

佛西 · 聖雅克路 7 號 — 黃沛涵個展

展期 | 2024.03.02 – 2024.04.20

開幕 | 2024.03.09 (六) 4:30 p.m.

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

藝術家 | 黃沛涵

策展人 | 許峰瑞



文/許峰瑞

「Flâneur 這個字過去在法文裡似乎沒有陰性¹，可能當時他們不覺得女性也需要自我遊晃和空間參與吧，當 Flâneuse 出現且比較多用在書面語時，這個轉向多少也見證了一些改變。」

Benoît 這名女性並不是波特萊爾眼中的遊手好閒者，相反地，她代表的正是漫遊者(Flâneur)概念的反義，一個因撫育幼兒而幾乎失去公共參與時間和空間的母親。在現代家庭中，這剛好也是 Flâneur 這個字所顯示的性別差異，主責照料家裡的人，踏出家門口那一步都有著明確的目的，送孩子去學校、添購生活用品、買菜、帶孩子去

公園玩耍。除此之外，必須有效率地完成家務，剩下才是自己的時間。畢竟，多數創造力的來源，都需要足夠的空間與時間，她必須如此，才能回到她所鍾愛的畫布面前。

然而生活倒也不這麼苦悶，Benoît 生活範圍除了巷口的家樂福超市、藥局的奶粉、菜攤外，塞巴斯汀糕點店，是她能夠暫時得到小確幸的地方，因為先生剛好叫塞巴斯汀，也剛好這間蛋糕店有他們喜歡的草莓塔和巧克力蛋糕。當她說起法國的草莓有多好吃時，甚至講起了溫帶海洋性氣候多麼適合栽種，以及他們夏天回到普羅旺斯老家種了些甚麼東西，這棵草莓似乎耀眼過她從莊園窗戶就能看見的，塞尚的聖維多克山，卻也足以讓她跨越記憶與現實間的通道自在漫遊。

巴黎的拉丁區是充滿人文氣息的學區和居住區，當拿破崙三世進行巴黎大改造時，佛西. 聖雅克路的街道慶幸地並沒有被改動得太多，只不過是樓宇多了份奧斯曼建築的味道，而沉眠在巴黎萬神殿裡的雨果卻可能會是第一個跳出來反對，並大聲朗誦著《懲罰集》訴說這罪行的人，但其他偉人說不定還覺得這樣舒適了些。對 Benoît 而言，巴黎萬神殿卻是阻礙她奔向自由的宏偉建築。這一條每天送孩子去學校的路並不長，大約 10 分鐘路程，下樓後左轉就是巴黎萬神殿，她已經沒有當初驚嘆的感覺，那只是她必須快點通過，好讓孩子能準時上學的日常建築物而已。巴黎萬神殿就和她站在殿門口便能夠遠眺的巴黎鐵塔是一樣的存在，她似乎被排除在城市空間之外。每天收集起這些空間景象，拼湊成踏入個人空間的識別證，這就是她生活的圖像。

Benoît 這個姓，有善良、溫和、恩典的意思。在 17 世紀時的天主教修道院裡，許多孤兒都被命為這個姓，繼承至今。姓氏這權利義務的主體認定，對外代表本人的符號，對內有歸屬及認同感，從 Huang 到 Benoît，這是一個情感的選擇，也是為了融入法國的符號轉變。然而 Benoît 個人主體的認同，並非是姓氏符號的改變，更多的是身為一位需要付出所有自我的母親，與身創作者所需擁有最低限度自我空間，這兩者間的拉扯，在脆弱現實與記憶碎片夾雜襲來的衝擊下，感官化為她的繪畫表現。這些隱晦的情感圖像，都曾經或依舊伴隨著身為母親的女性。而生產圖像認識需求的真正原因，卻在於這些圖像的意義總是不在現場，或者已經被人們所遺忘。

「佛西. 聖雅克路 7 號」是 Benoît 家的地址，她在法國的生活是依此為中心所散開的同心圓，是在物質性的都市空間裡，拓展心理空間的基地。展覽中的畫作，微觀地從居家空間出發，揉合記憶裡曾去過的地方與非地方(Non-lieu)，在色塊與景物所交接成的輪廓邊沿，描繪著關於身體、記憶與移動的抒情故事。這些作品乍看像是符號，但疑似符號的圖像形成，不論其目的是為了溝通、指示，其實都是為了記憶而做的準備。

展覽本身既不是再現其居住空間，作品亦不是重現某個特定時刻的心情，而是在象徵的表現式下將空間和圖像做為語言，傳達身為一位女性和母親的生命意義。從十年前離開台灣，移動在倫敦、巴黎、台北之間，從黃沛涵到 Peihang Benoît，從佛西. 聖雅克路 7 號到瑞光路 548 巷 15 號，移動的內在特徵是不在場，她既存在於其中一個地方，也不在那一個地方。這些分割的身份和時空是她作品畫面上的碎片，那在線性輪廓與平面上所挖掘的深度，是她充滿情感的訴說。這個「室內空間」的展覽，是一個不被分類秩序要求所侵入的收藏空間，好置放這些多出來的自己，以及和她生命所收集、拯救回來之物。

「佛西. 聖雅克路 7 號」是身為一個女性，一個母親，一個妻子，一幅關於藝術家的感性圖像，在移動和靜止的時間中，座落於此空間。

¹ 1905 年出版的 Littré 字典中，首次出現 Flâneuse 一詞。

黃沛涵

1984 年生於台北

目前定居巴黎，巴黎和台北兩地皆有工作室。



黃沛涵自小移居美國數年。畢業於國立台灣師範大學美術所西畫創作組以及英國雀爾喜藝術學院藝術創作碩士。作品實踐主要為探索時間，空間，記憶和身份認同。她從歷史資料和日常媒體收集的圖像拼貼開始，通過主要以繪畫，以及陶瓷，攝影等不同媒材，編織人類經驗和視覺文檔之間的隱藏關係。作品曾在英國薩奇畫廊，國立台灣美術館，澳門美術館，日本東京藝術大學美術館等，以及台灣，英國，中國，日本，韓國和德國等許多國家展出。

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Peihang Benoît: 7 Rue des Fossés Saint-Jacques

Dates | 03.02.2024-04.20.2024

Reception | 03.09.2024 (Sat.) 4:30 p.m.

Venue | TKG+ Projects (2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan)

Artist | Peihang Benoît

Curator | HSU Fong-Ray



HSU Fong-Ray

When first coined, the French word for a wanderer “Flâneur” was without a feminine form, as women weren’t considered as possible participants in explorative pursuits. The eventual emergence of “Flâneuse”¹ in the early 1900s signaled a shift, and acknowledgement of irreversible change. Benoît’s artistic exploration delves into the evolution of the term “Flâneur” and its gendered counterpart, “Flâneuse.”

Her journey, spanning from Taipei to the United States, London, and now Paris, intricately intersects with her newfound role as a mother. In her paintings, the transition from a wandering artist immersed in diverse landscapes to a parent is revealed through the evolving hues of her brushstrokes, navigating memories from past journeys to the present.

In her Parisian chapter, the city serves both as muse and constraint. This exhibition, named after Benoît's first home in Paris "7 Rue des Fossés Saint-Jacques," encapsulates her nuanced journey—an artist and a woman actively immersed in household maintenance- the everyday life experienced by many. This immersion portrays the repetitive nature of daily life, exploring the delicate balance of family and artistic development. The interrogation of identity also plays a central role in Benoît's new work. Starting a family, moving to Paris and taking on her husband's last name, so as to better assimilate into her new city, Benoît, an artist and expatriate who has resided in diverse locales, grapples with questions of belonging and personal experiences.

While her daily routine as a parent has replaced the adventurous travels of her past, within her mental space, she assumes the role of a "Flâneuse," constructing a private world that transcends the limitations of time and space. It is not just a reflection of what she has lost but, more importantly, an abundant celebration of the moments of joy she has discovered. From the familiar spaces of her home and blending them with the ephemeral places she has once been, the celebration of daily affection and the contemplation of competing identities are seamlessly woven into her paintings.

This realm is immortalized through intricate brushstrokes, layered paint, and an array of references spanning from the past travels to the present. The paintings outline poetic narratives about the body, memory, and movement, capturing moments of profound emotion and revealing the interplay of multi-layered identities.

Benoît's journey, depicted in emotionally charged tales, crafts fragmented identities, space, and time. From Peihang Huang to Peihang Benoit, 7 Rue des Fossés Saint-Jacques, Paris, to 15 Lane 548 Ruiguang Road, Taipei , it is a heartfelt portrayal of an artist, a woman, a mother, a wife, situated in the space between movement and stillness, in time and out of time.

¹ "Flâneuse" First appeared in 1905 *Le Littré* (dictionnaire de la langue française).

Peihang Benoît

Born in 1984 in Taipei.

Currently lives and works in Paris.



Peihang Benoît explores time, space, memory and identity in her practice.

Inspired by her own migratory experience, she starts with collages of images gleaned both from historical materials and contemporary everyday media. Benoît weaves the hidden relations between visual documents of the human experience and reflects the ways of seeing in the digital era, mostly through painting; also ceramic, photography and other project based approaches.

Benoît moved to the U.S. with her academic parents at a very young age and then moved back to Taipei, then in London, and Paris. Benoît has a bilingual upbringing and an experience of changing countries multiple times that reflects a general human condition especially in contemporary time. She has also been influenced by her feminist mother, seen as a modern woman in the society in her own time. These experiences have provoked her interest into such subjects in her practice.

Benoît holds both BA and MFA degree in Fine Art at National Taiwan Normal University, and received another MA in Fine Art at Chelsea College of Arts, London. She has gained the prestigious Chi-Mei awards from Chi-Mei Museum, The Chu Teh- Chun Award, Ashurst Emerging Artist Prize (UK) and has been a recent finalist of Hopper Prize(US). Her works have been exhibited in the Saatchi Gallery, Macau Art Museum, Museum of Tokyo University of the Arts, Pier 2 Art Center, Chi-Mei Museum, AKI Gallery, and Yiri Arts; in Taiwan, U.K., China, Japan, South Korea, Germany and other countries.

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