

王雅慧

WANG Ya-Hui

1973–

王雅慧創作以影像裝置為主，形式涵括錄像、動力裝置、攝影。參展「2002台北雙年展」的〈縫隙〉是她首次製作的3D影片，片中白牆上的電源箱、插座、電話線路箱的影像為實攝，投影的白色假牆、線路箱的開合，則是電腦立體動畫軟體的計算運用，投影與展出空間幾乎完美地融合。影片裡不時開闔的線路箱讓虛擬的牆面顯得相當真實；整個牆面會從某側緩緩退開，在夾縫間隙中出現林間、海邊、街景，或牆面上下傾斜等等。2001年她剛從鄉下實習結束回到都會，影像的內容可說是當時實際觀看的經驗和心境。

在運用水墨、空間感較為強烈的「返影入深林」（2016）個展之後，2017年的「問影」系列出自她對中國水墨畫喜好的延伸，主題上亦想回應傳統山水畫的線條。她以書法筆法，臨摹出樹影與空間、光與影，畫面極簡中卻呈現出三度空間感。她在作品自述中提到：「影子是個對話的角色。……所以影子可以問也可以對。這個系列的空間可以說完全由影子構成。……當影子以某種視覺秩序組合的時候，空間翩然出現。」作品結合了水墨和攝影兩種形式：先以水墨線條作畫於紙上，將畫作折疊後再拍攝，於是造就景深，在平面上出現了空間感；其中看似不同灰階的線條及方塊，在人造光圈下呈現光影與墨色的巧妙結合。

〈旅行者〉錄像裝置發表於2019年的「時間簡史」個展，作品自述提到：「時間做為事物的一種質地，可以納入光滑、粗糙、會反射、重量、漂浮的行列中，使得影像與實際物件有了連結的角度。」她則「像個雕塑家或畫家」找到一條路徑去組合這些事物，因而出現新的空間，所有的事物也因此重新成為一個整體。〈旅行者〉的影像打在斜倚牆面白色木板上，由觀者看來，畫面向左逆轉了90度，從左側隨機滑落到右的黑白圓形紙片，掉落的動勢看似悖離地心引力。屏幕前斜倚的玻璃板上貼著與影像中同樣的紙片，影子投射到白色屏幕，這些疊合的多重觀看同時反射到對側的展牆上。藝術家在創作上增加物的成分，包含了紙片、水墨、相機、光線，光影透過不同的遮蔽，組成一個由時間、影像和物件的空間，藉由影像的流動而有了時間的敘事性。

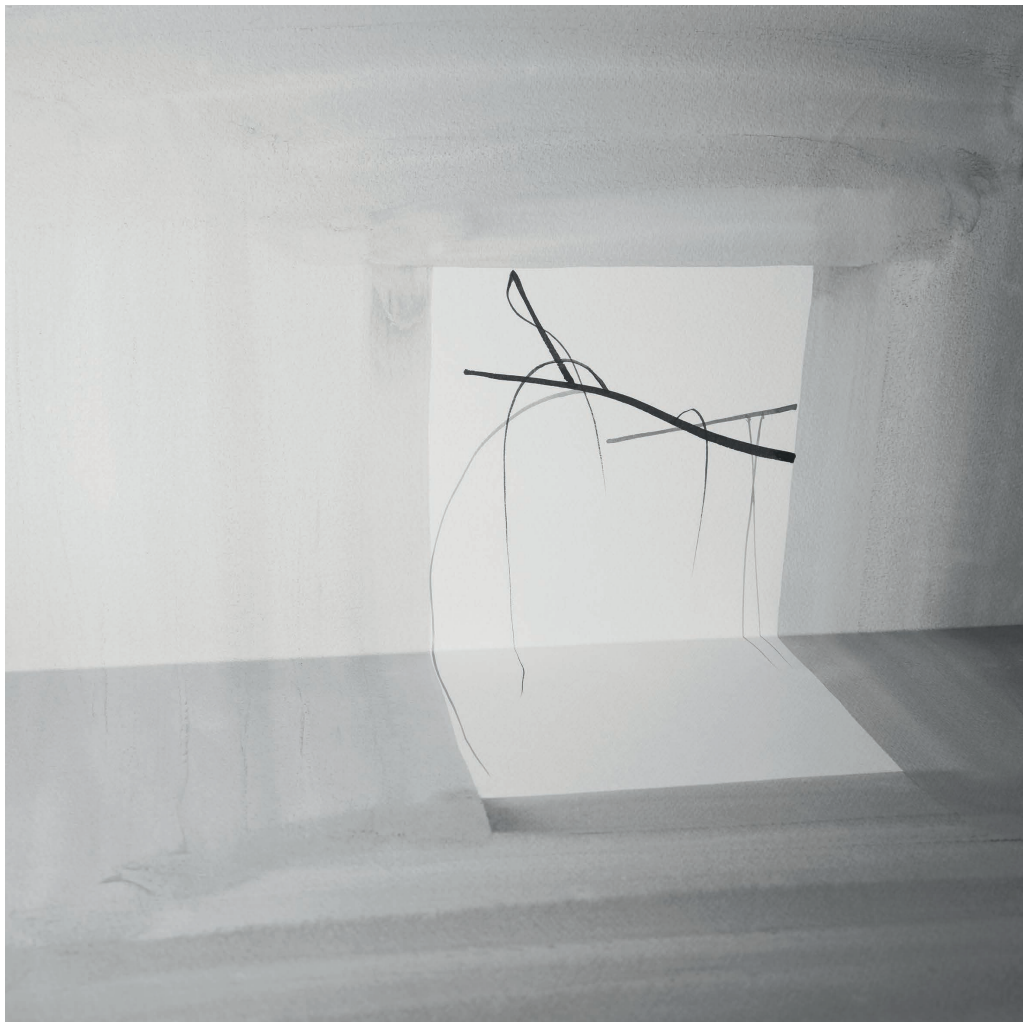
王雅慧擅長把細微觀察生活空間與經驗，經由技術或是手工工具把想像中的場景，以影像呈現出來，那個畫面往往是「一種曾經有過的深刻感覺」。評論裡提到其作品風格的關鍵字例如：詩意、幻想、奇想、詩空間，有視覺懸疑感的空間。也有人說，手法上是低科技，但表現出來整體的美感氛圍是純粹細緻的氣質，以及輕盈的姿態。王雅慧自己認為，繪畫做為一種觀看的方法，對她來說是獲得畫家的眼光，是理解世界的一種方式。（雷逸婷）

Wang Ya-Hui's work is mostly video installation and includes kinetic elements and photographs. *Gap*, exhibited in the 2002 Taipei Biennial, is her first installation in which she uses 3D video projection. A breaker box, electrical outlet, and telephone junction box all mounted on a white wall appear in the video, which is also projected on a white wall. Through 3D animation software, the projected telephone junction box and white wall appear to open and close, and the projection and exhibition space seem to perfectly fuse together. The frequent opening and closing of the box make the projected white wall appear real, which furthermore seems to recede or slant downward on one side, revealing a forest, beach, and street scene through the gap that is created. In 2001, Wang returned to the city after finishing an internship in the countryside, and the content of this video could be related to her mental state, or what she saw at the time.

After her 2016 solo exhibition *Wang Yahui: A Slant of Light*, in which she made use of ink and emphasized spatial perceptions, her *Questions to Shadow* series came out. Based on her love of Chinese ink, the series is thematically a response to traditional landscape painting, and by using calligraphic brushwork, she depicted spaces, trees, light, and shadow in minimalist works that still presented a sense of three-dimensional space. In a statement about the series, she wrote, "Shadow plays one role in a dialogue. [...] So shadow can ask or answer. Space in this series could be seen as completely constructed of shadow. [...] When shadows are composed into some kind of visual order, space appears." The work combines ink painting and photography. The artist first drew lines on paper with ink, folded the paper, and then photographed it. This process creates depth of field such that a sense of space appears on a flat surface, and different gradations of gray lines and polygons appear as light, shadow, and ink is cleverly combined in the aperture of the camera lens.

In a statement about her video installation *Traveler*, which appeared in the 2019 solo exhibition *Wang Yahui—A Brief History of Time*, Wang wrote, "Time is one characteristic of an object, and can be categorized along with the characteristics smooth, rough, reflective, heavy, or floating that connect images with real things." Like a sculptor or painter, she finds ways to combine images and real things such that a new space appears and everything recombines into a single entity. The film for *Traveler* is rotated 90 degrees counterclockwise and projected on a white wooden board leaning on a wall, and the black and white disks of paper in the video randomly fall from left to right across the board in a manner that seems to contradict the laws of gravity. These same pieces of paper are also affixed to a glass pane leaning in front of the white wooden board, casting shadows on the projection surface and creating an overlapping effect that is reflected on the opposite wall of the exhibition venue. The artist added other components to the installation, such as paper, ink, cameras, and light. Light and shadow fall on different surfaces to form a space consisting of time, images, and objects, and the flow of images contains a narrative that suggests time.

Wang Ya-Hui is a skilled observer of the subtleties of life's spaces and experiences. Using handmade props and electronic media, she presents scenes from her imagination, which are often related to profound feelings that she has experienced. In commentary describing the style of her work, words such as poetic, magical, whimsical, poetic spaces, and visual suspense have often been used. Some have also said that her low-tech approach expresses comprehensive and graceful aesthetic atmospheres that are pure and detailed. Wang believes that painting is a way of seeing, and having the eyes of the painter has bestowed on her new ways of understanding the world. (Yi-Ting Lei)



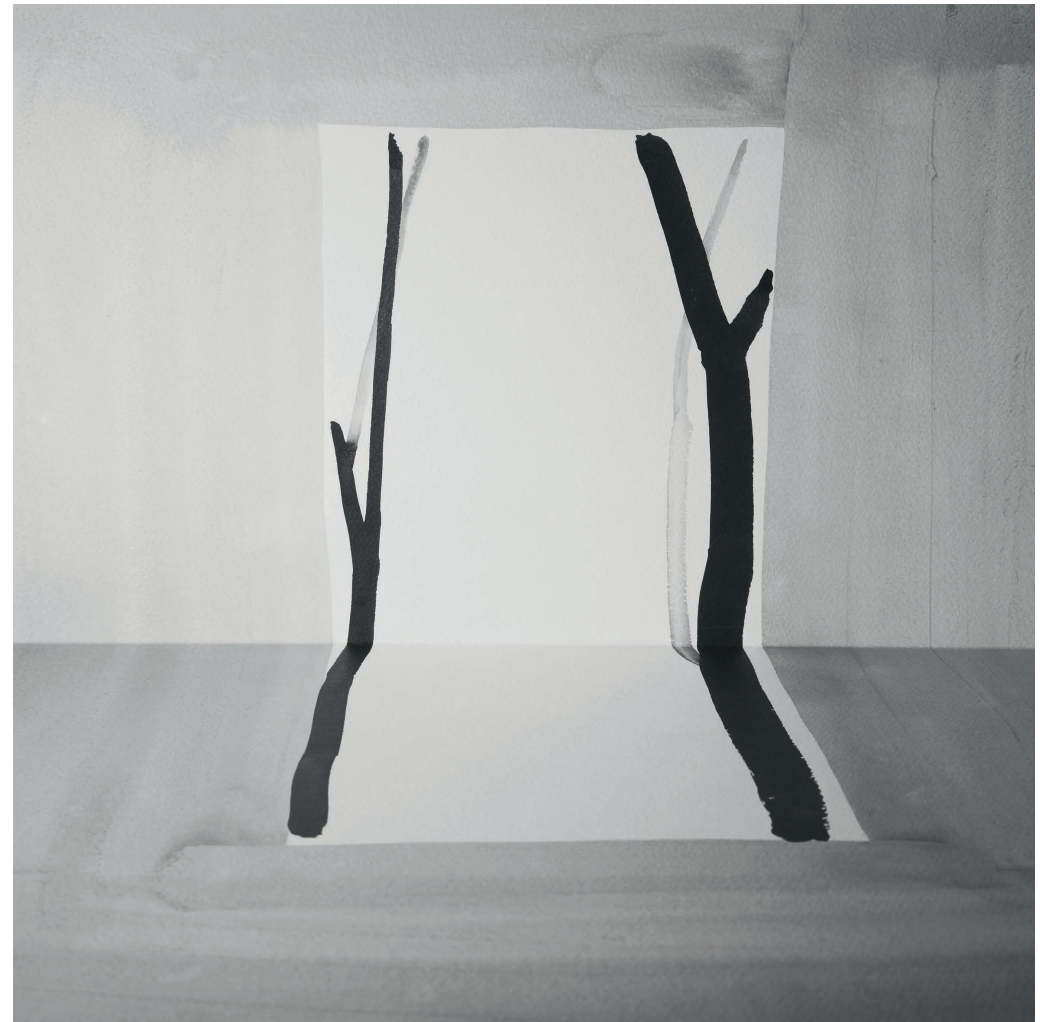
問影 #1 Question to Shadow #1

2017

微噴輸出於藝術紙並裱於鋁板 Giclée Print, Fine Art Paper Mounted on Aluminum Board

120 x 120 cm

蒐購 Purchase 2019.0014.001



問影 #2 Question to Shadow #2

2017

微噴輸出於藝術紙並裱於鋁板 Giclée Print, Fine Art Paper Mounted on Aluminum Board

120 x 120 cm

蒐購 Purchase 2019.0014.002



縫隙 Gap

2002
單頻道錄像裝置（彩色，有聲）Single-Channel Video Installation (color, sound)
32'43"
蒐購 Purchase 2019.0014.003



旅行者 Traveler

2019
單頻道錄像裝置（黑白，無聲）；白色木板、透明玻璃、水彩紙
Single-Channel Video Installation (black and white, silent); Wood Panel, Tempered Glass, Watercolor Paper
29'12"
蒐購 Purchase 2019.0014.004