

花園

GARDEN

王煜松

YU-SONG WANG





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館長序

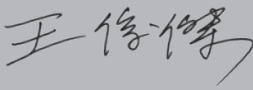
「臺北美術獎」一直以來為臺北市立美術館著力於挖掘藝術新秀之競獎展平台。為深化這個獎項的重要性與發展效益，2009 年開始，進入決賽之參賽藝術家透過展覽呈現樣貌，爭取首獎榮譽，包含獎金 55 萬元與獲得在本館舉辦個展之機會。藝術家王煜松為「2017 臺北美術獎」首獎得主，他擅用台北當代藝術館作為古蹟的空間特點，藉由詩意的手法展現作品《花蓮白燈塔》交織於不同時間軸線的情感連結。王煜松在空間掌握的敏銳度，獲得當時評審的一致肯定。

2021 年 4 月至 6 月，藝術家王煜松舉辦「花園—王煜松個展」，延續他近年創作關注的方向，透過探索場域的發展脈絡，思考身體介入特定空間所產生的認知與感知狀態。在此首獎個展，王煜松發表全新作品《花園》，開啟沿淡水河流域一帶的考古探查行動，包含美術館附近的圓山遺址、中山橋下等。同時，他也針對本館的建築紀事與館舍演變進行史料蒐集。此外，王煜松的考察行動連結著自身熟悉的居住環境，從淡水至基隆，再回到生長地花蓮。他運用印製報紙的平版印刷技術，記錄遊歷場景的片段影像，展現交錯於不同場域的歷史記憶，且融合本館地下樓展間透進的日光，增添作品的日常感與觀看當下的時間性。藝術家更藉由機械、力學的原理，依循兩個並置展間基於高低落差的空間屬性，打造一座時空迷宮。這組現地製作的軌道裝置轉化自淡水河流域的蜿蜒曲徑，水泥球體憑藉著地心引力自行運轉於循環系統中，試圖回應藝術家在進行考古行動之際的心境。《花園》在明暗對照的佈局下，結合球體滾動的物理性聲響，與空中結構對應地上物的概念，闡述萬事萬物在無主觀思維介入、可見與不可見的模糊邊界，自主地存在且運行。

本展覽顯見王煜松將作品與美術館場域之間的關係梳理得宜，其探索行動訴諸於身體感知的觀照，自身對應每處遺址的歷史記憶，也濃縮在展間內大小不一的球體之中。每顆球體乘載著從踏查現場採集而來的碎屑痕跡，隱約發散地域性的人文情懷。王煜松也援引波赫士的文學作品，以帶有抒情況味的方式處理時間段面，使整個展覽在時空向度的鋪陳上饒富興味，提供觀者更多挖掘、思索的路徑。

「臺北美術獎」首獎個展的獎挹機制，無非希冀藝術家在創作持續躍進時獲得有效助力，加深獎項籌辦之意義。「花園—王煜松個展」在藝術家得獎三年多後舉辦，集結王煜松階段性的創作思考與關注面向，也由此窺見他在形式上採取更具規模及挑戰性的手法，有著不同層次的轉變。本次展覽得以順利呈現，謝謝藝術家王煜松傾心傾力的籌備與作品製作團隊的付出。另外，也特別感謝伊日藝術計劃對展覽的支持。

臺北市立美術館館長



Director's Foreword

The “Taipei Art Awards” has always been an important platform for the Taipei Fine Arts Museum (TFAM) to discover new talents. Since 2009, and in order to highlight the importance of this award and further enhance its effectiveness, the shortlisted artists now compete for the Grand Prize of NT\$550,000 cash and a solo show at the TFAM by showing their work in a small-scale solo exhibition. Winner of the Grand Prize in 2017 with *Hualien White Lighthouse*, Yu-Song Wang made the most of MoCA Taipei as a historical building to expose, in a poetic way, a tangle of emotional connections among different timelines. He was then unanimously praised by the jury for his keen and subtle grasp of space.

Yu-Song Wang’s Grand Prize solo exhibition “Garden”, from April to June, 2021, continues in the direction he has taken in recent years, namely, exploring the contextual evolution of a given space, and reflecting on the complex games of perception and cognition as one enters a specific site. The new work he created for this exhibition, *Garden*, results from the fieldwork the artist undertook along the banks of the Tamsui River, including at the Yuanshan archeological site and under the Zhongshan Bridge, in the surroundings of the TFAM. He also assembled historical materials that chronicled the architectural evolution of the TFAM. Closely connected with the environments Wang is familiar with, the fieldwork was conducted in the places he has lived, such as Tamsui and Keelung, as well as Hualien, where he was born and raised. He recorded the images of the places he had visited using offset lithographic printing, commonly used for printing newspapers, and revealed memories of different historical sites. With natural light penetrating into the basement gallery, the work is endowed with a sense of everyday life, and a sense of the moment when one is looking at it. Furthermore, using machinery and mechanical principles, the artist plays on the different levels of the two adjacent galleries to create a maze of time and space. The site-specific circuit alludes to the winding course of the Tamsui River. The cement balls roll on the circular track by themselves thanks to gravity, evoking the artist’s state of mind during the archeological fieldwork. Playing with the contrast of light and dark, as well as the sounds of rolling balls and the concept of an aerial structure resonating with objects on the ground, Yu-Song Wang’s *Garden* is a demonstration that all things exist and function autonomously from subjective minds, along the blurry boundaries between the visible and the invisible.

This exhibition emphasizes Yu-Song Wang’s sensitive grasp of the relationship between his work and both the site and space of the TFAM. His fieldwork, along with physical perception and the historic memories of each of the archeological sites, are condensed into the balls of different sizes that are scattered around in the gallery. Each ball contains the fragments and vestiges he collected during his fieldwork, in some way reflecting the humanistic and cultural aspects of a place. Quoting Borges, Yu-Song Wang addresses the issue of time with a lyrical touch, and designed the exhibition in a way that offers the viewers a multi-layered experience through time and space, in which they may open up to new paths of exploration and reflection.

With the Grand Prize of a solo show at the museum, the “Taipei Art Awards” aims to provide a useful boost to artists in the process of their development, and to enhance the meaning of this award. Held more than three years after the artist won the Grand Prize, “Garden – Yu-Song Wang Solo Exhibition” brings together the artist’s reflections and the subjects he has been most interested in recently, and allows us to see his more consequential and challenging approaches to form, and different levels of transformation. This exhibition is made possible by Yu-Song Wang’s commitment and the production team’s efforts. Special thanks to YIRI ARTS for its support.

Director, Taipei Fine Arts Museum



序文

藝術是什麼？創作是怎麼回事？人的存在？萬物的存在？時間維度？

這種種的大哉問題，並不是真的需要某個答案，而是藉由思考問題，讓人好似正在前進或是感覺還活著。就目前的我而言，「時間」儼然成為那個值得思索的對象，能夠讓人隱約意識到這抽象的時間輪廓，就是事物所留下的痕跡，這些痕跡是時間走過的證據。如同我們能看見現在臺北盆地的形狀，是過去臺北湖所留下的；圓山遺址的發現，是因為這裡過去的某一刻有文明存在；展場中球體表面的刮痕，是因為在展場反覆地滾動。然而有更多的「曾經存在」可能沒被我們所發現，可是它卻真實的存在過。而我一直以來的創作模式就是真切地面對當下，此刻會成為那個曾經存在的過去，我想在這個當下留下我思考過的痕跡，給未來的我或他者留下一些我曾存在過的證明，這也是一直以來我會繼續創作的動力。

這次的展名「花園」，同時也是作品名，是源自於波赫士的短篇小說《小徑分岔的花園》，作者以迷宮似的文學方式，讓文中所提及的事件交錯在時間的維度中，彷彿書中還有書，事件中還有事件，小說的敘事方式與我在這段時間以來的遊歷感受雷同，所以以此命名。若以歷史的角度簡短描述這次的展覽事件：

西元 2021 年某個 27 歲在思考時間的男性人類，沿著淡水河岸撿拾貝殼、石頭及雜物，將其做成球體，放入美術館中已搭建的軌道，讓其以地心引力的方式自顧自地前進。

就這麼短短幾句話，簡短地描述了我這幾個月來的行為，但文字卻無法讓人感受到我所要表達的，因為你不會知道那些我到過的現場所散發出不可言喻的訊息、光影、聲音、觸覺……無法用文字說明的東西，所以我在展場中就創造了一個現場來回應像考古現場的狀態，唯有到了現場才知道是怎麼一回事，即使我們透過文字、照片及影片等拼湊過去，看見的不會是過去，而是過去所遺留下來的現在。

因為疫情的緣故，最近常常在想，這種我們肉眼無法看見的病毒，它其實也用它的方式在這段時間裡證明自己的存在，而這個證明擴及全球，它像蝴蝶效應般影響了我們的世界。事物環環相扣，少了一個環節或許此刻的狀態就不存在，而我的展期也在這樣因果關係中少了一半的時間，突如其來的結束，許多的朋友可能完全沒機會看見。這本書如同考古現場某個碎片，某個本體所留下的零件，證明這場展覽確實在美術館存在過。我以遊歷現場的照片、展場現場的照片，以及問答語錄來完成此書，試著透過這些周圍的證據，指向曾存在過的事實。感謝幫我寫專文的黃靖容，謝謝展覽組組長余思穎和承接此展的蘇子修，以及伊日藝術計劃的鼎力資助；展覽製作方面，感謝廓仔制造、軌道製作的大同大學機械工程學系賴躍仁教授與洽富科技有限公司經理鍾湫泓、球體製作的林建均和趙沛綺，以及這個展覽給予我幫助的所有朋友。這本書獻給當下正在看此書的你。

這次的展覽已不在，就如考古現場所感受到的一樣，我們永遠遇不到過去那刻的現場。

我們永遠也只能處在當下。

王煜松
2021.6.11

Preface

What is art? What about creating art? Human existence? All things on earth? The dimension of time?

Asking such big questions doesn't mean we want to know the answers, it's more about feeling that we are moving forward, or still living. As far as I am concerned, "time" has become the question to ponder. What can help people vaguely grasp the outline of abstract time are the traces left by things that once existed, which are evidence of the passage of time. It's like the shape of the Taipei Basin that we see today that results from a dried-up lake. The discovery of the Yuanshan archeological site is the evidence that a civilization once existed here. The scratches on the surface of the balls in the gallery are the traces left as they constantly roll. However, many other things that "once existed" may not have been discovered yet, although they really existed. My artistic approach has always been to confront the present sincerely and honestly. The present will become a past that once existed, and what I want is to leave the traces of my thoughts, to leave the evidence of my existence, for me or others in the future. This has been the driving force that keeps me making art.

"Garden", the title of the exhibition, and the title of the work, is inspired by Borges's short story, *The Garden of Forking Paths*. With Borges's maze-like literary style, the events in his story are intertwined with each other through the dimension of time, as if there were books within a book, events within an event. The novel's narrative style resonates with my experience during the investigation, so I named the work after the novel. From a historical perspective, the exhibition can be briefly described as:

In 2021, a 27-year-old man, pondering the question of time, walked along the Tamsui River, collected shells, pebbles, and other things to turn into balls. He then put these balls in the orbit installed in the museum, and let them roll by themselves, thanks to gravity.

This short passage briefly sums up my actions over the past few months. But the words are unable to make people feel what I want to express, because the unspeakable information, such as light and shadow, sounds, touch, etc., experienced on the sites as I

was visiting, cannot be explained by words. Therefore, I created a site in the exhibition gallery, to evoke the situation and atmosphere of the archeological site. You have to be there to know all that. Even if we try to piece together the past by means of texts, photos, videos, what we see is not the past, but the present left from the past.

Due to the pandemic, I have been thinking about this question: the virus that cannot be seen with the naked eye has actually proved its existence in its own way. Rippling around the globe, it has influenced our world like the butterfly effect. As things are closely interlinked, with one link missing, we may be coping with a totally different situation now. The cause-and-effect relationship has resulted in my exhibition being cut to half its duration. As it was closed in such an unexpected way, many friends didn't have an opportunity to see it. In the same way as a fragment from an archeological site or a part left by a certain entity, this book is proof that the exhibition did take place at the TFAM. Composed of photos taken from my fieldwork, installation images of the exhibition, and Q & A, this book evokes the reality that existed before, through the peripheral evidence. I wish to express my gratitude to Jing-Jung Huang who wrote the essay for the book, as well as Sharleen Yu, Chief of the Exhibition Department and Tzu-Hsiu Su, who was in charge of this project. A very special thanks to YIRI ARTS for their generous support. I am also grateful to Kuo-zii Production, Professor Yao-Jen Lai from the Department of Mechanical Engineering, Tatung University and Chiu-Hung Chung, manager of Cheerfour Technology Co. Ltd (who realized the orbit), Jian-Jyun Lin and Pei-Chi Chao (who produced the balls), and all of the friends who have helped me in this exhibition. This book is dedicated to you who are reading it now.

The exhibition no longer exists, and it's similar to how we feel at an archeological site: we will never be able to go back to the site in the past.

And we are only able to live in the present.

Wang Yu Song
2021.6.11

交錯時空之旅：探索王煜松的創作維度

黃靖容

「我是以記錄生活的方式呈現作品。」王煜松的創作與他的日常切身相關，他將自己所感知及發生的經驗注入作品中。他的作品除了視覺上豐富的層次，穿梭其間更像是閱讀一本空間性的文學作品，物件猶如小說中出現的散文雜記，每一個元素都有其故事，更組織成一個系統性的敘事語境。

王煜松曾在《花蓮白燈塔》巧妙與楊牧《搜索者》中的〈花蓮白燈塔〉文本呼應，在當下的時空企圖運用關聯性及互文性作為線索。1940 年出生的楊牧，1994 出生的王煜松，在不同的時間點坐在花蓮高中上課，望向窗外同一片波光粼粼的大海，白燈塔景致卻已不盡相同。處在時代記憶的斷層，王煜松蒐集相關史料，找到白燈塔的位置，並親身跳下海水試圖捕捉殘骸，並為其寫生。他用錐子在鋼板上作畫，在浮沉之間以身體感搜索，縱然最終沒有成功，卻喚起了花蓮人今昔的記憶連結。鋼板、礫石、波光、錄像、燈塔設計圖，以及楊牧的散文等，每一個要素都是他創作探險中的體察。

在生活中，時間與空間相互交織，像座標的縱軸及橫軸，人與物在各象限中發展著不同的事件，證明了存在的痕跡。王煜松從當下的地理空間中，探尋同一地點不同時序發生的事，也探索著同一時間，不同地域空間發生的事。他的作品承載了宇宙般的空間，以及悠悠的時間，猶如時空夾層中的縫隙，可從縫隙中窺探昔往、當下那些真實存在卻不一定可見的人事物。而《花園》像是一個時空聚落，依稀超現實主義（Surrealism），將所有關聯物進行一場拼貼（Collage），各式大小的複合球體、黑暗中滾動的球體和聲響、飛機滑過天際的轟隆聲、亮白的日光燈、大理石地板、有地勢差異的地下室等，這些集合物打造了真實卻又不真實的場景，版畫是他勞動的過程，亦是他看待田野調查的體悟，每個影像彷彿他自身的旅遊雜記；他也運用蒙太奇（Montage）手法，創造影像中的影像，將這五個片斷的地理考察並置在同一面牆上，讓不同檔案（Archive）與資訊交疊。前期的《兩個福爾摩沙》有著異曲同工之妙，王煜松記錄了花蓮大地震雲門翠堤大樓傾塌及旁邊房舍的晚間影

像，思索花蓮的對蹠點（Antipodes）¹。從該區域向地心出發，穿過地心後所抵達的另一端是阿根廷（Argentina）福爾摩沙省（Formosa），正好與臺灣的歷史舊稱相同。於是，他製造一個地震後的空間，在裂縫中播著阿根廷男女的日常對話，四周放著採集的南美洲植物，體現同樣名為福爾摩沙，不同地域、時間的場景寫照。

王煜松喜歡也運用身體作畫，與他大學主修版畫一樣，透過勞動帶來愉悅。讀研究所後，他更反思繪畫的本質，探討維度（Dimension）的各種面向。從二維平面到三維空間，他做了很多嘗試，最終關切四維的時間性與空間性。他在《我是一隻小小鳥》，連結人與環境、物，並在腦中作畫，將鳥在學校建築內穿梭的飛行路線以線條打草稿，這如同他在《花園》對球軌道和滾動系統的規劃，表現創作的縝密思維。《花園》亦是王煜松對空間的細微考察，以及對臺北生活周遭地理的診視，就如同他對考古學濃厚興趣。他在淡水河河床田野調查，並查詢圓山一代的曾發生過的文明和遺址文獻，這些都成為他探索過程中的一部分。夾帶牡蠣殼、石子等河床物件的球體，是這區域地層中不同的時空縮影，聚集卻又散落在美術館的地下室。而地下室對他來說也是巧合，像是地層一般的存在，他探勘及挖掘，經過一貫身體力行的勞動經驗，成為一顆顆凝結而成的時空膠囊球體。

德國社會學家齊美爾（Georg Simmel）將日常生活描繪成時間的累積，是一種特定及無法分割的殘餘（Plethora）²。這種殘餘十分片斷與瑣碎，它細微的像看不見，卻實際存在，就好比人類在全體中扮演個體，也在個體性中趨向全體性。王煜松作品裡是一個錯綜的時空，囊括了異質性、多樣性的個體與群體，並試圖透過認識和發現，讓這些人事物在作品中交織，呈現空間的特質。除了《花園》，《一層層：丘陵，集散地，漁網，漁貨，鳥，港口》藉由微觀手法表現貨物暫時存放、運輸船載貨調整吃水輻、港口鴿子四處覓食等基隆的海港特質。堆疊的保麗龍成了這座城市的縮影，無論人口、貨物、動物等來來去去，皆構築基隆這座「集散地」的地域特性。

齊美爾對於社會發展的形容，亦表露我們未知自己與環境所往的徬徨及零碎化，好比王煜松的《花園》指向波赫士（Jorge Luis Borges）《小徑分岔的花園》（The Garden of Forking Paths）；那種迷宮般的夢中夢，是我們看似遙遠卻又親近的光

景，發生卻又好像沒發生的事件。游移在《花園》中，時間彷彿凝結，僅有空間中的光影和球體滾動的聲響透露著分秒的移動。來來去去的觀眾，每個人的足跡和眼神傳達了對空間不同的感知。王煜松在創作後，也常在作品附近與在地的人事物互動，造就另一種參與關係。他的作品除了多層次的時空感，更具有人稱、視角轉換的力量，充斥浸潤於視覺及文學的感受。觀者以第一人稱體驗其創作文本，經歷他對花蓮、臺北、基隆等地的親密關係和新奇發現；當在交錯的時空點上遊走，觀者將不經意再次回到第三人稱，凝視著他探索時空的創作軌跡，持續於迷宮中找尋答案。

1 “Antipodes: The Other Side of the World” *Peakbagger*, 30th April 2021, <https://peakbagger.com/pbgeog/worldrev.aspx>.

2 Ben Highmore 著，周群英譯，《分析日常生活與文化理論》，臺北：韋伯文化國際出版社，2016 年，頁 53-65。

A Journey across Time and Space: on Some Aspects of Yu-Song Wang’s Artistic Practice

Jing-Jung Huang

“I present my works as a record of my life.” Yu-Song Wang’s art is closely linked to his everyday life, incorporating his perceptions and experiences into his works. Roaming through his works, visually rich in layers, gives one a feeling of reading a piece of literature that unfolds in space. The objects are like a miscellany; each of the elements has its own story, and together, form a systemic narrative context.

With *Hualien White Lighthouse*, Yu-Song Wang subtly echoes writer Mu Yang’s lyrical essay “Hualien White Lighthouse”, included in his book *The Searcher*, using relevance and intertextuality as threads for the here and now. Mr. Yang was born in 1940, and Yu-Song Wang in 1994. They both studied at Hualien Senior High School at different points in time. They both stared out at the same vast glistening ocean through the window; however, there was no longer the view of the white lighthouse. Tackling the blank memory of the white lighthouse that had once existed, Yu-Song Wang amassed related historical materials, located its position, and even jumped into the ocean to try to find its remnants, and to make a sketch of it. He used a hand drill to engrave on a sheet of steel, searching for remnants as he was floating in the water. Although all his efforts were in vain, they evoked the connections between the memories of the past and the present of the people of Hualien. A sheet of steel, some gravel, the glistening ocean, video footage, the architectural plans of the lighthouse, Mu Yang’s essay, etc.: each of these elements embodies his first-hand experiences as he pursued his artistic exploration.

In our life, time and space are interrelated, like the x and y axes of a graph, with people and things involved in different activities in each quadrant, as proof of their existence. In the present geographical space, Yu-Song Wang investigates events that have taken place at different times at the same location, as well as those at the same time at different locations. There is a cosmic space in his works, and a long time span, as if there were a crack in the space-time layers, an opening that allows you to catch a glimpse of people and things that existed in the past, or exist now, but are not necessarily visible. *Garden* resembles an aggregation of times and spaces, which, in a somewhat surrealistic manner, turns all of the related objects into a collage: compound balls of various styles and different sizes, sounds of rolling balls in the dark, the rumbling of airplanes gliding

across the sky, bright fluorescent lamps, the marble floor, the basement with different floor levels, etc. These disparate things together compose a scene which is real, yet unreal. The process of his work, and his awareness deriving from his fieldwork, are embodied in printmaking. Each image is like his own travel notes. With the use of montage in filmmaking, he creates images within images. He juxtaposes fragments of these five geographical investigations on the same wall, mixing different archives and information. One of his earlier works, *Being in Both Formosa*, strikes the same chord. The artist recorded the images of the Yun Men Tsui Ti (Green Cloud Gate) building and the surrounding houses that had partially collapsed at night during an earthquake in Hualien, bringing to mind Hualien’s antipodes¹. If you went straight down through the center of the earth from this area you’d come out in Formosa Province in Argentina: Formosa happens to be the historical name of Taiwan. Thus, he created a post-earthquake space, in which daily conversations of the inhabitants of Argentina were broadcast from a crack in the floor, and plants collected from South America were placed around it, representing scenes of two Formosas in different regions, at different times.

Yu-Song Wang likes to paint with his body, for he enjoys the pleasure that physical activities bring, in the same way as his university major, printmaking, brought him pleasure. After he went to graduate school, he went further into the question of the essence of painting, exploring the various aspects of dimension. He experimented a lot with two-dimensional and three-dimensional spaces, before being drawn to the temporality and spatiality of four dimensions. In *I Am a Little Bird*, man, environment and objects are connected together. He drew in his head, sketching trajectories of birds flying through the school buildings. In the same manner as his design of the track and the rolling system in *Garden*, he is very thorough in his thinking. *Garden* also results from Yu-Song Wang’s close examination of the space, and the surrounding geography in Taipei, as well as his keen interest in archeology. He conducted fieldwork on the bed of the Tamsui River, and read through the archives about the civilizations that existed in the Yuanshan area and the historical sites. All this has become part of the process of his exploration. The epitome of the different spaces and times in the strata of this area, balls that incorporate objects from the riverbed, such as oyster shells, gravel, etc., come together, while at the same time being scattered around the basement of the museum. It was also a coincidence that his exhibition took place in the basement gallery, as if being in a stratum of the earth. He explored and dug, and through the physical effort that he has always enjoyed, gave rise to these condensed balls, which are time-space capsules.

German sociologist Georg Simmel represented everyday life as an accumulation of moments, a plethora of irreducible particularities². Fragmentary and trivial, this plethora is so fine and small that it is hardly visible, although it does exist. It’s like the individual within society; the individual is an element of the whole, it is both a whole and a unit. Yu-Song Wang creates an intertwined time-space puzzle with his works, incorporating heterogeneous and diverse individuals and groups. Through his efforts to understand and discover, these people and things interconnect in his works, evoking the characteristics of space. Other than *Garden*, *Layer upon Layer – Hills*, *Distribution Centers*, *Fishing Nets*, *Fish Cargo*, *Birds*, *Port* also presents a microscopic picture of Keelung as a port: the temporary storage of goods, the draught adjustment of cargo ships, harbor pigeons foraging around, etc. The piles of stacked Styrofoam also epitomize this city in a way. Regardless of the coming and going of people, goods and animals, this all shapes into the features of Keelung as a “logistics hub”.

Simmel’s description of the development of society also reveals our irresolution and fragmentation as we don’t know what our future and that of the environment will be. Similarly, Wang’s *Garden* evokes Jorge Luis Borges’s *The Garden of Forking Paths*: a labyrinth-like dreamy world, where scenes seem far away but also very close, where things have happened yet seem to have never happened. Wandering in the *Garden*, where time seems to have frozen, only the play of light and shadow in the space, and the sound of rolling balls suggest the passage of time. As the visitors come and go, how they perceive the space is revealed in the way they move around and the expression in their eyes. After a work is realized, Yu-Song Wang often stays around to interact with people and things on site, creating another kind of participatory relationship. Other than a multi-layered sense of space and time, his work is rich in visual and literary textures, and has the power to shift a viewer’s perspective. The viewers would experience first-hand his texts and materials, his intimate relations with and novel findings in Hualien, Taipei and Keelung. As they roam through this intertwined time-space labyrinth, they inadvertently become spectators again, gazing at his trajectory of exploring time and space, and continuing to look for answers.

1 “Antipodes: The Other Side of the World”, *Peakbagger*, <https://peakbagger.com/pbgeog/worldrev.aspx>, accessed 30 April 2021

2 Ben Highmore, *Everyday Life and Cultural Theory: An Introduction*, Routledge, 2001, Chinese edition, translated by Joanne Chou, Taipei: Weber Publication International Ltd., 2016, pp.53-65.



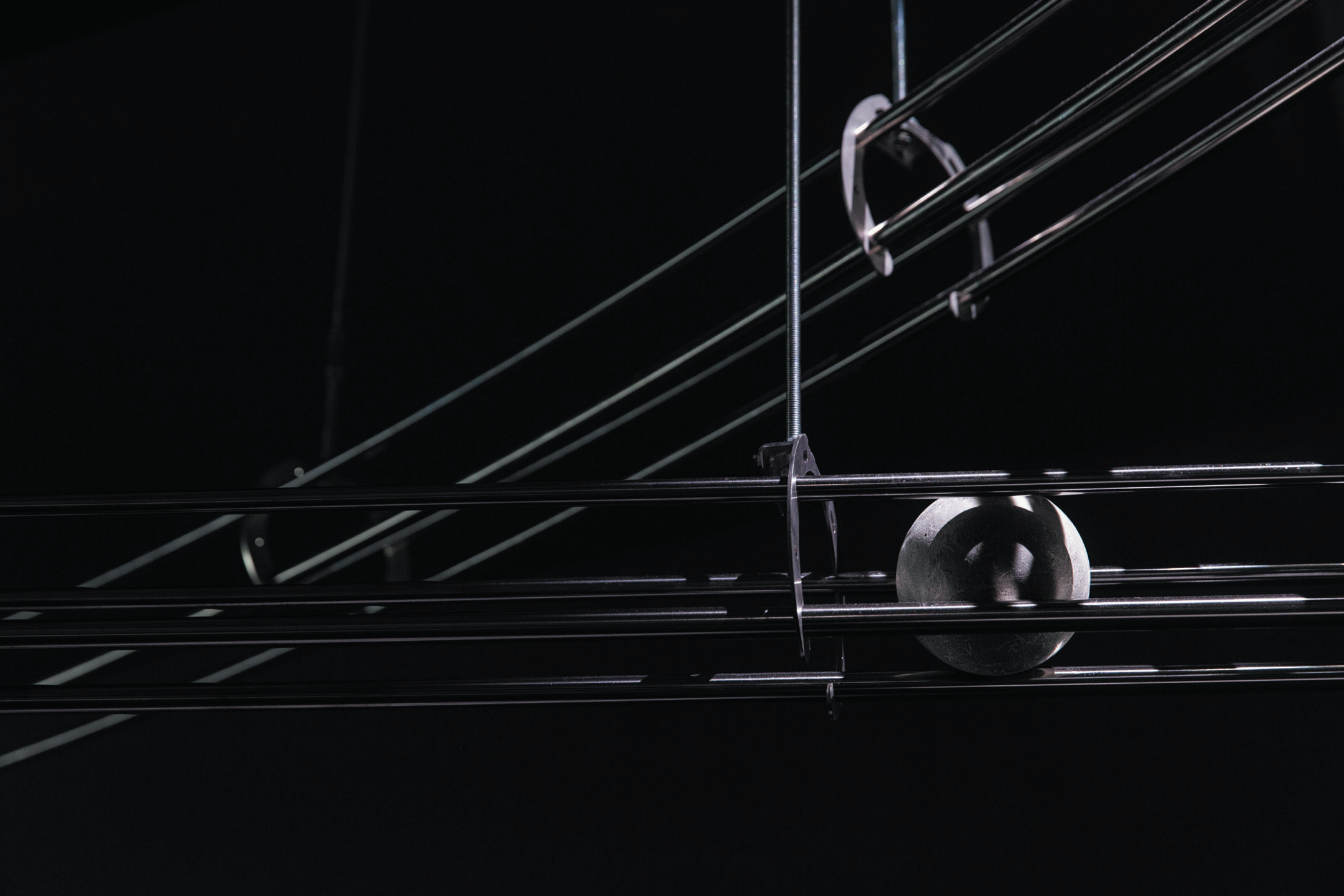
《花園》於臺北市立美術館展覽現場
Installation view of *Garden* at Taipei Fine Arts Museum

花園 2021
複合媒材，尺寸依場地而定

Garden 2021
Mixed Media, Dimensions Variable







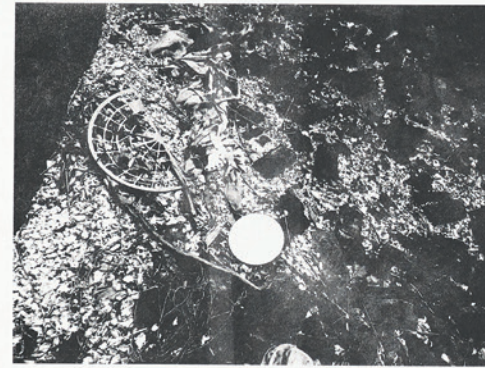
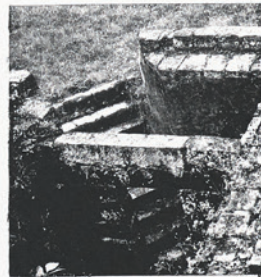
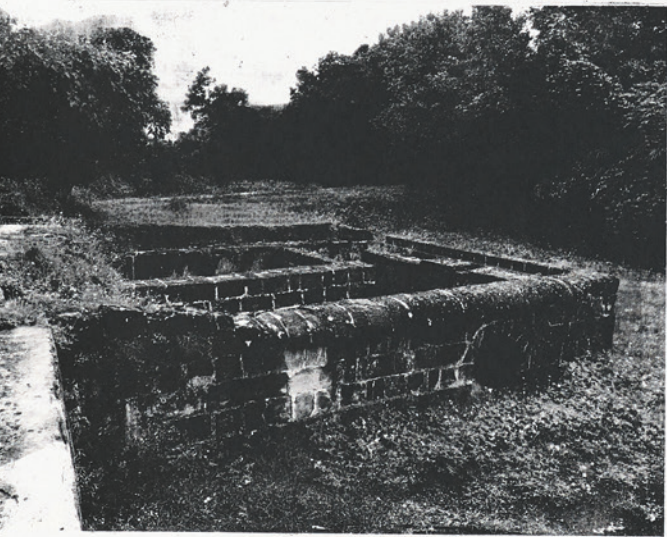
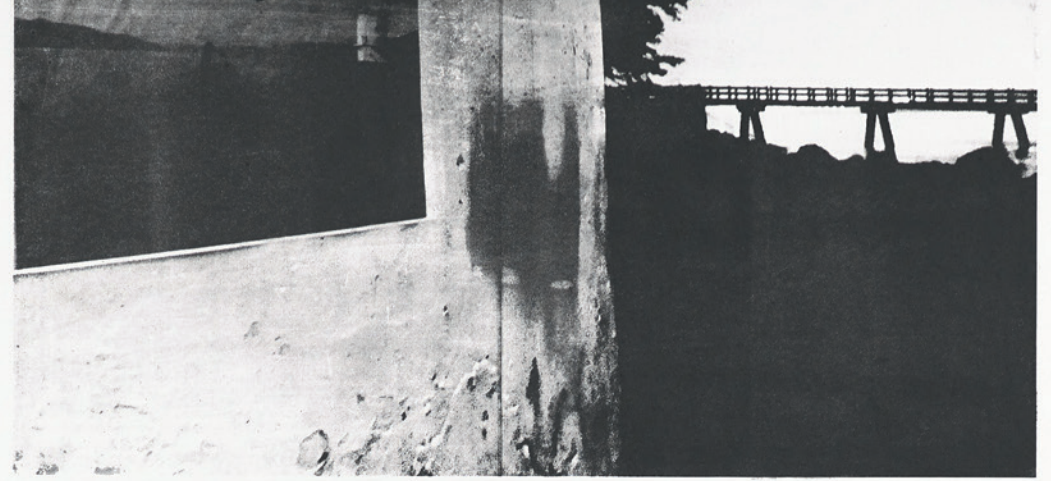


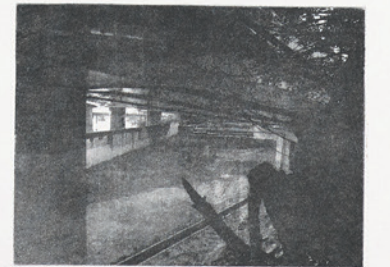
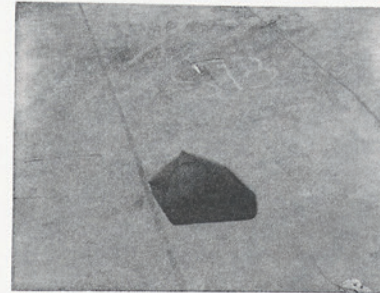
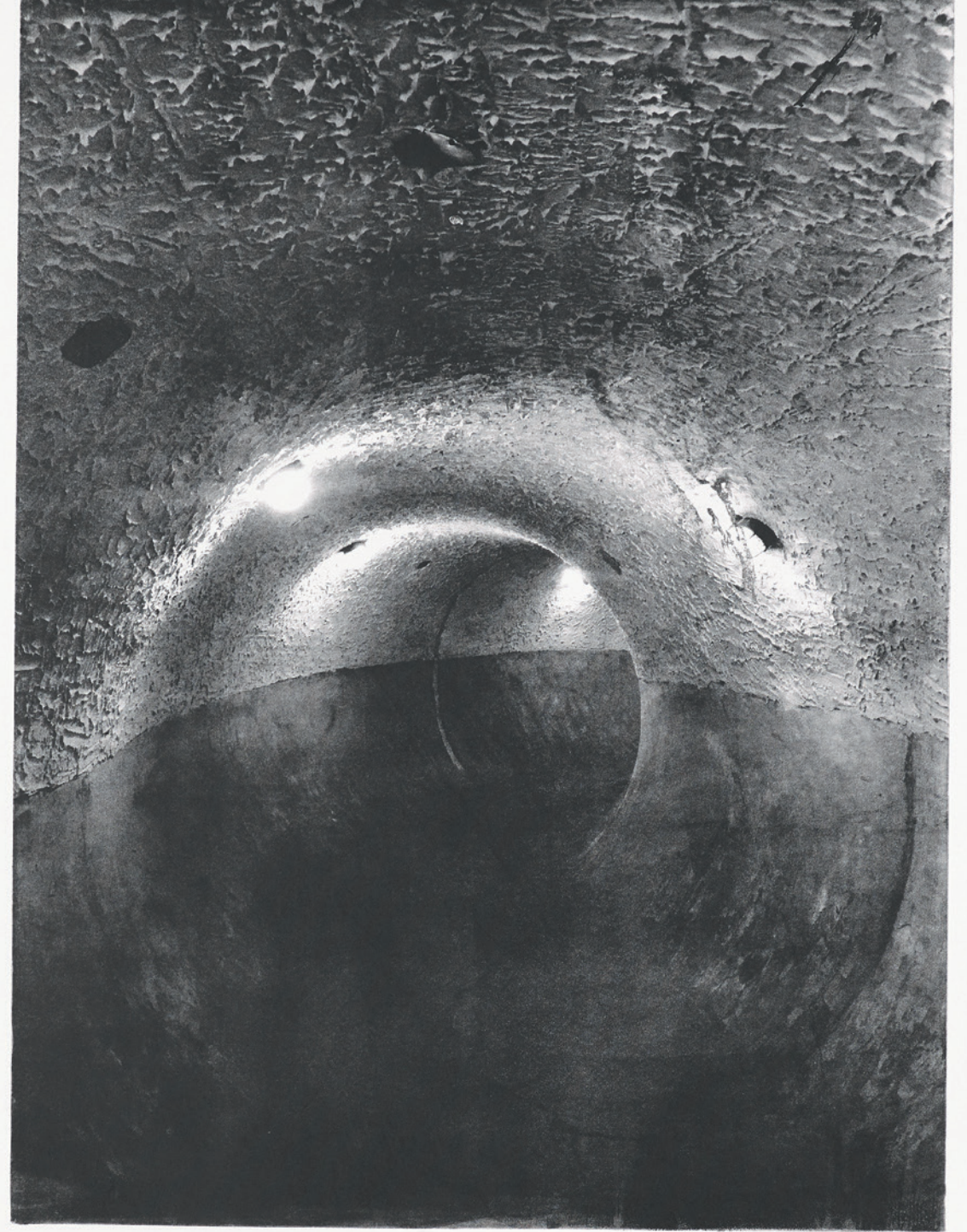
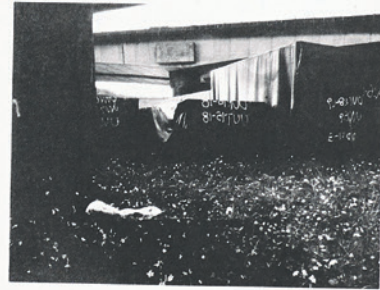
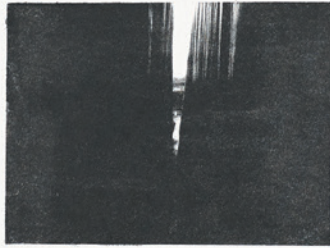
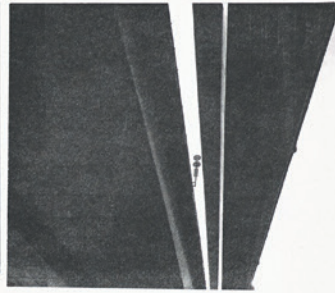
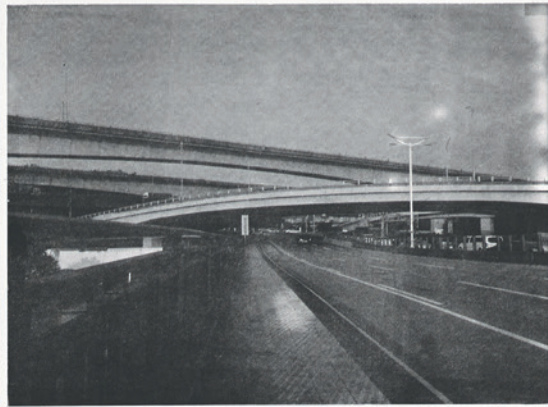
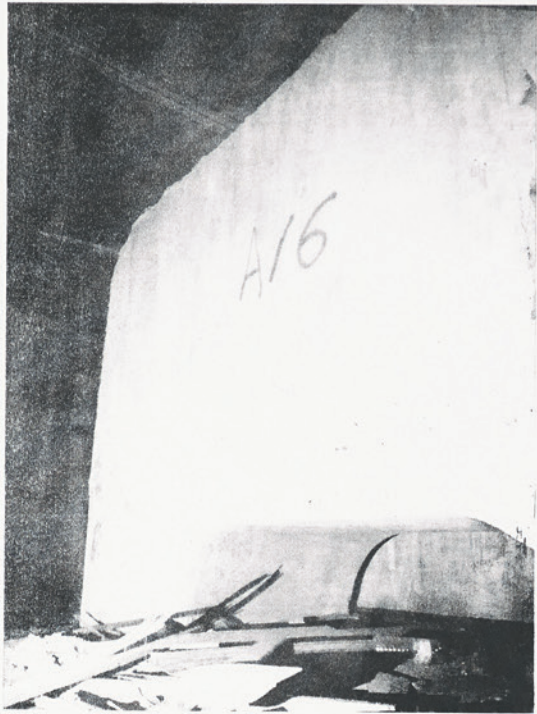














Q1 田野調查及考古是否為發展《花園》 這件作品的關鍵要素？

我作為擁有考古夢的非專業挖掘者，所謂的田調也不過是為了滿足好奇心所做的不專業調查。作品《花園》以考古遺址出發，2020 年我在基隆正濱漁港住了三個月，漁港對面的和平島在 2019 年時，挖掘到西班牙諸聖教堂遺址，是首次挖到除了文獻外西班牙人在臺的證據。遺址的現場帶給我的感受無比震撼，那些骨骸文物默默地躺在地底，即使我們沒去開挖，它們也還是默默地存在。



基隆和平島諸聖教堂遺址

當我回到淡水，我開始研究從基隆到淡水有關於西班牙人所留下的足跡，再研究清法戰爭時，基隆與淡水間兩地的路線，不自覺得會想去事件發生過的地點一探究竟，但景象往往是跟事件不相干的現在景物。這過程有趣的地方，在於絕大多數的情況是透過猜測與想像，於是我繼續邊閱讀史料邊實地走踏，決定以淡水河口作為出發點，順著河流一路往上研究，邊研究的過程，會發現所閱讀的史料，因實地的走訪對照和事件有意無意間的串連，讓接收到的歷史變得更加立體，也加深了我對於事件發生過的真實性。

面對過去所發生的事件，我們只能透過物證去盡可能地想像過往的事件，及發生當時可能的景象，考古學者也是以相同的方式面對過去。例如八里的十三行遺址，學

者們為了模擬當初煉鐵的過程，他們以當時可能取得的材料，在相同的地點搭建了一比一的煉鐵爐，用設身處地的方式想要成為過去的人類。還有一個例子是宜蘭縣蘇花公路改善工程挖到的漢本遺址，從遺址現場可以發現，同一個地方有三個文明曾在那發生過，而它們彼此間沒有交集，因為土石流或沖積覆蓋而淹滅。幾百年後，有人發現這塊土地又開啟新的部落，就這樣重複了三次。有趣的是，不同時段的他們都挑同個地點，他們看上同一片地的理由是值得推敲的。有時候我會想，身為一個考古學家必須擁有設身處地的能力，就如同擁有穿梭時空的能力。

除了地底遺址外，較近代的歷史事件在地表是可見的，再過一段時間，也許它們也成了地層的一部分。像是美術館附近的中山橋（明治橋）石塊，它們在高架橋下的一個封閉空間，石塊的堆放地是過去的「再春泳池」，一旁還立有李再春的銅像，是紀念一位英勇救人的男孩。我聽過年長一些的友人，小時候來此戲水的回憶，不過，現在泳池的模樣已經不在，那段日子的模樣就只存在友人的腦中吧，而我得到的是在腦海虛構出的記憶。身體行走在猶如迷宮的石塊間時，因為查閱過關於此地的曾經記憶，所以在大腦中會有許多的畫面交織，像是腦內又有一座時空中的迷宮。

因為我準備在圓山地區內展出《花園》，臺北市立美術館（以下稱北美館）位處圓山遺址的範圍，臺灣第一個進行考古挖掘就是在圓山，當時挖到的是貝塚，很可能只是以前的垃圾場。我從淡水河口一路探勘的過程，發現越往臺北市中心越少歷史痕跡，反而像基隆，都更速度沒那麼快的城市，還看的到過去的歷史身影。我覺得臺北市中心的市容很光滑乾淨，沒辦法透過視覺和身體感受到過去留下的東西，於是，我把思緒往地底的方向延伸，大多僅能透過文字資料和過去的照片去遙想。但這次展覽，我並不會特意強調我研究的這些文獻資料，我在意的是我遊歷這些事物的過程，田調的內容已經不是目的，而是踏查過程中的感受，變成了我更在意的事。

Q2 談談《花園》中球體的製作概念與方式？球體是如何呈現物與人的關係？

每一顆球體，就像是我到過的空間的濃縮和取樣，它彷彿收容了空間，再移至展場空間，空間中又有空間的感覺。球的內容物是我從淡水河床上收集而來的石頭、貝



撿拾球體表面物件的過程，於淡水河口水雷營遺址

類、玻璃……再將其用水泥灌模成球體。我常常會想，雖然我現在挖的是河床表層，但或許一千年後這個表層也會變成地底的某個切片。我把這個切片濃縮成作品模型搬到美術館地下室，這個過程很像是預先將它挪到地底下，雖然我們在展間內是抬頭看著天花板，但實際上卻發生在地底下。當球在滾動時，我們的身體會不自覺地跟著球體運動，猶如變成非人的物體。我在遊歷的過程時常需要跳脫人的框架思考事情，這次我想讓觀者在看展覽時，感覺自己在某個片刻成為球體，但最後又頓悟離不開作為人的本身。球是球，你終究是你。

直徑兩米的大球放置於展場的大廳，是展場動線的起頭也是結尾，我的想法是期待觀眾在觀展前與觀展後對於這顆大球會有不同的感受，就像我在看到考古現場時，得知了歷史背景後，眼前的場景變得更生動。兩米的高度差不多是人的身高再大一點，觀者在離開展場前可能會有一種化身為球的錯覺。

這和我當時做《我是一隻小小鳥》一樣，想把自己當作是燕子去想事情及行動。我觀察燕子在國立臺南藝術大學的蹤跡，想要理解燕子怎麼生活在這個空間，但最後只有一種無奈的感覺：我不可能變成鳥，同樣，我也不會理解牠在想什麼。我試圖去模擬，更試圖變成牠，但最終發現無法實現。《花園》也是類似概念，不過我這次沒有試圖去模擬，而是讓它自然發生，每個人事物有自己發生和存在的方式。

存在主義（existentialism）已經被討論很久了，是很經典的論調。但是我們不由得會一直碰到相關的問題，即便科技再發達，身為人的我們都面對「存在」這件事。

Q3 你是如何思考《花園》與北美館建築本體之間的關聯？

我做作品都會從空間開始構想，包括空間的歷史、給人的感受等，雖然美術館比較類似白盒子，但它有屬於自己美術館史的脈絡。觀眾從室外走到室內再走到展間，其實是一整套觀看方式，沒辦法完全純粹或抽離。而藝術作品擺在美術館裡，也會被空間裡的空氣、水氣，或那些我們感受不到卻存在的事物所影響，這些東西確實存在，只是我們看不見。當我場勘這幾個地下室展間時，又看到天花板的那些管線，想像著管線中有流動的東西，於是我決定用吊點呈現軌道裝置。

關於美術館建築，我查閱了高而潘建築師當時競圖的企劃書，發現這棟建築除了融合東方四合院形式，更是向他的偶像柯比意（Le Corbusier）致敬，有很多堆疊的格狀。柯比意的「無限擴充的博物館」（Museum of Unlimited Growth）螺旋向上發展其實也有一種迷宮的感覺，我的作品可以與之呼應。我也好奇展間地板有許多銅的圓狀物，經詢問，才知道那與整個建築地底下的筏型結構有關。當時，高而潘擔心美術館處於河床、土質容易鬆動的地帶，因此必須在館體底下蓋出筏型結構，這跟美術館蓋在流域附近有很大的關係。而流域的位置，一直以來影響著人們所居住的空間和文明。很剛好的，在這次調查的河流上，我邊做作品的同時，也邊延伸出新的觀察，把這些觀察串起來很有趣。有時候，我會得知更多超乎預想的事，會期待它跟原來的東西有所對話，也在不自覺中讓思考更完整。

Q4 《花園》是一件現地製作的大型裝置，作品中的聲音設定是否也連結著北美館的場域特性？

聲音在《花園》這件作品中，是非常關鍵的元素，球本身所發出來屬於自己的「物質性」聲音，呼應了萬物自顧自地轉動這件事。所以，我刻意把其中一個展間設定為暗的，第一是因為我想讓觀眾更專注於聽覺，第二是因為球體在軌道暗處若隱若現，會讓觀者尋不到球的本體，可是又能意識到球確實正在某處滾動。我在軌道

附近裝設兩支收空間聲音的指向性麥克風，以及三個在軌道上的接觸式麥克風，且讓不同位置的喇叭放出球正在滾動的聲音，而這個音量和喇叭的定位會使觀眾對於「真實」產生錯亂感，並且當環境聲到達某個分貝時，會觸動我事先錄好的飛機聲響。有些人當下可能不會意識到是什麼聲音，但走出美術館後，或許你能再聽見這種似曾相似的聲音。飛機聲是我對北美館環境的觀察，每天都有飛機從美術館上方行駛而過，我讓它成為作品的一部分。在展出的過程中，球在滾動，我曾聽到一位父親很肯定地告訴兒子，這是捷運的聲音，我心想這裡沒有捷運呀！不過，我每天在回淡水的捷運上，也都有回到展場某刻的感覺。

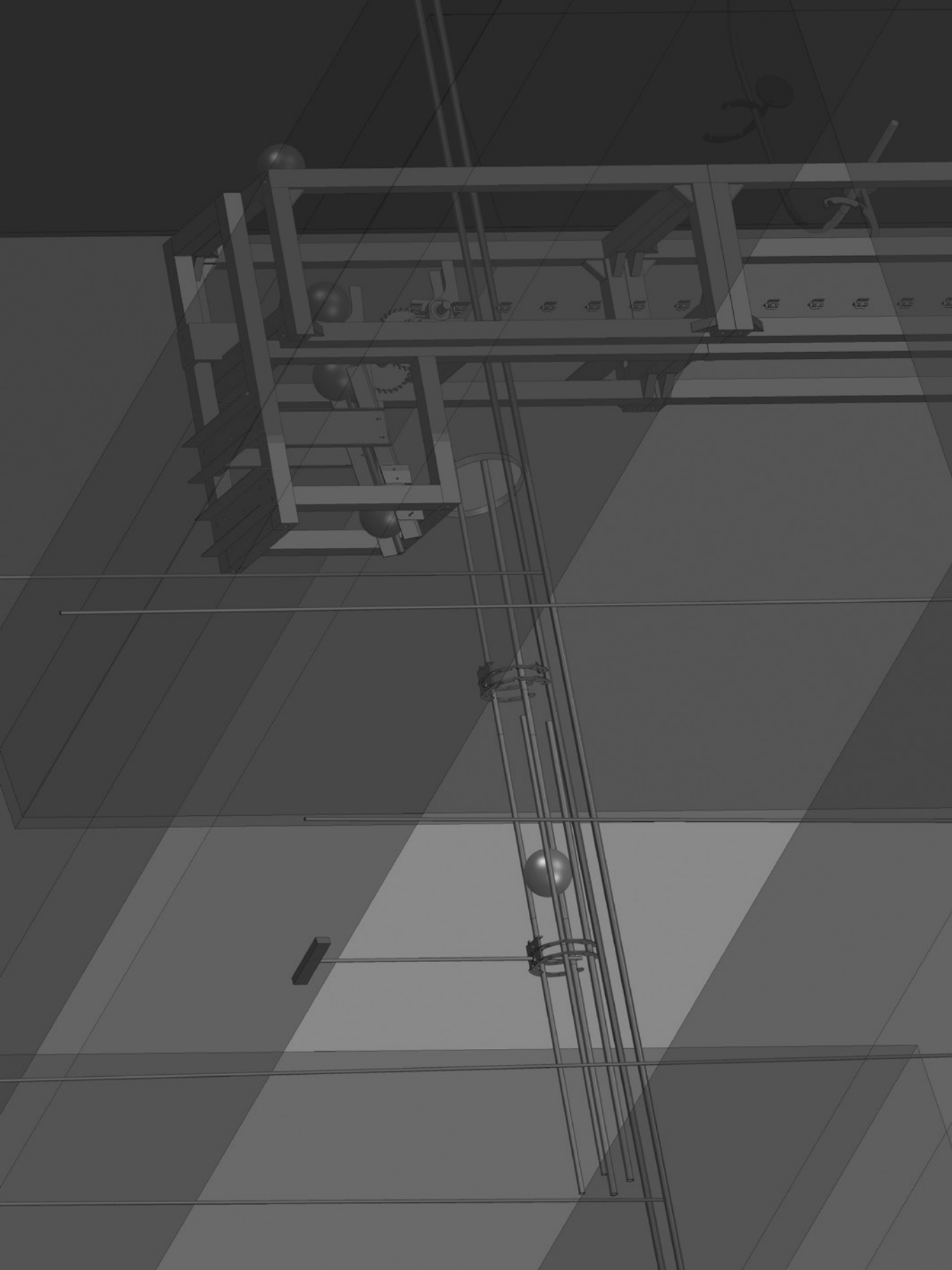
像這種日常的聲音一直出現在我們的周遭，只是因為它的重複出現，使得我們不自覺地將其忽略，可是它卻以一種感知的方式存在於我們的身體記憶。而我們就是透過這樣似曾相似的感受能力，去推演過去，或想像未來。

Q5《花園》的軌道裝置是這次作品製作較具挑戰性的部分，談談實際執行的情況？展間明暗度的安排是否與軌道的位置有關？

其實，過程中軌道的設定有異動，我原本的設計圖有兩套系統，一套是現在展場的循環模式，一套是會延伸到第二間展間的地上。後來，因考量經費與循環等實際面的問題，我打消了第二個模式的念頭。

第一展間（黑色空間）的軌道最高點設在 350 公分，最低點 250 公分，也就是說，在這個空間有 1 公尺的高度讓位能產生動能。軌道的線條是從淡水河的形狀轉化而來，路線其實微調許多次，主要是因為軌道重疊的部分必須要有足夠高低差，這就要經過力學的計算。我的理想是球體移動的速度跟人在散步相似，不能太快，也不能太慢，太慢就有可能因摩擦力的關係而停住。

第二展間（白色空間）的軌道原始設計，比較像是第一展間的簡化版，幾條軌道蜿蜒在空中而已。我與機械力學的專家（賴躍仁老師）討論後，考量吊點會因位能需求而變得很低，空間中會有太多不必要的垂直線條，影響視覺呈現，最後決定讓軌道走在牆面上。但這樣的更動其實是好的，球體繞在邊緣的感覺很像卡夫卡（Franz





平版畫印製過程

Q7 你的創作一直以來涉及場域探究、身體感知等概念，《花園》之於過往的作品有什麼不同？經歷這次個展，你是否已有新的關注方向及未來計畫？

這次的作品相較於過去的形式語言變得更精簡了吧，以物體的本質直接表達概念。作品的組成元素相對以往的作品要來的單純許多，但卻收容了更多我想表達的內容及概念。觀眾看到的是屬於物件本身的質地、聲音、運動方式……不是說明，而是正在發生的事件，和空間自己所散發出的語言，所以這次做了更多關於空間的調查。

環境持續在變，我也在變，有時候我也好奇會變得怎麼樣。

我一直以來都對於那種「隱藏卻真實」的東西很感興趣，去年做了《兩個福爾摩沙》的作品後，對於我們腳下另一端的世界——阿根廷，依舊很好奇，所以我目前想要將這個地球兩端的連結做得更完整，說不定在過程中會有新的體會吧！期待有一天能到離家最遙遠的地方看看。

Q1 Are fieldwork and archaeology the crucial factors for developing *Garden*?

As an amateur digger who dreams of becoming an archeologist, my so-called fieldwork is simply unprofessional investigations for me to satisfy my curiosity. *Garden* started with an archeological site. I lived in Zhengbin Fishing Harbor, in Keelung, for three months in 2020. When the foundations of the Church of Todos los Santos were discovered on Heping Island in 2019, right on the other side of the water from Zhengbin Fishing Harbor, it was the first time that evidence of Spanish occupation in Taiwan, other than documents, surfaced. My visit to the site shook me up. The skeletal remains and artifacts were lying under the ground silently, and would have continued their silent existence if they had not been uncovered.



Archeological site of the Church of Todos los Santos, Heping Island, in Keelung

On my return to Tamsui, I started to research the traces left by the Spanish from Keelung to Tamsui. Then I went on to research the routes between Keelung and Tamsui during the Sino-French War. Unconsciously, I wanted to visit the sites where these events had taken place, but the scenes I see today no longer have anything to do with the events. The interesting thing during the process is that I had to guess or imagine most of the situations, so I continued to read documents and historical

materials during the fieldwork. I started from the mouth of the Tamsui River, and walked upriver, along the bank. During the fieldwork, by comparing and contrasting the historical materials I read and my on-site visits, I intentionally or unintentionally found connections between different events. Not only did history become more explicit to me, I was also more convinced about the authenticity of these events.

With regard to an event that took place in the past, we can only do our best to imagine it and the possible scene using the evidence we have. Archeologists also deal with the past in the same way. Take the Shihsanhang site in Bali for example, in order to simulate the prehistoric process of smelting iron, academics put themselves in the place of prehistoric men, and built a life-size furnace for producing iron at the Shihsanhang site, using materials that could have been used in the past. Another example is the Hanben Culture archeological site that was uncovered during the Suhua Highway Improvement Project in Yilan. On the archeological site, you learn that three ancient civilizations had lived there, but there was no crossover among them, because they were all buried by mudslides or alluvial soil deposits. And a few hundred years later, someone discovered this piece of land and built new settlements here. The process was repeated three times. What is interesting is that they all picked the same site, although at different points of time. The reason that they chose this land is worthy of scrutiny. It occurs to me sometimes that, to be an archeologist, you need to have the capacity of being able to step into other people’s shoes, as well as that of going through space and time.

Other than subterranean archeological sites, more recent historical events are perceptible on the surface of the earth. Maybe some time later, they will also be buried in the strata, just like the Zhongshan Bridge, near the Taipei Fine Arts Museum. It was broken into chunks of stone and stored in a closed space beneath the elevated bridge, at the site of the former Zaichung Swimming Pool. A bronze statue in homage to Zai-Chung Lee, the boy who died trying to save a drowning child, still stood there. Some older friends told me about their memories of playing in the water here when they were children. The swimming pool that no longer exists is only present in their memories. What I have are the memories stored in their brains. When I wandered through the stones arranged like a labyrinth, because I had already heard some of the memories about this place, many images ran through my head, as if there were a labyrinth of space-time in my brain.

I was preparing my exhibition “Garden” at the Taipei Fine Arts Museum, which is located in the area of the Yuanshan archeological site. Taiwan’s first archeological dig

was carried out in Yuanshan, where a prehistoric shell mound was discovered. Perhaps it served as a dump in the past. During fieldwork all the way from the mouth of the Tamsui River, I found that the closer you get to downtown Taipei, the less historical traces there are. Indeed, you can still see traces of the past in cities like Keelung, where urban renewal has been less intense. For me, the city center of Taipei looks smooth and clean, and doesn’t allow you to perceive what remains from the past. Therefore, I turned my thoughts to what was under the ground, and imagined the past with the help of historical documents and photos. But in this exhibition, I didn’t specifically emphasize the historical documents and archives that I had access to. What’s important for me is my journey through these things. The content of the fieldwork is no longer the purpose; my perceptions during the fieldwork become more important.

Q2 Could you talk about the design and the method of producing the balls in *Garden*? How do these balls represent the relationship between man and objects?

Every ball is like the condensation of and a sample of a particular site that I visited. It’s like it incorporates a space within it, then it is moved to a museum gallery. It gives a feeling of a space within a space. The balls consist of pebbles, shells, glass, etc., the odds and ends that I gathered from the Tamsui River bed and molded into balls with cement. It often occurs to me that, although I am digging on the surface of the river bed now, perhaps this surface will itself end up deep under the ground one thousand years from now. Now I have condensed this portion into a model work, then moved it to the



Collecting elements for the surface of the balls at the former site of the Sea Mine Camp, at the mouth of the Tamsui River

basement of the museum. It feels as if I am moving it beneath the ground ahead of its time. When we look up at the ceiling in the gallery, everything is actually taking place beneath the ground. When the balls are rolling, unconsciously, our bodies also move with the balls, as if we have become non-human objects. During my fieldwork, I often needed to think outside the framework of humans. This time, I wanted to make the viewers feel as if they are becoming the balls at a certain point in time, but eventually realize that they are and always will be humans. A ball is a ball, and you are still you.

The huge ball with a two-meter diameter is placed in the entrance hall of the gallery, which is both the beginning and the end of the exhibition. My intention is that the visitors would have very different feelings about this huge ball before and after visiting the exhibition. In the same way as my fieldwork at archeological sites, knowing about the historical background of the site made everything I saw more vivid. The height of two meters is slightly taller than a person, so the viewer may have an illusion of becoming a ball himself before leaving the exhibition.

It’s the same when I made the work *I Am a Little Bird*, my idea was to think and act as if I were a swallow. I tracked the flight of swallows at Tainan National University of the Arts, trying to understand how they lived in this space. But I ended up with a feeling of helplessness: I can never become a bird. Similarly, I will never understand what they are thinking. I had tried to simulate a bird, and even to become a bird, but in the end, I realized that it’s impossible. It’s a pretty similar concept with *Garden*, although this time, I didn’t try to simulate it, but simply let things happen naturally. Everyone and everything has its own way of happening and existing.

Existentialism is a classic philosophy that has been debated for generations. Nonetheless, we can’t help but confront such questions. Even though we live in a high-tech world, man still has to face the issue of “existence”.

Q3 How did you conceive the relationship between *Garden* and the building of the Taipei Fine Arts Museum?

I always start a new work by considering the space, including the history of the space, the feeling it gives you, etc. Although a museum is often a white cuboid

space, it has its own historical context. A visitor walks into the museum from the exterior, then continues to the exhibition’s gallery space: there is a whole process of viewing connected with the space; it’s impossible to have a pure or detached viewing. By the same token, a work of art in a museum is also influenced by things that exist in the space but cannot be perceived by us, such as air and vapor. These things do exist; it’s simply that we can’t see them. When I visited the basement galleries for the preparation of the exhibition, I saw all those exposed pipes and wires in the ceiling. I imagined that something was flowing inside them, so I decided to suspend a circuit overhead.

As for the museum’s architecture, I checked the competition proposal of the architect, Mr. Kao Er-Pan, and discovered that this building, in addition to integrating the oriental four-sided courtyard design, paid tribute to his idol, Le Corbusier, by the use of modular grids. The spiral plan of Le Corbusier’s “Museum of Unlimited Growth” also feels like a maze, which my work may resonate with. I was also curious about the numerous copper circles on the floors of the galleries, and learned that they were related to the raft structure beneath the floor of the entire building. At that time, Mr. Kao was worried about the location of the museum on a riverbed – an area where the earth is unstable – and built a raft structure beneath the building. So, this was closely related to the fact that the museum was constructed near a watercourse. The location of a watercourse always has an influence on mankind’s habitat and civilization. During fieldwork along the river, I developed new observations at the same time as I was designing the project. It was interesting to connect these observations. Sometimes, I found out more than I would have expected, and I would try to create dialogues between these findings and my original knowledge. In doing so, I was able to develop my thoughts in a more thorough and comprehensive way.

Q4 *Garden* is a site-specific large installation. Is its sound component also connected with the specificities of the site of TFAM?

Sound is a very important element in *Garden*. The sound that the balls make is their own “material” sound, evoking the idea that all things in the world move on their own. Therefore, I deliberately wanted one gallery to be in the dark, for two reasons: first of all, I want the visitors to be more focused on their hearing; second, the visitors will find themselves involved in a game of hide-and-seek between visible and invisible

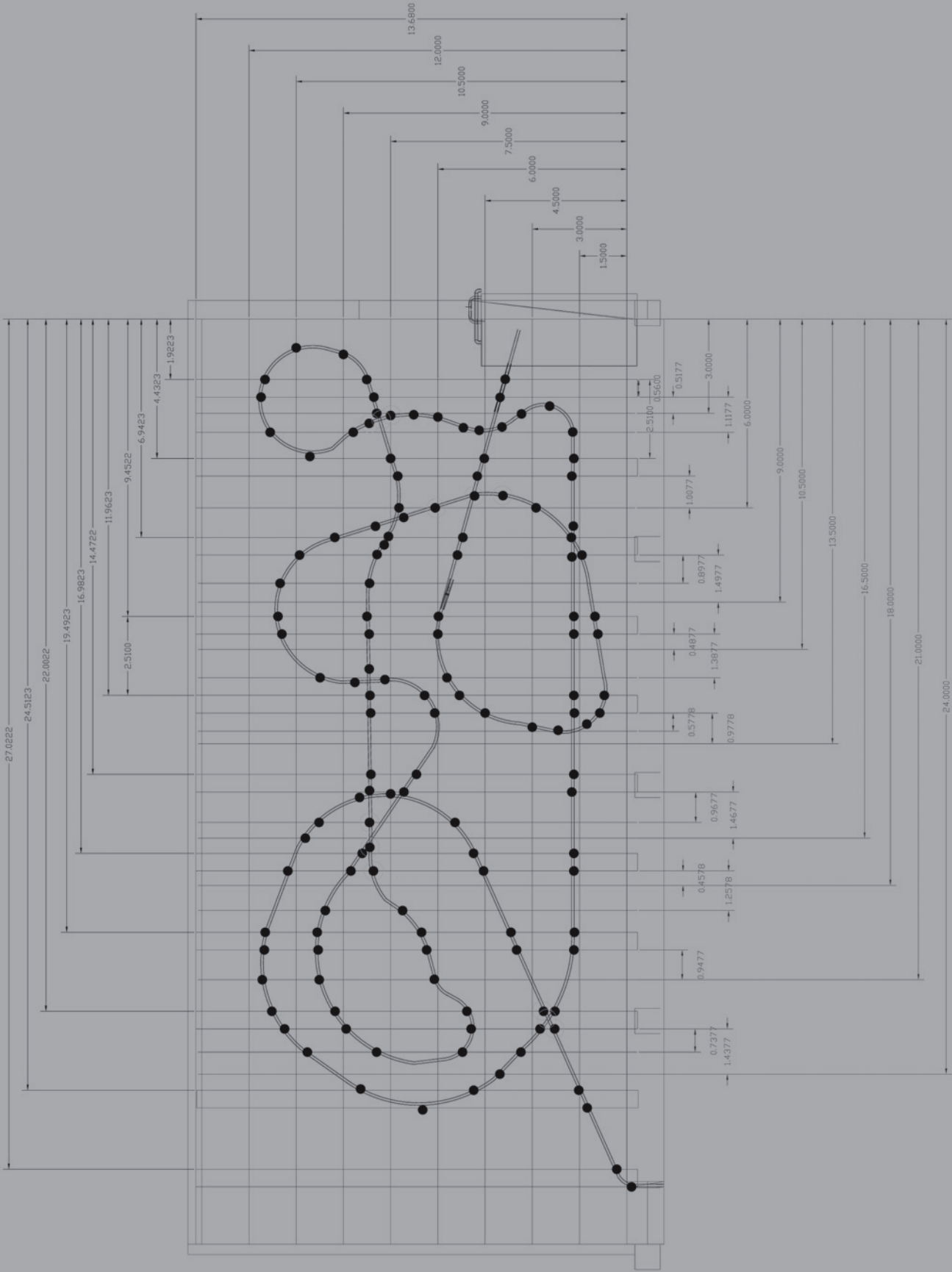
balls rolling in the dark; they cannot locate the balls, but they are aware that there are indeed balls rolling somewhere. I installed two directional microphones to detect the sounds in the space, and three contact microphones in the circuit, and installed speakers in different places to emit the sound of the rolling balls. The volume of the sound and the positioning of the speakers give the visitors a disoriented sense of “reality”. When the ambient sound reaches a certain decibel, it activates the sound of airplanes that I pre-recorded. Some people may not realize what sound it is straight away, but when they walk out of the museum, perhaps they will hear this familiar sound. The sound of the airplanes came from my observation of TFAM’s surroundings: every day, many airplanes fly over the museum, so I wanted to integrate this into the work. Balls roll in this exhibition. I heard one father telling his son in a very affirmative way that this was the sound of the MRT (Mass Rapid Transit) system, although my thought was: there is no MRT here! Nonetheless, every day, when I rode on the MRT on my way back to Tamsui, at a certain moment, I did feel as if I were in the museum’s basement galleries.

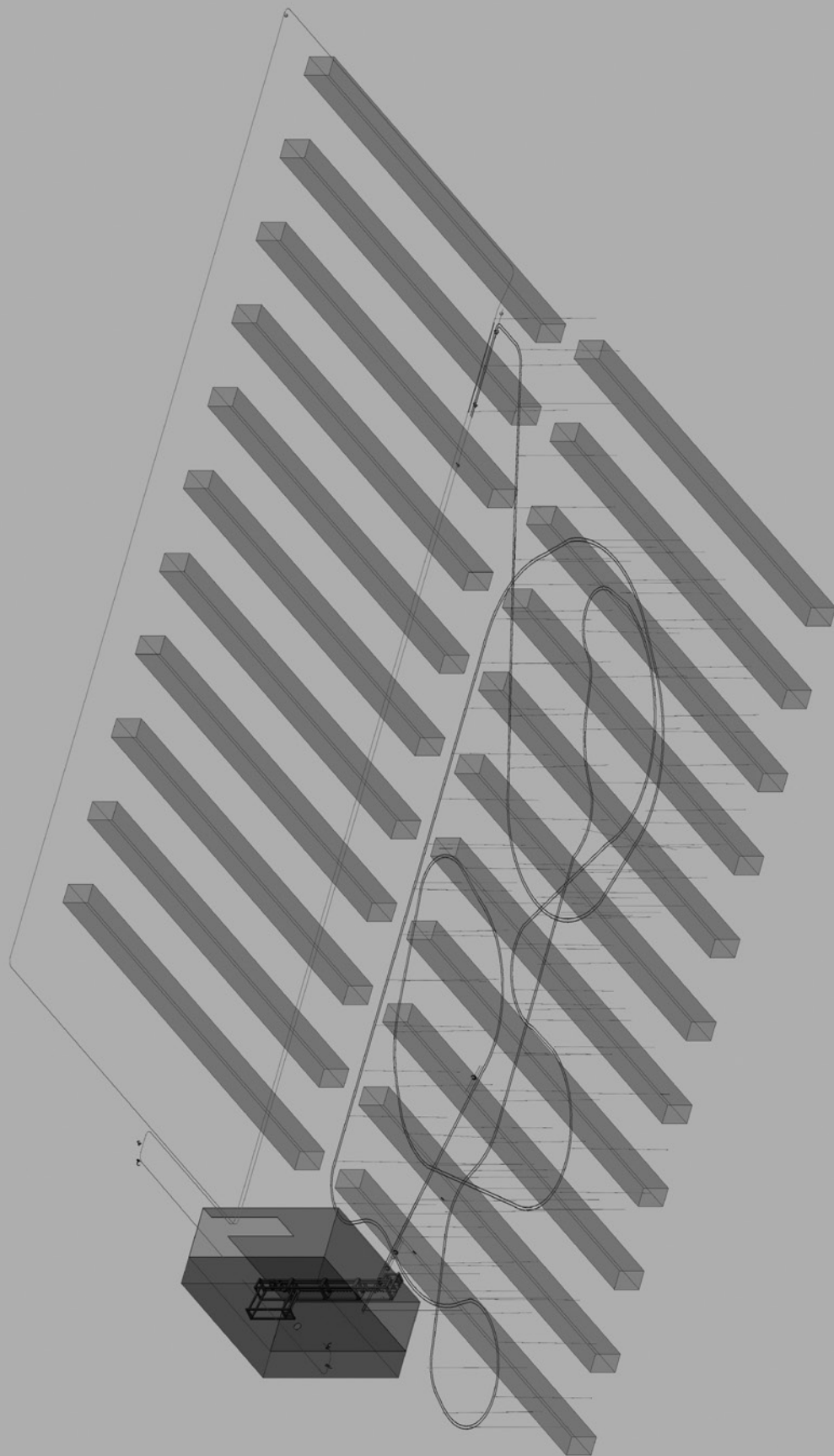
Such sounds of daily life are always present around us, but because of their repetitive nature, we unconsciously ignore them. However, they exist in our memory that we can perceive with our senses. Through a feeling that we have seen or heard something before, we extrapolate the past or imagine the future.

Q5 The circuit installation is the most challenging part of *Garden*. Could you talk about its production and installation? Is the arrangement of the intensity of the light related to the positioning of the circuit?

In fact, the design of the circuit changed during the process. Initially, I had two structures in my plan: one was the looping structure as in the present exhibition space, the other was a circuit that would extend to the ground of the second gallery. Due to budget and technical constraints, I gave up the idea of the second structure.

In the first gallery (a black space), the highest point of the circuit is set at 3.5m high, and the lowest point is 2.5m high. That is to say, using a variation of height of one meter in this space, potential energy can be converted into kinetic energy. The shape of the circuit is derived from that of the Tamsui River. Its course was slightly adjusted a couple of times, with the constraint of having enough height difference in the





overlapping part of the circuit, based on mechanical calculations. My idea is that the balls roll at a similar speed to that of people taking a stroll – not too fast, not too slow, because if it's too slow, the balls can stop due to friction.

The initial design of the circuit in the second gallery (a white space) was more like a simplified version of the circuit in the first gallery: only a few rails winding through the air. After discussion with Professor Yao-Jen Lai, a mechanical engineering specialist, I eventually decided to install the circuit along the wall, considering that otherwise, the lifting points would be very low due to the demand for potential energy, and there would be many unnecessary vertical lines in the space, affecting the visual appearance of installation. It turned out that the result was good with this modification. The balls running on the edge give a feeling of the description in Franz Kafka's *The Castle*: a situation in which one never gets to enter the castle, but is always going around the edge, that we don't seem to move away from it, but don't get any closer to it either. Just like satellites; they are neither close to nor far away from the Earth. The gallery space also resembles the hollowed area in an archeological site, and the walls are like a section of the strata, giving visitors complicated layers of visual feelings. I deliberately left the fluorescent lights emitting a homogeneous light, so bright that it creates an unnatural atmosphere. The marble floors also play an important role. An archeological site is a result of the process of sedimentation; marble is also formed through sedimentation. In other words, if an archeological site underwent a longer process of sedimentation, it could become marble. For me, the marble floors are in line with the work, both visually and conceptually. The levels of the floors of the two galleries have a difference of 60 cm, the visitors can clearly feel this topographical oddity as they walk around the galleries.

Q6 Prints are displayed at the beginning, but also at the end of *Garden*. Could you talk about the origin and concept of using this medium?

The reason that I chose to begin the exhibition with prints is because, on the one hand, in my memory, printed publications were the major source of information when I was little. When I recall my childhood, it always involves newspapers and magazines that smelled of ink – newspapers are produced using offset lithographic printing; on the other hand, I know about this medium and technique, although I am not very familiar with it. When I studied at the Taipei National University of the Arts, my major was

printmaking, but lithography was the only type of printmaking that I never tried. The reason that I chose the Printmaking Department was because I enjoyed the surprise brought by printmaking. Sometimes the resulting print isn't what you planned: it's only after the press cylinder has gone over the sheet of paper, and you lift it up, that you will know what all your efforts of cutting or engraving and inking the block by using a dauber or a roller have been for. I enjoy this process of exploring the unknown, which also resonates with my state of mind when I do fieldwork at archeological sites.

The designs for the lithographs of *Garden* are the photos I took randomly with my mobile phone since I started to prepare this solo show. Some images may not be beautiful, but they are documentation of my real life. The five lithographs are arranged in the chronological order of my visits: Keelung, Tamsui, Yuanshan (the third and fourth images) and Hualien. They were chosen from a number of photos of daily life, images that are representative of a past that I am imagining. The image of Tamsui is more fun. I put the photo of a place in the same spot to take another photo of it, print it out, then put it in the same spot and took another photo. So, there are images within images. Ideally, this is a work that can be repeated continuously, infinitely. There is



Working on lithographic printing presses

the past within the image of the past, resonating with my idea of expressing dreams within dreams, images within images.

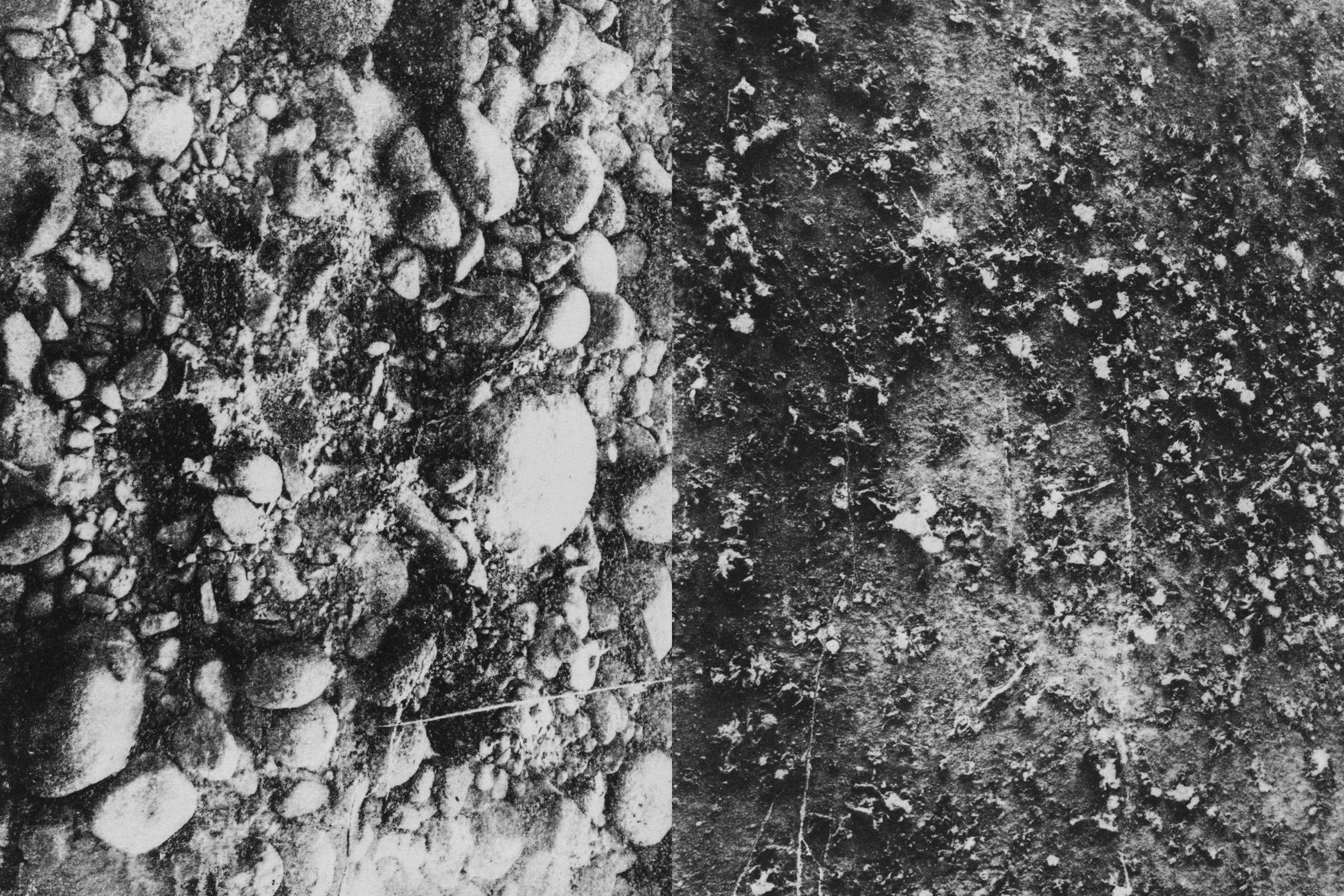
Printmaking consists of continually looking at the same image before having it run through the press. There is a sense of labor which I enjoy a lot, and which cannot be produced by using a machine. Repeatedly looking at the place where you have been to by means of images, the process of reproducing images is something very heartwarming.

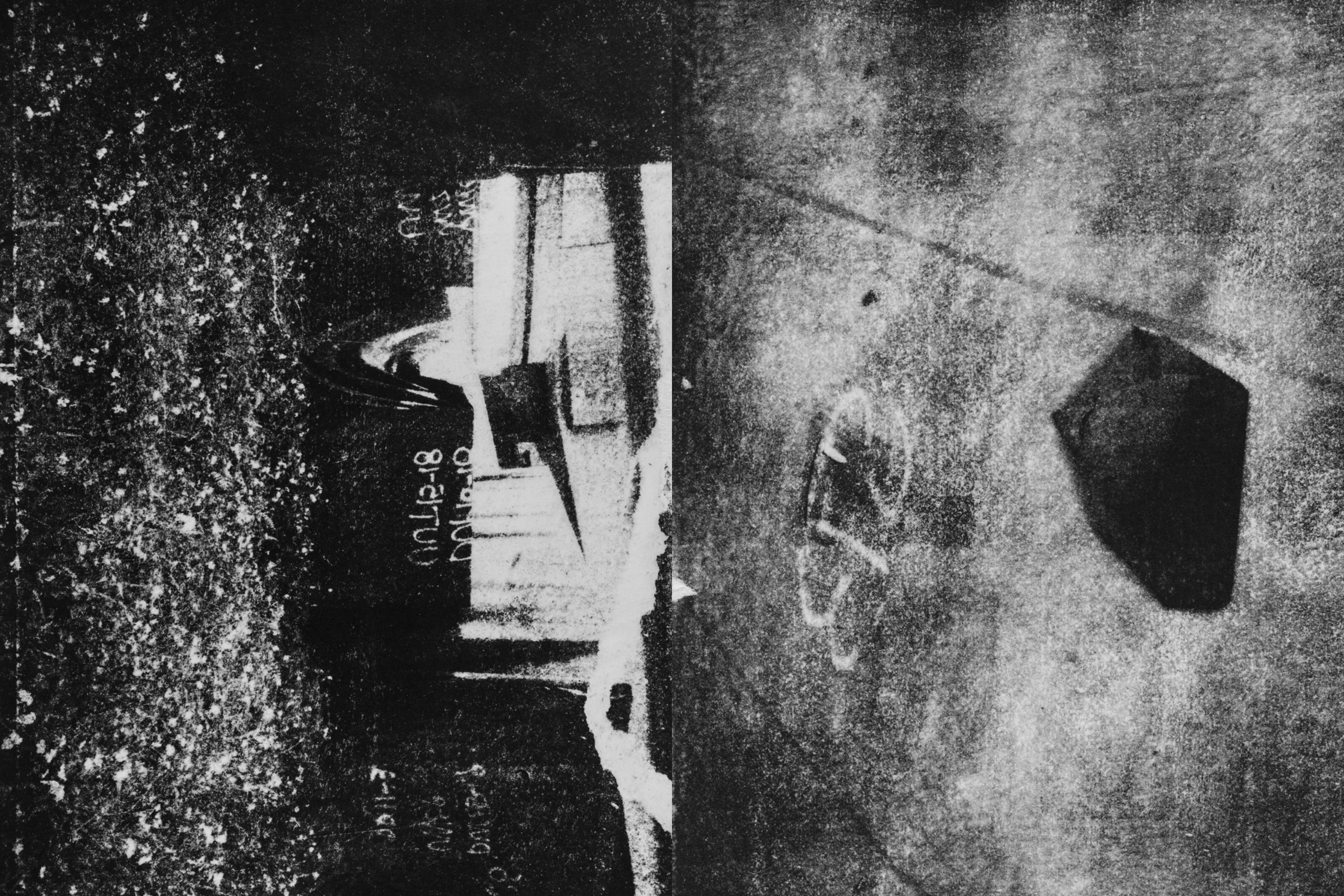
Q7 Your artistic practice has always been about the ideas of exploring sites, bodily perceptions, etc. Is *Garden* in any way different from your previous works? After working on this exhibition, do you already have a new subject that you want to focus on or a future project?

Compared to my past works, *Garden* is more succinct and to the point in terms of form and language, by expressing the concept directly with the properties or attributes of the objects. The work uses relatively simple components compared to my previous works, but has a lot more content and ideas which I wish to express. The visitors directly see the quality, sound, method of movement, etc., of the objects, and not the descriptions of them. They also see events taking place here and now, as well as the language the space speaks by itself. That's why I spent much more time gathering information in the field this time.

The environment is changing continuously, and I am also changing. Sometimes I wonder what will become of us.

I have always been interested in things that are "hidden but real". After I made *Being in Both Formosa* last year, I am still curious about Argentina, the part of the world which is diametrically opposite to us. At the moment, I would like to make a more complete connection between these two ends of the Earth. Perhaps this process will give me new understandings of the world. I am looking forward to taking a look at this place one day, the farthest place away from home.



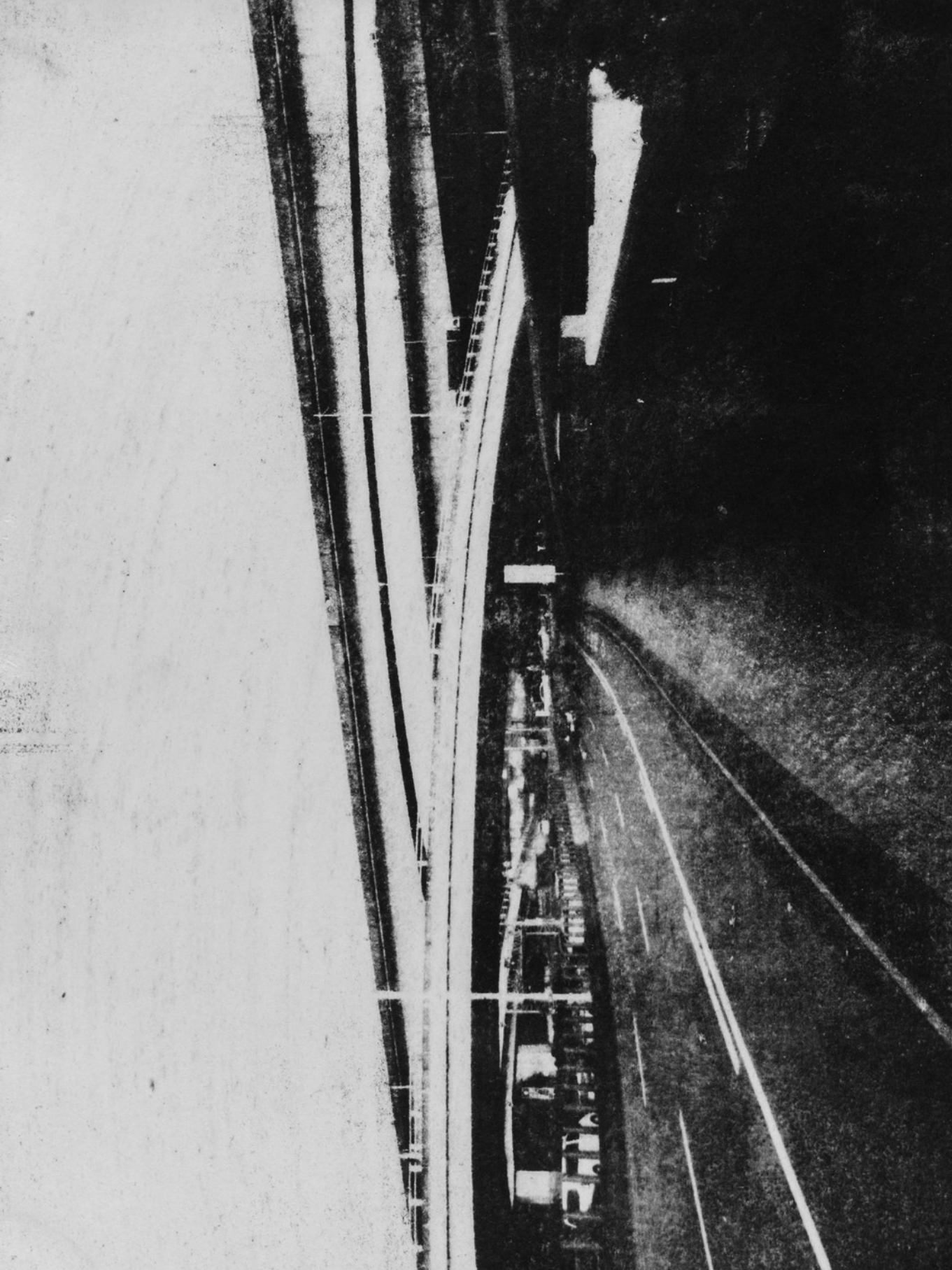


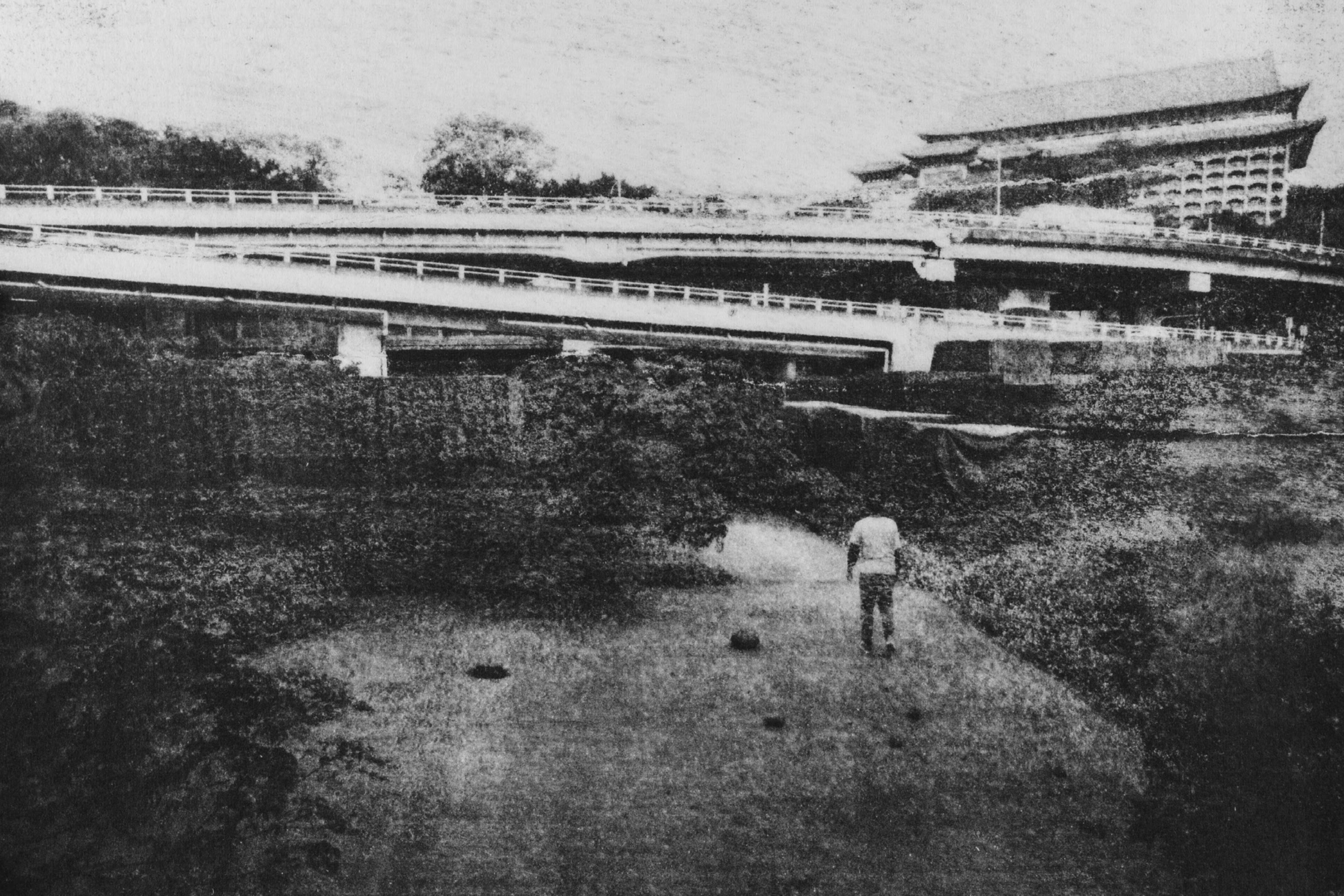
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花園 GARDEN

王煜松
YU-SONG WANG

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