

## Huang-Chen TANG by Hongjohn LIN

湯皇珍 文/林宏璋

Huang-Chen Tang's action results in an installation that combines photography, video, text and documents. Her works initiate a conversation of transition among culture, gender, the body, memory and language, and an exploration of the relationship between self and others. Begun in 1999, the *I Go Traveling* series is Tang's longest continuing project. Informed by her exhibition of the previous year *You Talk / I Listen* in which she addressed the condition of opaque communication generated by the transmission of images, Tang began to explore the possible interplay in reality between the zeitgeist and collective memory, using her own body to delve into the concept of "travel", which implies leaving one's home and transplanting oneself in another "place".

湯皇珍的表演行動以混合攝影、錄影、文字與記憶的裝置方式呈現；她的裝置是行動的結果。作品開啟遊走於文化、性別、身體、記憶與語言等不同文本之間轉譯的對話，同時也是主體與他者關係的提問。從1999年開始的《我去旅行》系列是湯皇珍作品中持續最久的計畫，起源於前一年的「你說/我聽」展覽中利用影像傳訊所產生與他者不透明的溝通情境，藉由「旅行」這個必須從「家」離開移置於「他方」的概念，她開始以個人身體營造一個在現實中與時代感和集體記憶之間的可能性。

Adopting a role similar to that of a cinéma vérité director, Tang interacted with people, producing moments somewhere between conscious choice and randomness, reality and fiction. Tang's travels were a theatre of action that takes place in reality, and vice versa. These plots are eccentric: In *I Go Traveling VII-Plaza Traveller*, she sought in road back home in a foreign land, Valencia, Spain, In *I Go Traveling III*, she wandered inside an art gallery. In *I Go Traveling V*, she began with a linguistic description of scenic photograph from Taiwan, and recruiting participants, she "reenacted" this photo at various scenic locales ( for the such places as Korea, Taipei and France, extending it to Venice in 2007. With these group participants Huang-Chen Tang has repeatedly concretized a collective memory from visual culture in different times and places.

湯皇珍以一種類似於「導演」的姿態進行與人的互動，在有意與隨機，現實與虛構之間，湯皇珍的旅行計畫是發生在現實中的行動劇場，同時也是劇場的現實。這些安排的情節相當詭異；在《我去旅行七/ 廣場旅人》中的異鄉西班牙瓦倫西瓦尋找自己回家的路，或在《我去旅行三》室內的畫廊空間旅遊，而在《我去旅行五》中則是從一張台灣風景照的語言描述開始，透過招募人們的參與，到某一

處景點去重新「再生」這張照片〈描述件藝術家資料〉。《我去旅行五》從2003年開始在韓國、台灣、法國等各地創作，延續到2007的威尼斯，湯皇珍在不同的時間空間中，以團體的方式重複執行視覺文化的集體記憶。

Even though it is a fragmental narrative, the allegory of the “traveller” begins to surface in tang’s works : in this century of unparalleled opportunity to wander far and wide, placing oneself in the territory of others—to move away from home, to wander in a foreign place—is an instance of becoming aware of oneself. Placing herself in alien environments, Huang-Chen Tang created a contemporary parable of Arthur Rimbaud’s “I Am Another” (“Je est un autre”) 儘管是個斷裂的情節，經由這個裝置行動，「旅行者」的寓言開始浮現：從旅遊到遷徙、流亡，在這個我們最有機會遠離自身家園的世紀中，置身於他方是一個知會自己與他者的場合，湯皇珍藉由自外於他方，創造「我即他者」的當代寓言。

The distance between the other and oneself is the experience of being seemingly close at hand, yet actually far away: Only in another place can one be aware of the other, and only in contrast to another land does our own homeland become explicit. In this auratic experience emerge many different kinds of untranslatabilities. The complex context of Huang-Chen Tang’ artwork is an array of countless transition that from the syntax of her works— from language to action, from memory to perception, from still pictures to moving imaged, from history to the present moment, from an individual body to a collective group, from one culture to a different culture. Moreover, the obscurity of the work and the impeded condition of the action are constructed by the impossibility of parallel interpretation and communication. Her travels create an ineffable encounter. Tang’s action disclose a desire to transparently communicate with others, albeit in vain. Within the sense of distance that comes with traveling,

這個他者與我中間的距離是忽近亦遠的經歷：只有在他鄉，才能知會他者；也只有在他鄉，故鄉才會存在。在這靈光式的經驗中，存在種種的不可翻譯性。湯皇珍的複雜作品文脈，有著從語言到行動，從記憶到知覺，從靜照到移動影像，從歷史到當下，從一己身體到群體，從一個文化到另一個文化等等無數的轉譯性作為作品文義的展開。而從作品中的晦澀與行動的頓挫，是建立在不可能平行的轉譯與不可能透明的溝通。

Tang charted an itinerary that begins faraway in alien terrain and ends by returning to herself. Like Kua Fu who in Chinese mythology chased after the sun, Tang has engaged in the real life a work which borders on the collective visual memory by actively translating herself to other people in different place and time.

如同愛倫波小說《失竊的信( The Purlonined letter)》中移動的符號，湯皇珍本身的行動成為一種與他者溝通慾望的展現。在旅行的距離感之間，她創造了一個由外而反於自身的途徑。又如同中國神話中逐日的夸父，湯皇珍在反覆中實行一個「至死方休」的任務。