe District. He combined them with motorized devices while using wood grain and hand-painted glaze porcelain to suggest the surrounding mountains

in Dashe.

A green wall monument is installed in the display window outside the exhibition space. On the monument is a record of factory incidents such as unexplained gas leakage, wastewater discharge and machine explosion that spurred the construction of the explosion-proof wall. The exhibit, "After the Explosion", is an imagery of the factory explosion scene in the year that the artist was born. In addition to the factory chimneys and oil storage tanks, embellishments from the door-god of Chingyun Temple are also part of the portrayal. The door-god of Dashe Chingyun Temple is drawn by Tsai Tsao-Ru, an important Tainan temple artist. Chen Han Sheng combined the images of cranes, lions and deer in the door-god figure to symbolize the connection between local beliefs and local industries. Stainless steel door panels commonly seen in households are combined in screen style to metaphorize isolation and obscurity associated with walls, which provide protection or perhaps to reduce the awareness of crisis?

The change in industrial structure has resulted into different types of farming slack in Dashe. One is the slack at the end of farming season, the other is a slack by abandoning farming. Craft is a way for Chen Han Sheng to examine contemporary art and labor production. Through his solo exhibition, he explored his relationship with his hometown and fulfilled a third kind of farming slack with his art.

After the Explosion not only echoes the current situation in Chen Han Sheng's hometown, but also the difficulties confronting the development of petrochemical industry and agriculture in Kaohsiung, which is the epitome of Taiwan's industrial transformation.