

# THERE IS NO CHINATOWN

關於太認真 /

「太認真」是他們面對無窮盡的檔案世界，拼命再檔案的態度。如同他們所經歷的一切事物，有時走在田野會忘了來的路，有時解讀檔案的方式也會因人而異，而出現不規則的偏差。正因為比起尋找歷史檔案背後的真相，他們更關注於人們看待事物的價值移轉。

近期的創作，關注身在不同國族情境底下異鄉人的生存風景，特別是身在海外的華人、來台的東南亞移工等，既在相似的文化價值中面對衝突，也在相異的文化族群間尋找認同。過去不少創作，對特定歷史檔案進行再詮釋，曾參與國立史前文化博物館（台東）與國立臺灣歷史博物館（台南）的駐館創作與調研計畫，面對大量的歷史檔案。跨領域的合作契機，促使他們嘗試以不同的角度思考物件，在歷史敘事的文本之外，強調於物質、材料的重新被理解，甚至可能是氣味或聲響。這些被他們稱作具有事件性的雕塑，像是一種建構感知檔案室的想像實驗，讓感官重返特定的場域，疏離卻熟悉。

關於「There is no Chinatown」 /

隨第一批移民而來的Kiore，是太平洋老鼠的毛利文，從他們的DNA可以追溯到古代波利尼西亞多次具開拓性的航行，移民所帶來的生物中，只有鼠和狗仍留存至今。在這座除了蝙蝠，沒有任何陸生哺乳類動物的蹤跡、鳥類佔據生態系統大部分角色的紐西蘭來說，來來去去的探險與引進史中錯誤的偶然，種族、文化、生物在此競爭，還是接納與共融？自上個世紀淘金熱掀起的移民浪潮，直到今日水漲船高的房地產，面對新進、異域的外來者，這裡是誰的新金山？

「There is no Chinatown」似乎是一個不太適合翻譯的名字，作為對這個語言的身份認同來說。展覽從一段紐西蘭房地產買賣的敘事線展開，透過中文語音導覽與空間裝置，邀請觀眾踏上一段即將移民紐西蘭的旅程，跟著指引，讓身體與視線游移在眾多軟質家飾與擬自然場景中，感受遠離真實現場、如幻影般的淘金夢。

這個展覽是關於在2018年赴紐西蘭駐村的延續，三個月的駐村期間，我們住進一對紐西蘭夫婦（Kiwi parents）家裡，與他們建立了像家人般緊密的關係，在那所經歷的生活，不太像個有規劃的駐村程序、過著沒有藝術家時刻表的日子，甚至無關乎藝術。我們放大生活上的所有細節，學習做一個Kiwi該有的生活態度，畢竟在這個最適合人居住的長白雲之鄉裡，換作任何人，都會想把握時機享受生活。在奧克蘭城郊，幾乎每套房子都配備美麗花園，園子裡停著一輛露營車（或船），等待假期來臨，人們一股腦地奔向無敵海灣、叢林、溫泉或沙灘，還有享用不盡的新鮮空氣，一切是如此美好。

在一次春節活動，我們結識了定居奧克蘭北岸的紐西蘭華人移民。面對我們的到來，他們就像是在地人那樣的迎接，談話間卻又像是來到異鄉探望故人般藏不住的久別欣喜，似乎在他們身上仍留有一條連接臺灣故土未斷的臍帶。他們帶著我們看山看海，手把手地將在紐西蘭的生活、種種分析、理解與觀點交付到我們身上，那是用以個人生命經驗、歷史記憶所形塑出來的巨大塊體。他們嘗試調整自己的生活樣貌，來更加符合紐西蘭的風土民情，作為一個在異地「安身立命」為前提的教戰守則。循著移民者的腳步與眼光，我們也意識到這樣的生活條件與門檻，並不屬於任何人。特別是當身在一個以西方文化為主體，同時融合了多元民族性的新移民國度裡，去經驗一個看似熟悉卻已然陌生的泛亞洲或華人文化，使我們突然湧生無力與感慨，在自己所認同的文化風景裡遭受文化衝擊。自我們離開那塊淨土的一年之後，從思緒的碎片中拾檢一些關鍵字，以近似於一個在自我探索中感到挫敗的人類學家，重新確認自己的身份與想像，試問我們又將如何面對自己國家未來的移居者？

註：紐西蘭人自稱「Kiwi」，源自於紐西蘭的國鳥，也是國家象徵。

展期 / 2019.11.07 (Thu)- 11.27 (Wed)  
開放時間 / 11:00-18:00 (Closed on Monday)  
地點 / 台北國際藝術村百里廳  
藝術家 / 太認真 (郭柏俞、余文瑛)  
聲音編輯 混音 / 馮志銘

開幕 / 2019.11.08 (Fri.) 19:00  
藝術家座談 / 2019.11.24 (Sun.) 14:00  
與談人 / 賴依欣、黃香凝

特別感謝 /  
奧克蘭戰爭博物館植物標本室  
駐奧克蘭台北經濟文化辦事處  
紐西蘭台灣華夏協會  
奧克蘭版畫工作室  
David & Della、張曉君、John Pusateri、  
Krystina Kaza、Tina Saturn

指導單位 /  
文化部、台北市文化局、台北市文化基金會

贊助 / 國藝會

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About Working Hard/

Working Hard is their attitude towards the inexhaustible archive world and desperately re-archive. As with what they have experienced, sometimes losing in their tracks in fields, sometimes interpreting archives in a way that varies from person to person, and after all irregular deviation occurs. Focusing on how the ones transfer their value is the artists' objective in comparison with digging out the truth behind the historical archive.

Through the recent practices, they attempt to emphasize the surviving landscape of nomad outsiders, especially Chinese overseas and Southeast Asian migrant workers in Taiwan. By facing conflicts in similar cultural values, the non-native groups find their own identities among a variety of communities. Due to Working Hard's participation in residency and research of the National Museum of Prehistory (Taitung) and the National Museum of Taiwan History (Tainan), the previous pieces have reinterpreted specific historical archives by under a larger number those. The opportunities of interdisciplinary collaborations bring up a rethink of objects toward the artists. Beyond the context of historical narratives, the understanding of matter and material is restructured, even furtherly towards odor or sound. Those are considered as the eventuated sculptures that seem to be an imaginary experiment to construct a sensory archive. Let the senses return to a particular sphere, alienate but familiar.

About *There is no Chinatown*/

Kiore, which came with the first immigrants, is Pacific mouse in Maori. From their DNA, it can date back to the pioneering voyages in ancient Polynesia. Among the creatures brought by settlers, only rats and dogs are still in existence. Without any traces of terrestrial mammals but bats, birds occupy most of the ecosystem's role in New Zealand. Throughout the coming and going adventures, incorrect coincidences in import history, races, cultures, and creatures, is competition, acceptance or communion here? Since the wave of immigrants from the gold rush in the last century until the rising of real estate nowadays, in the face of new and exotic outsiders, to whom this golden mountain belong?

As an identity for the language, *There is no Chinatown* seems to be a title with no suitable translation. The exhibition departs from the narrative of New Zealand's real estate operation. With Chinese speaking audio guides and installation, the audience is invited to step in a journey of New Zealand immigrant. By guiding, the bodies and visions will be wandering in scenes with soft furnishings and nature surrounding to touch the dreams of the gold rush that away

from reality, such as the phantom.

The exhibition *There is no Chinatown* is the extended project of the residency in New Zealand in 2018. During the three months, we were in residence at a Kiwi parents' house and built up a close and family-like relationship with each other. Magnified the subtle local life and learned to be a kiwi the time we spent there without any residency procedures, artist timetables, or even engaged in non-art. In the suburb of Auckland, almost every house is equipped with a beautiful garden where a camper (or boat) parked in. While the moment of holiday, people crowd into the beautiful bays, jungles, hot springs or beaches with unlimited fresh air. Everything is perfect. After all, in the land of long white cloud, no matter who would not seize any opportunities to enjoy such a wonderful life.

During the Lunar New Year, we met the local Chinese immigrants who settled on the north shore of Auckland. They welcomed us like how the locals do and showed their grace of meeting us as if the folk group meeting in a foreign land after a long time no see. It seems that there is still a strong connection with the homeland of Taiwan. The umbilical cord. By touring us with sightseeing, they kindly handed over their analysis, understanding and opinions on New Zealand to us, with a solid concrete shaped by personal life experience and memory. Ultimately, they make an effort to adjust their lifestyle fitting in the local as the immigrant strategy of "settle down". Following the immigrants' footsteps and visions, we seem to realize that such living conditions and thresholds don't belong to anyone. Especially when we were in a country with a new immigrant community of multi-ethnicity where Western culture structured as the main body. To experience a pan-Asian or Chinese culture that seems familiar but strange, we suddenly felt powerless and emotional with suffering cultural shocks in the cultural landscape that we identify with.

Since left there for a year-long, we attempt to collect the keywords by reconfirming our identities and imaginations as though a frustrated anthropologist in self-exploration. Indeed, how do we face the future settlers in our own country?

Wiki: The New Zealanders call themselves "Kiwi", the national bird from New Zealand and also the national symbol.

Exhibition Period / 2019.11.07 (Thu)-11.27 (Wed)  
Open Time / 11:00-18:00 (Closed on Monday)  
Venue / Taipei Artist Village, Bary  
Artists / Working Hard  
(KUO Po-Yu, SHE Wen-Ying)  
Sound Editing, Sound Mixing / FENG Ziming

Opening / 2019.11.08 (Fri.) 19:00  
Artist talk / 2019.11.24 (Sun.) 14:00  
Commentators / LAI Yi-Hsin Nicole,  
HUANG Hsiang Ning

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