人間喜劇

Chosən Family

黃至正

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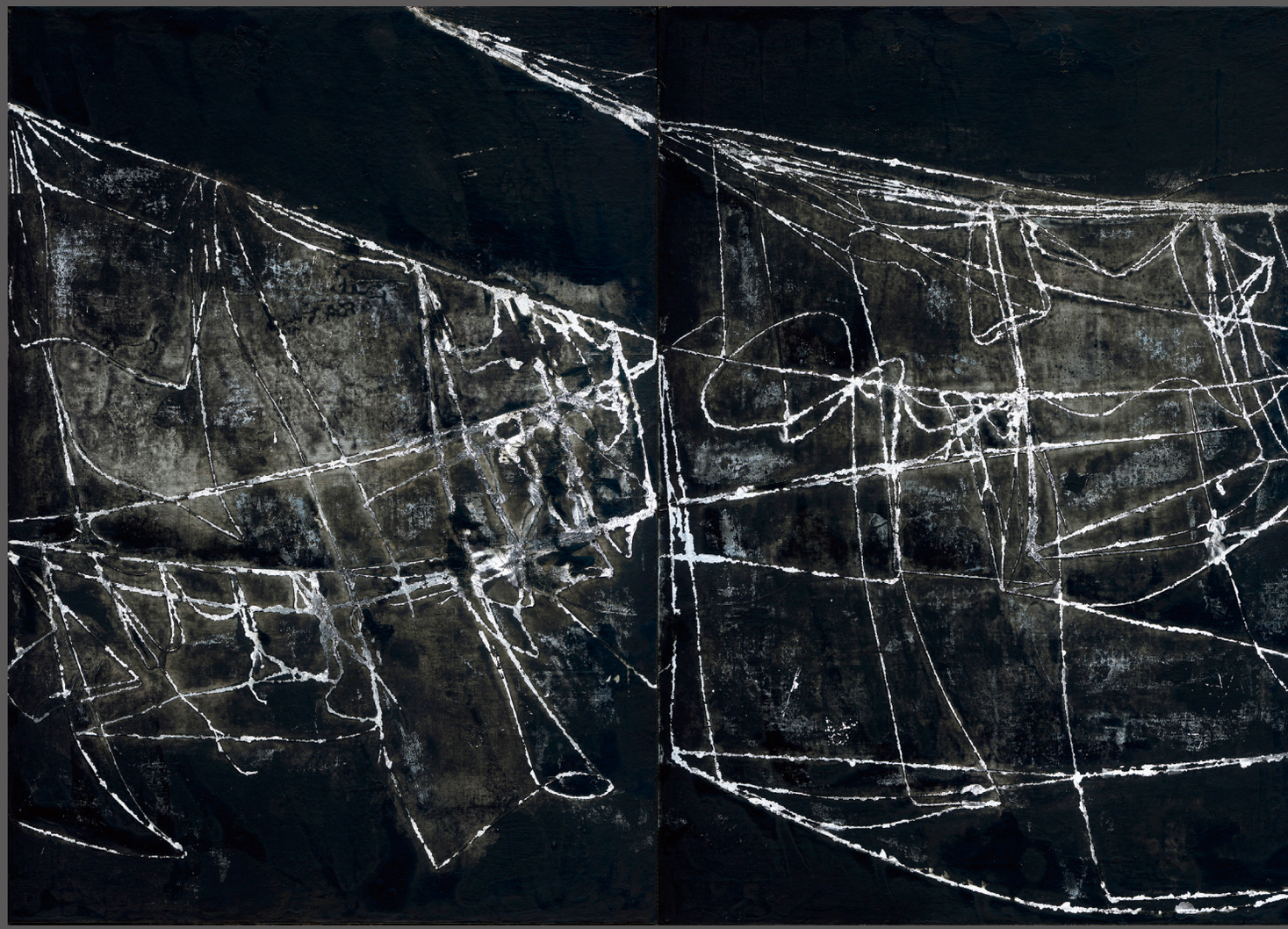
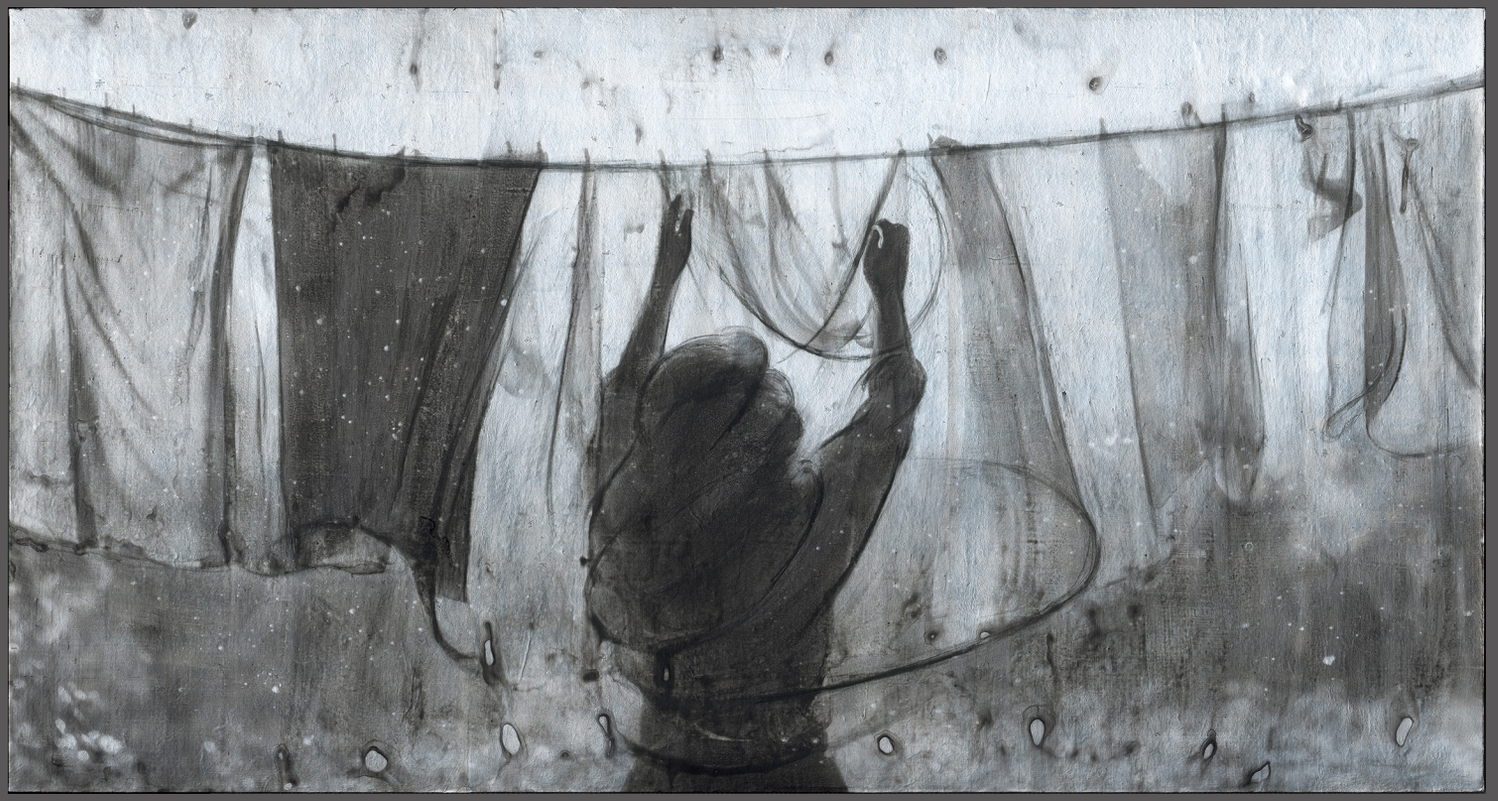


餘音 *Aftersound*

韓國壯紙、墨、顏料墨水、鋁箔
Jangji, ink, pigment-based ink, aluminum foil
136 × 194 cm ｜ 2023

這件作品用棉線在鋁箔上勾勒製作出曬衣的圖像，完成後再刷墨，最後再把線拆掉，只剩下留白的線條。

To create this work, the artist first outlines the image of hanging out the wash on aluminum foil using cotton thread, before applying ink and finally removing the cotton thread, creating an image delineated with lines of blankness.



交響 *The Symphonic*

韓國壯紙、墨、顏料墨水、炭筆、鋁箔
Jangji, ink, pigment-based ink, charcoal, aluminum foil
105 × 197 cm ｜ 2023

家務分配的討論仍然是性別政治顯現的重要議題之一，直到現在女性仍然經常被期待著要負擔更多的家庭工作。《交響》是關於女性曬衣的日常家務，像是指揮家一般導引著風和布料的樂曲，以一種創造性的姿態抵抗性別體制的壓迫。

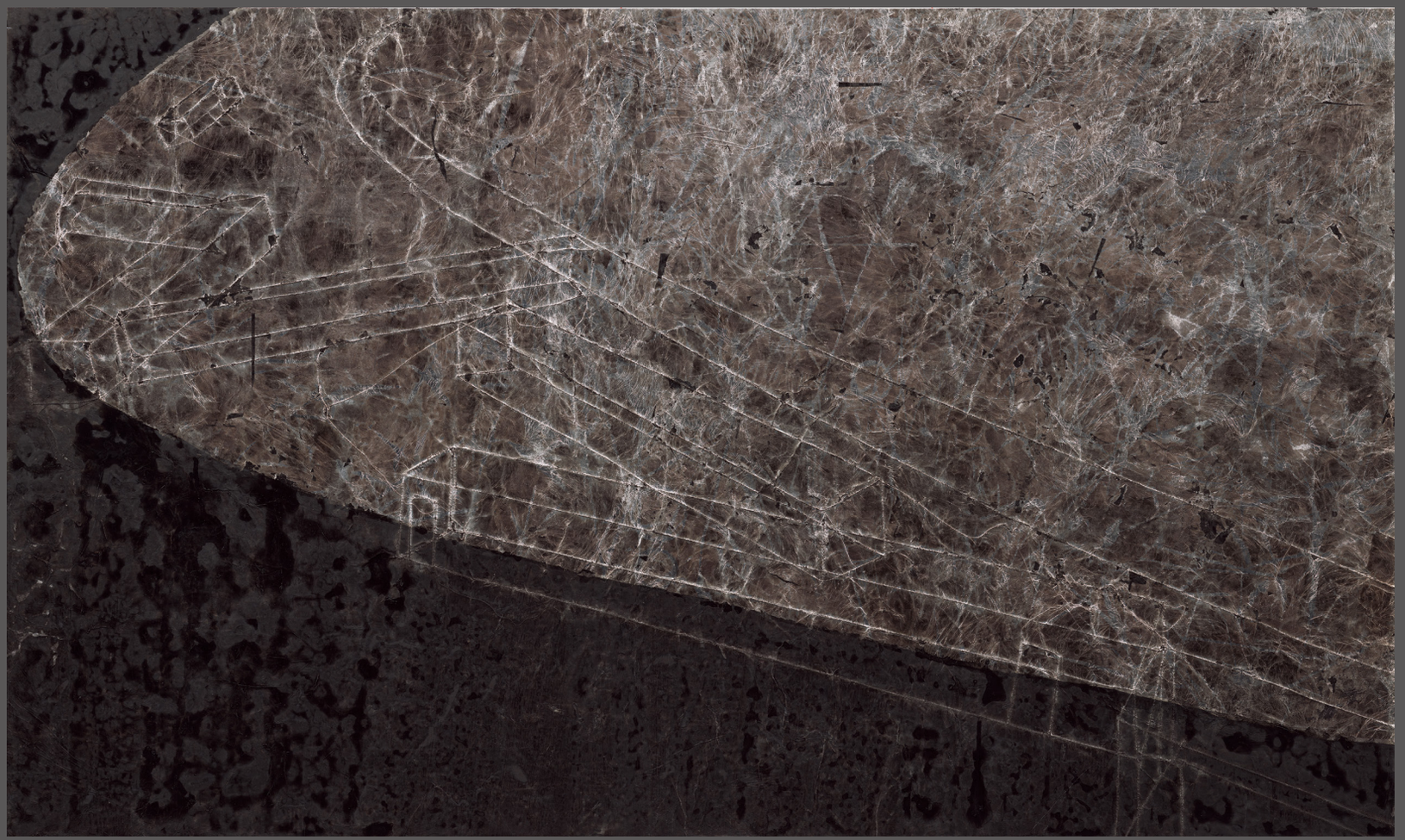
Division of domestic tasks has always been a big issue in relation to gender politics. Until today, women are still expected to share a larger portion of house chores. *The Symphonic* draws inspiration from the image of a woman hanging out the laundry. Like a conductor directing a visual song played by the wind and textile, the work suggests a creative gesture for resisting systematic oppression.

詠嘆調 17 *Aria 17*

韓國壯紙、墨、顏料墨水、棉線、複合媒材、銀箔、鋁箔
Jangji, ink, pigment-based ink, cotton thread, mixed media, silver foil, aluminum foil
82 × 137 cm ｜ 2022
私人收藏 Private collection

作品是 2018 年普悠瑪列車失事時的新聞畫面，黃至正的父親是火車司機，每次聽聞火車事故時，黃至正總感到不安，深知台鐵員工要面對工作時的高壓與制度上的不完善，而這樣的事故往往發生不久後就被粉飾及遺忘。

This work is based on a news image from the incident of the Puyuma derailment in 2018. Because the artist's father is a train driver, every time there is news about any train accident, he would feel anxious as he is more than familiar with the pressure faced by the Taiwan Railway Administration (TRA) employees and the flaws of the system. However, accidents tend to be concealed and forgotten shortly afterwards.



不存在的幽靈－公寓樓梯 *Fictional Spirit - Apartment Stairs*

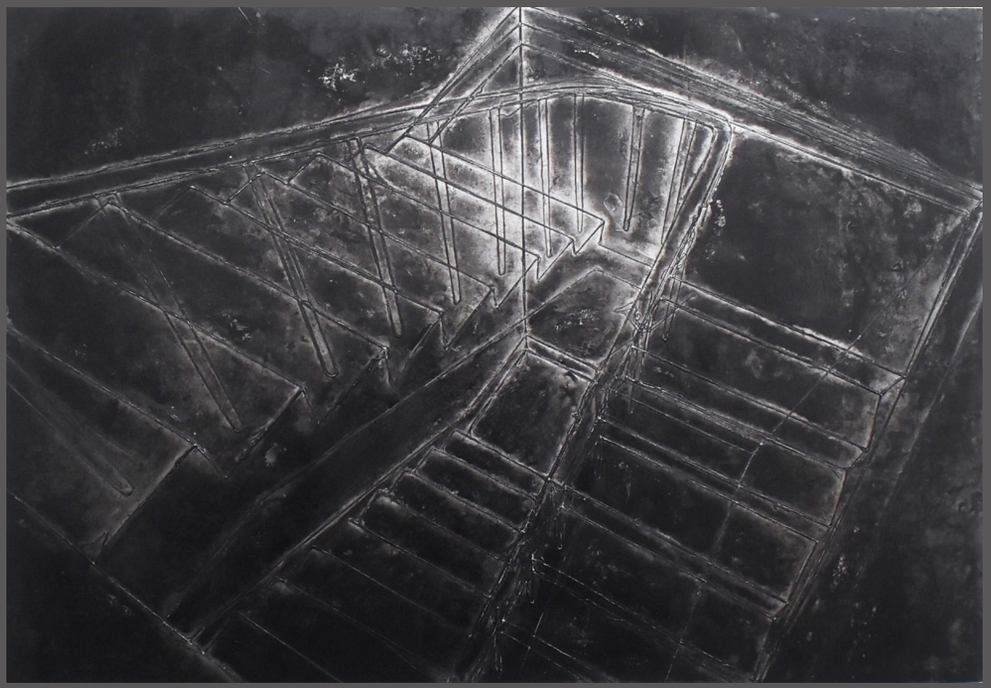
韓國壯紙、墨、顏料墨水、棉線、鋁箔

Jangji, ink, pigment-based ink, cotton thread, aluminum foil

137 × 197 cm ｜ 2022

黃至正經常因為工作室空間的不足而感到煩惱，常常上網看房屋網站的資訊，他能負擔的通常都是一些不太適合作為工作室的老舊公寓，因此在網站上瀏覽這些公寓的時候，會想像自己搬著畫布走上狹窄而沒有盡頭的樓梯。

Huang Chih-Cheng often feels troubled by the lack of space in his studio. So, he sometimes looks up rental listings online, but what he can afford is usually old apartments unsuitable for a studio. As he browses through the listings, he would imagine himself carrying canvases up the narrow and endless stairway.



遠方 01 *Somewhere in Time 01*

韓國壯紙、墨、顏料墨水、複合媒材、銀箔
Jangji, ink, pigment-based ink, mixed media, silver foil
97 × 136 cm | 2022
私人收藏 Private collection

《遠方》系列是關於似曾相似的經驗，黃至正認為人們生命中大部分的時間都待在室內，他常常只有透過窗戶才能察覺周遭環境的變化，也經常感覺室內的時間總是比較緩慢，好像窗戶本身就是一種界線，區分出不同的時間流速。

Somewhere in Time series looks into the experiences of déjà vu. To the artist, people spend most of their lives indoors. He often thinks that he can only perceive the surrounding changes by looking through windows. Time seems to adopt a slower pace indoors, and windows indicate a boundary, marking different speeds of temporal progression.



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詠嘆調 02 *Aria 02*

韓國壯紙、墨、顏料墨水、棉線、複合媒材、銀箔、鋁箔
Jangji, ink, pigment-based ink, cotton thread, mixed media, silver foil, aluminum foil
117 × 83 cm ｜ 2021
私人收藏 Private collection

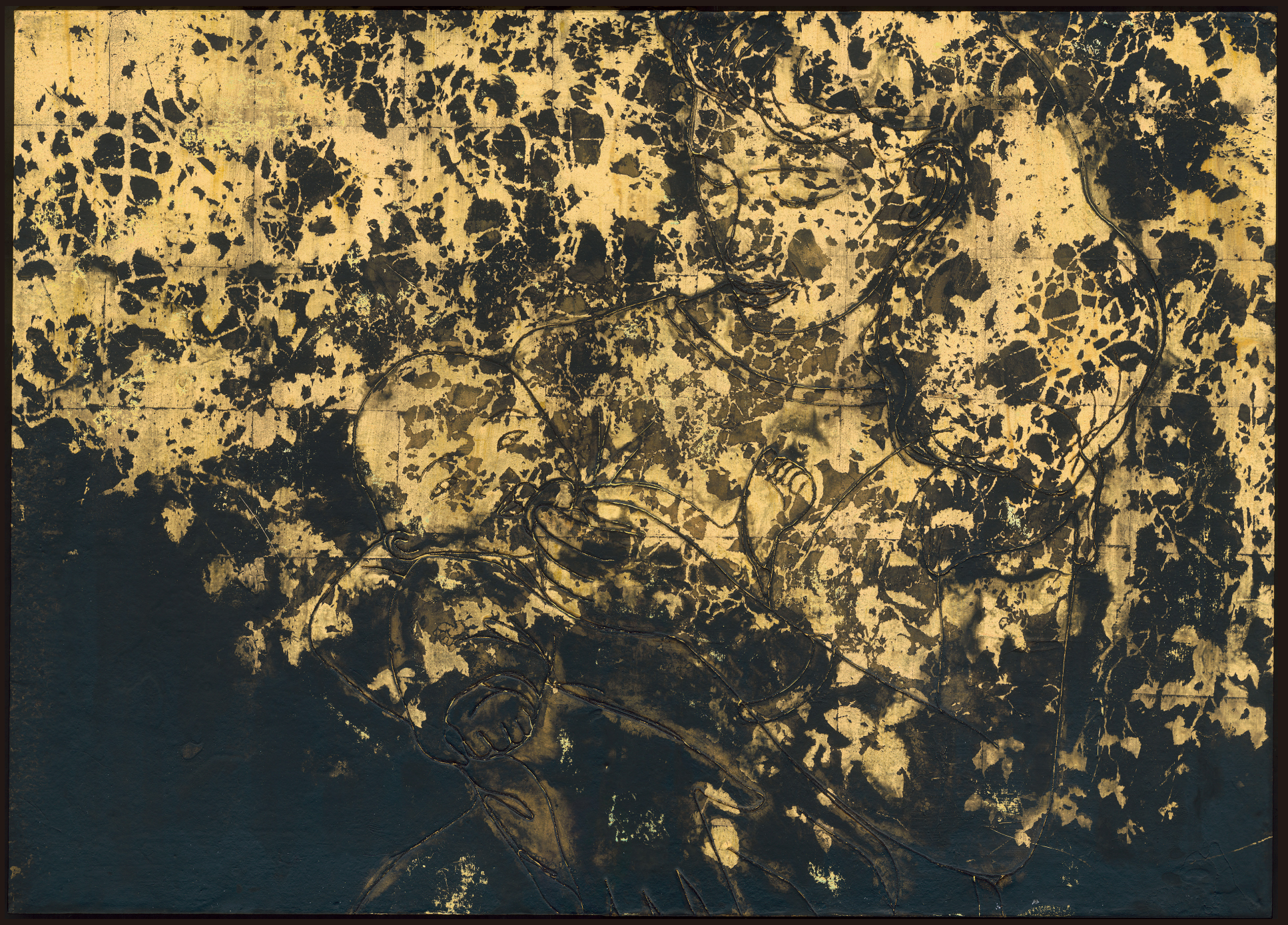
詠嘆調 03 *Aria 03*

韓國壯紙、墨、顏料墨水、棉線、複合媒材、銀箔、鋁箔
Jangji, ink, pigment-based ink, cotton thread, mixed media, silver foil, aluminum foil
117 × 83 cm ｜ 2021
私人收藏 Private collection

作品描繪的是母子之間的關係，兩方都被茂密的植被遮蔽，既像是在遊戲，也像是隔離及迴避，母子之間總是充斥著複雜的情感，在期待與依賴之間不斷拉鋸。

This work portrays the subject of mother-son relationship. In the image, both figures are blocked by dense foliage, bringing to mind the memory of playing games, while evoking a sense of separation and avoidance. Such complicated feelings have always informed mother-son relationships, as expectation and dependence create a tug-of-war dynamic.





纏繞 *Entanglement*

韓國壯紙、墨、顏料墨水、棉線、銅箔
Jangji, ink, pigment-based ink, cotton thread, copper foil
97 × 136 cm | 2023

《纏繞》是關於母子之間複雜的關係，從初生的期待到成長時的約束，母子之間經常存在著複雜的動力關係，像是盤根錯節的枝枒藤蔓，纏繞彼此。

Entanglement explores the complexity characterizing mother-son relationships. From natal period to restraints imposed during the period of growing up, the dynamics between mothers and sons is often complicated, like rhizomatic, entangling branches and vines.



盛夏 *Peak of Summer*

韓國壯紙、墨、顏料墨水、棉線、銅箔
Jangji, ink, pigment-based ink, cotton thread, copper foil
136 × 97 cm | 2023

《盛夏》來自於黃至正看見一張合照中外婆緊緊握著外公的手，外公外婆的前方是老家一棵陪伴他們成長，卻在拆遷過程中被移除的楊桃樹樹影，好像透過這些缺席、模糊的線條，記憶才能夠依附。

Peak of Summer stems from a picture depicting Huang Chih-Cheng's maternal grandparents holding hands. Growing up, the artist remembers that there was a carambola (star fruit) tree in front of his maternal grandparent's house, which was removed when the house was demolished. To the artist, memories only seem to be able to survive through such absence and blurred lines.

侵蝕的記憶 – 家 8 *Rusty Memory – Home 8*

韓國壯紙、墨、棉線、複合媒材、鋁箔
Jangji, ink, cotton thread, mixed media, aluminum foil
30 × 42 cm ｜ 2016
私人收藏 Private collection

作品描繪的是老家的檳榔園，以前每年全家族的人都會回到屏東老家幫忙採收檳榔，是一件既歡騰又令人煩躁的事情，快樂的是可以見到親人們，痛苦的是幫忙農務很苦悶，要不斷重複相同的動作，風刷過樹葉發出沙沙的聲音幾乎像搖籃曲。

This work depicts the betel nut farm owned by the artist's family. In the past, the entire family would return to Pingtung to help harvest betel nuts every year. It was both a joyful and tiresome event: it made the artist happy because he got to see his relatives, but it was also painful because doing chores on the farm was incredibly tedious. One had to repeat the same actions again and again, and the wind brushing through tree leaves was like a hypnotizing lullaby.



詠嘆調 19 *Aria 19*

韓國壯紙、墨、顏料墨水、棉線、複合媒材、銀箔、鋁箔
Jangji, ink, pigment-based ink, cotton thread, mixed media, silver foil, aluminum foil
83 × 117 cm ｜ 2022
私人收藏 Private collection

《詠嘆調 19》是黃至正的阿公、阿婆和三個兒子的全家福肖像，阿公和阿婆相繼離世後，原本親密的家族關係突然失去凝聚力，兄弟們也避不見面，好像是一張網子的線被抽出，最後網子散開來一樣。

Aria 19 is a family portrait of the artist's grandparents and their three sons. After the passing of his grandparents, the previously close-knit family suddenly loses a sense of cohesion, and the brothers also avoid meeting each other. It is like a cotton thread is pulled from a net, and the net eventually falls apart.





閃燃 17 *Flash 17*

韓國壯紙、鉛筆、壓克力顏料、墨、複合媒材、棉線、黑箔、銀箔
Jangji, pencil, acrylic paint, ink, mixed media, cotton thread, black foil, silver foil
30 × 42 cm ｜ 2017

《閃燃 17》是黃至正在某次回鄉掃墓時，所發現的一座破損嚴重的墳墓，他不確定是遷葬或只是被廢棄了，只是在這種家族聚會的節日中，廢棄的墳墓看起來格外蒼涼，家族的悲歡離合彷彿映射出死後的世界。

Flash 17 is inspired by a heavily damaged tomb that the artist saw when he returned to his hometown for tomb sweeping. Unsure about whether the tomb was removed or abandoned, this particular tomb seems extraordinarily desolate during this holiday of family reunion, and somewhat reveals a glimpse into the posthumous world through the joy and sorrow of families.



星象－時鐘 *Constellations – Clock*

韓國壯紙、墨、棉線、鋁箔
Jangji, ink, cotton thread, aluminum foil
42 × 30 cm ｜ 2017
私人收藏 Private collection



星象 - 酒瓶 *Constellations – Bottle*

韓國壯紙、墨、棉線、鋁箔
Jangji, ink, cotton thread, aluminum foil
29.7 × 21 cm ｜ 2017

黃至正藉由《星象》系列的創作，來重新梳理自己與家族中的老物件之間的關係，這些老物件都是從他有記憶以來就存在，然而隨著時間過去它們不再被使用，但家人也捨不得丟棄。這些物件失去了原本的功能，成為另一種悠遠的存在。

The *Constellations* series marks Huang Chih-Cheng's attempt to tease out his relationship with old objects in his family. As far as he could remember, these objects have always been in his family. As time goes by, they are no longer used, but his family cannot bring themselves to throw these objects away. Consequently, he transforms these disused objects into a distant, alternative existence.



山海 *Wave*

韓國壯紙、墨、顏料墨水、棉線、鋁箔

Jangji, ink, pigment-based ink, cotton thread, aluminum foil

138 × 100 cm ｜ 2023



堡壘 *Fortress*

韓國壯紙、墨、顏料墨水、棉線、鋁箔

Jangji, ink, pigment-based ink, cotton thread, aluminum foil

138 × 100 cm ｜ 2023



遠行 *Journey*

韓國壯紙、墨、顏料墨水、棉線、鋁箔

Jangji, ink, pigment-based ink, cotton thread, aluminum foil

138 × 100 cm ｜ 2023







這三件作品是黃至正以酷兒親緣的概念探討當代家庭的型態，我們如何使孤立的家族島嶼相連？他試著以祖母、外祖母當初作為持家方式的縫紉作為創作手法，若當初兩位祖母是以縫紉的技巧編織與維持家族的輪廓，黃至正則同樣藉由縫紉使兩個家族得以交織、相會，耦合他自己與伴侶在各自原生家庭中的生命經驗，建構出虛構而緊密的新家族史。

The three pieces explore the idea of a contemporary family through the relationship between parents and queer children. How can islands of separate families become connected? The artist adopts the method of sewing – the way that his paternal and maternal grandmothers supported their families – to create this work. Like his two grandmothers who brought together and sustained their families through sewing, the artist utilizes sewing to blend together his and his partner's life experiences from their respective biological families so that the two families can meet, become intertwined and merge as one, constructing a new family history that is fictional as well as close-knit.

