

湮沒之間 — 張致中個展

展期 | 2024.08.17 – 2024.10.26

開幕 | 2024.08.17 (六) 4:30 p.m.

地點 | TKG+ Projects (台北市內湖區瑞光路 548 巷 15 號 2F)



想像一滴水，流向山谷大海，一滴一滴，千年已逝。它將去何方？何時匯聚？匯流成哪片出海口，形成哪道洋流？倘若任何有關海的記憶都是一種集體的記憶——我們能否說，在過往回憶的沉降與當今水體的上升之間，載浮載沉的視線成為了歷史的寫照，在模糊、虛實的海岸線中消弭出過去的潮起潮落。踏入張致中由沉浸式影像裝置、雕塑、檔案文本所搭建的展覽「湮沒之間」，或也可說是這樣的感覺。他假設一艘破碎的沉船也能換喻成歷史的引子，而我們的身體就是一篇篇的世界史，在連結太平洋的其中一座島嶼，由西往東、由南向北的航跡成為起點，而船則是穿越時間的遊蕩者。

1653 年，一位荷蘭東印度公司的簿記員亨德利克·哈梅爾 (Hendrick Hamel)，乘著快速帆船雀鷹號 (De Sperwer)，從福爾摩沙大員¹航向日本長崎出島，卻在東海水域遭遇颱風而擱淺沉沒。哈梅爾與船員意外登上還未出現於西方海圖的朝鮮濟州島，並被俘虜遣送至漢城²。歷經 13 年的滯留，他們終於逃離並乘船返回荷蘭，但彼時的福爾摩沙因殖民政權的遞嬗，已從歸程的航線中消失。其遊歷記錄《哈梅爾的日誌及其 1653 至 1666 年間於朝鮮王國之觀察》(Hamel's Journal and a Description of the Kingdom of Korea 1653–1666) 透過東印度公司出版，成為首位向西方揭露時為鎖國的朝鮮王國的歐洲人，故被譽為「海上的馬可波羅」。

2024 年，乘著海難航行的船隻，本展將重新虛構一道新的航線。它意味著哈梅爾航程日誌裡途經台灣時的留白書寫；始於張致中切身與外於自己的南方港都高雄家鄉；擴展至藝術家離鄉到歐亞的駐村、區域離散和近水經驗。在記憶與歷史的真假難辨處，或許一部關於海上落難的日誌本身已是在水上寫字，水痕暈染著被拆卸為船體的展場，從水上的下沉船隻、水下的沉船遺跡、到連結兩端的中性通道——從此海被一分為二，三個空間成為了展覽的三則隱喻，而哈梅爾日誌則在其中被往復回返、互相拆解。

當水痕成為了線索——首要映現的展間使身體開始下墜，藝術家利用《海象預報》的半傾斜船舶木結構，順應著《第一次湮沒》投影而出的海平面高度，與手稿、神話民俗文本、文件、照片、地圖等史料，在滿載波浪的聲景與旁白講述的人聲中，說著哈梅爾的生平研究，道出台灣至周邊地緣到當代的殖民歷史遺緒，用呈現歷史與史實的時間軸，去應對幾可亂真的文獻。展覽的時間緩慢於海，牽引著下墜的體感步入傾斜的中性通道，哈梅爾的日誌本體終於顯現，卻是佈滿手的覆寫與塗改蹤跡。藝術家選擇在抽離場景的中性空間，像再次觸動回憶，提筆書寫自身的想像航線，從這一刻起，再也無關記憶真切，我們面對的，是檔案虛實際縫間撐出的、永恆的當下現場。

直到最後展廳的盡頭，霧氣湧動，才想起這個由影像裝置與圖像所建構的空間，相比於方才穿越的海上視角，看來更關心沉降於海面下的一切。《湮沒之間》如水下的視域瓦解了文本，取而代之的是兩道如懸垂船帆的液態敘事——無論是水體的上升下降、浮沉交錯，影像都總在感濕油墨上流淌的水痕中揭露、洗去。在濕氣與迷霧之間，真實可以被虛構，歷史也能成為預兆——三個空間的彼此交織使展覽來回擺盪於過渡狀態，如展名

「Between Submergence」中的「Between」所示，in between 指涉著水面上與水面下、模糊與清晰、虛構

¹ 時為荷蘭殖民地的台灣台南市。

² 今南韓首爾。

與真實的邊界。藝術家所想的不只是歷史的事實，更是記憶和現實兩端之間反覆迴響的距離，如同水能消弭也能生成影像、使事物可見也使其隱而不現。

若今天我們將檔案視為人類的記憶載體，有沒有可能一艘沉船裝置也能成為一種檔案的形式？本次 TKG+ Projects 呈獻張致中個展「湮沒之間」，便是以水文作為歷史文本，針對檔案存有的問題提出一種思考的可能，當殖民歷史的記憶檔案庫其實是充斥著模糊、斷裂與破碎，或許本展可以試圖擾動將檔案視為歷史的還原、證據、真相的唯一認知，以檔案解構檔案的同時，也是將文本研究的線性方法加以離形的嘗試；以沉船再現船難；以海洋重述太平洋海域的殖民史；以水成為所有作品的主體。潮水翻湧，千古不息——如今，無論是三百多年前的哈梅爾，創造這片沉船海域的張致中，或是當代世界的我們，海洋與水將浸潤其中，匯流消融出另一方時空景觀。

關於 張致中

1986 年生於高雄，現創作與生活於台灣高雄及荷蘭格羅寧根。

國立台灣師範大學美術碩士，主修繪畫、藝術教育並接受藝術文物修復基礎訓練。

作品曾獲得「高雄獎」首獎(2019)、入選「桃源國際藝術獎」(2021)、「臺北美術獎」(2020)、「全國美展」(2017)、「台新藝術獎」季提名(2019、2020)，並獲高美館、國美館、藝術銀行典藏。曾獲國內外基金會與機構贊助，受美術館與史博館進行委託創作，其作品展映發表於國內外美術館、博物館、藝廊、雙年展、藝術節與影展等。

張致中透過海洋映照當前陸域的人類世文明，以水作為滲透內在精神與外在物質的媒介來體現亞熱帶季風氣候下母國台灣的過渡、流動、反主體的不安定狀態。其作品以敏銳的工藝手法嵌合多元形式與媒材，關注船舶、島嶼與海港等快速變遷環境，從中探索人、文明與自然間拉鋸的普世經驗及灰色地帶。曾為台北替代藝術空間「水谷藝術」共同創辦人，現為藝能教育平台「流寓工作室」共同創辦人。

他曾於台灣、韓國、尼泊爾、挪威、芬蘭、丹麥、德國、荷蘭等地駐村，參與計劃包含尼泊爾震災後藝術計畫「Solastalgia」(2017)、挪威「The Arctic Circle」(2017)、台灣「PORT JOURNEYS」年會(2019)、以跨領域學者身份受邀至韓國「ICHSEA(東亞科學史國際研討會)」(2019)、韓/荷人類世學程「災難學校#1」(2022)以及荷蘭「楊凡艾克學院」學院後計劃(2022-23)、韓國「EAEH(東亞環境史雙年會)」(2023)與芬蘭「HIAP(赫爾辛基國際藝術計畫)」(2024)；展覽包含波蘭「調解雙年展」(2018)、「台灣美術雙年展」平行展(2020)、「泛南島藝術祭」(2021)、印尼「日惹雙年展」(2021)、西班牙「SMIFest(西班牙動態影像節)」(2021)、「臺灣文博會」(2022)、「台北數位藝術節」(2022)與韓國「ARKO A&T 藝術節」(2022)與「威尼斯雙年展」韓國館於「Ocean Space by TBA21」的公共計畫。

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ChihChung Chang: Between Submergence

Dates | 08.17.2024-10.26.2024

Reception | 08.17.2024 (Sat.) 4:30 p.m.

Venue | TKG+ Projects (2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



Imagine a drop of water flowing toward the valleys and the sea, drop by drop, a thousand years have passed. Where will it go? When will it converge? Into which estuary will it flow, forming which ocean current? If every memory of the sea belongs to a collective memory — can we say that between the sinking of past memories and the rising of today's waters, the reflective gaze mirrors history, the tides of the past ebbing along a blurred, illusory coastline. A similar feeling could be evoked as the viewer steps into *Between Submergence*, the solo exhibition of Chihchung Chang at TKG+ Projects, comprising sculptures, archives, and an immersive video installation. He imagines a dilapidated shipwreck as a metaphor for historical triggers, and our bodies as chapters of world history. Starting from an island in the Pacific Ocean, tracing the west to the east, and the south to the north, the ship morphs into a wanderer through time.

Hendrick Hamel, a bookkeeper for the Dutch East India Company, set sail on the ship *De Sperwer* from Tayouan, Formosa (today's Tainan, Taiwan) to Nagasaki, Japan in 1653, before encountering a typhoon in the East China Sea, causing the ship to run aground and sink. Hamel and the crew accidentally landed on Jeju Island, Korea, which had not yet been charted on Western maps, and were captured and sent to Seoul. After 13 years of detention, they finally escaped and sailed back to the Netherlands. By the time they embarked on the journey home, Formosa had disappeared from their return route due to a change in colonial rule. *Hamel's Journal and a Description of the Kingdom of Korea 1653–1666*, his travel record published by the East India Company, made him the first European to reveal the then-isolated Kingdom of Korea to the West, earning him the title of the Dutch Marco Polo.

Inviting the viewer to embark on a voyage on a shipwreck, this exhibition reimagines a new route 371 years later since Hamel first set sail. It signifies the unwritten pages in Hamel's journal when he passed through Taiwan, beginning from Chang's personal and external experiences in his southern port hometown of Kaohsiung, expanding to the artist's residency in Europe, his time spent away from home, traversing unfamiliar lands, and coming close to water.

Through the twilight of memory and history, a centuries-old journal about a maritime disaster transforms from something of autobiographical nature into part of public historical archives. Divided into three sections, the exhibition space embodies a ship in different stages: sinking in the water, immersed in the water, and a connecting passageway, where the viewer follows the artist as he revisits and deconstructs Hamel's journal.

Tracing the watermarks, the viewer is overwhelmed by a sense of descent upon entering the first section of the space. Half-tilted ship spars in *Marine Weather Forecasting* (2024) confront the viewer, aligned with the sea level projected on the wall in *First Submergence* (2024), where manuscripts, mythological and folklore texts, archives, photographs, and maps are on display. Fluctuating sounds of waves, as well as a voiceover that recounts Hamel's life, and the colonial past of Taiwan and its surrounding regions, together chronicle real historical events, juxtaposed with ostensibly authentic archives.

The viewer steps into the connecting passageway, where Hamel's journal is on display, filled with traces of overwriting and obliteration. In this space of detachment, the artist allows the viewer to relive memories, charting their own imagined route. From this moment on, the authenticity of memory becomes irrelevant. What enraps the viewer is the eternal present, conjured between archive and fiction.

Not until seeing fog swirls at the far end of the space does the viewer realize that this exhibition, animated by a video installation and an array of images, holds a deeper secret about what lies under the sea. *Between Submergence* (2024) greets the viewer with two pieces of suspended ship sail, upon which a video of undulating water is projected. Submerged in the undersea ambience, the viewer witnesses the changing state of the sail rendered in hydrochromic ink, rippling in nuance.

Between the humidity and mist, reality becomes fiction, and history, premonition. The juxtaposition of the three sections evokes a transitional state, as hinted by the title “Between Submergence”: afloat and immersed, obscure and lucid, invented and real. What concerns the artist is not merely historical veracity, but the distance between memory and reality. Water is intended as the ultimate catalyst in this exhibition, as it dissolves or produces traces, obliterating or revealing them at will.

If archives are a carrier of human memory, is it possible for a shipwreck installation to serve as a form of archives? *Chihchung Chang: Between Submergence* at TKG+ Projects pivots on hydrology as historical text to explore the possibilities of archives. As colonial historical archives are ambiguous and fragmentary, this exhibition aims to disrupt the perception of archives as a way to restore, corroborate, or attest to history. This attempt, while deconstructing archives, departs from the linear method of textural research. A marine mishap re-enacted through a shipwreck installation; the colonial history of the Pacific retold through a look at the ocean; everything anchored by water as the central theme. Across the eternal surging tides, whether for Hamel from 371 years ago, or Chihchung Chang, who has created this shipwrecked seascape, or the viewer in the present world, the ocean’s water serves as a perpetual vessel for time and space.

About Chihchung Chang

B. 1986, Taiwan. Based in Kaohsiung, Taiwan and Groningen, the Netherlands.

M.F.A. in National Taiwan Normal University, with major in painting, art education and fundamental training in art conservation.

Chang’s works have won first prize of the Kaohsiung Awards (2019), were selected in Taoyuan International Art Award (2021), Taipei Art Awards (2020) and nominated for Taishin Arts Award (2020), have been presented in the National Art Exhibition (2017), and are part of the collection in the Kaohsiung Museum of Fine Arts, National Taiwan Museum of Fine Arts, and Art Bank Taiwan. He has been granted by various domestic and overseas foundations and institutions,

commissioned by art and history museums, and his works have been exhibited and screened in museums, galleries, biennials and festivals across Taiwan and international art venues.

Chang regards ocean as a worldview reflecting the current terrestrial civilization of Anthropocene, and regards water as a medium penetrating everything from the inner to the outer worlds and embodying the unstable state of transition, flow and anti-subjectivity corresponding to his homeland Taiwan under subtropical monsoon climate. His art deals with those rapid-changing environments like ship, island, water as well as port, in which he tries to unveil the universal experiences and grey areas inside the tensions amid human, civilization and nature constantly shaping each other. His artworks are usually realized based on a core narrative text or by means of storytelling, and integrate with keen craftsmanship multiple forms and media, as well as site-specific project and workshop etc. Chang was the co-founder of alternative art space Waley Art in western Taipei, and is the co-founder of art education platform Studio Floatel.

The artist has participated in artist residency programs in Taiwan, Korea, Nepal, Norway, Finland, Denmark, Germany and the Netherlands, and took part in the post-earthquake art program Solastalgia (NP, 2017), The Arctic Circle (NO, 2017), Port Journeys annual meeting (TW, 2019), as independent researcher/artist in ICHSEA (KR, 2019), the Anthropocene curriculum Disaster Haggyo #1 (KR/NL, 2022), post-academic program at Jan van Eyck Academie (NL, 2022-23), Biennial Conference of EAEH (KR, 2023), and HIAP (FI, 2024). Selected activities include Mediations Biennale (PL, 2018), collateral exhibition of Taiwan Biennial (TW, 2020), Pan-Austro-Nesian Art Festival (TW, 2021), Biennale Jogja (ID, 2021), SMIFest (ES, 2021), Creative Expo Taiwan (TW, 2022), Digital Art Festival Taipei (TW, 2022), ARKO Art & Tech Festival (KR, 2022) and Korean Pavilion's public program at Ocean Space by TBA21 during Venice Biennale (IT, 2024).

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