

# 王雅慧

## WANG Ya-Hui

1973-

王雅慧 1973 年出生臺北，目前工作、生活於臺北。1998 年畢業於師大美術系，2004 年畢業於國立臺北藝術大學並取得科技藝術研究所碩士。創作以影像裝置為主，形式涵括錄像、動力裝置、攝影。創作上可略分為三階段：從 2001 年考進北藝大科藝所後開始錄像創作，包括 2002 年以〈墜〉成為臺北美術獎得主，同年以〈縫隙〉參展台北雙年展「世界劇場」；2005 年曾獲國巨科技藝術獎；延續其創作概念與手法，為本館典藏的 2005 年〈日光下的靜物〉和 2007 年〈訪客〉，2008 年的〈熱帶計畫：雪人〉（國美館藏）及 2009 年的〈二十億年光年的孤獨〉（高美館藏），一直到 2010 台北雙年展委託製作的〈藝術家電影院——暗之面〉等是一個較大的階段。2011 年之後是一個嶄新的階段，除了生活上有所轉折，也包括嘗試走新的方向與思維，轉以自然景象作為介面，處理的手法和結構作品的方式較以往不同。到 2014 年又是一個分界，有了家庭及女兒，並開始在室內工作室創作。從 2007 年首次個展以來，已在國內外發表 10 檔個展，累積相當豐富的創作資歷。

〈林中路〉投影裝置發表於王雅慧 2016 年「返影入深林」個展，可說是另一創作階段。該作也和「問影」系列參與 2017 年「聲東擊西——東亞水墨藝術的當代再造」展。她思考在動態影像的特性上如何回應繪畫空間的層面，就像在投影中，一條線與一條線交錯，當它不斷往前進之時，它們之間也不斷產生各式各樣的關係。此作運用實景拍攝：她先在一疊紙的正反面都畫上各種濃淡不同的橫向水墨線條，攝影機架於正上方，下方設計了一個類似軌道的裝置，再由旁人將一張張的紙規律而慢速地向右翻過。由於每一張都是連續的畫面，必須一鏡到底完成拍攝。藝術家自述：「作品降低了以往經常出現的生活經驗和場景，以最低限的圖形發展出空間的移動。在曲折的空間中以水墨線條與方塊勾勒暈染，筆墨和影像在拉長的時延下創造出新一層未竟之地，彷彿每一個微小變化都訴說著萬物的生產、循環與消亡。」

王雅慧擅長將細微觀察生活空間與經驗，經由技術或是手工道具使想像中的場景，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，繪畫作為一種觀看的方法，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）

Born in Taipei in 1973, Wang Ya-Hui currently lives and works in Taipei. She graduated from the Department of Fine Arts at National Taiwan Normal University in 1998, and received a master's degree from the Center for Art and Technology at Taipei National University of the Arts in 2004. Her work is mainly installation including video, kinetic art, and photography, and her career thus far can be divided into three stages. In the first and relatively longer stage, after being admitted to TNUA in 2001, Wang started using video and created works such as her 2002 *Falling*, recipient of the Taipei Art Awards, and the 2002 *Gap*, exhibited at the 2002 Taipei Biennial: Great Theatre of the World; won the 2005 Yageo Tech-Art Award; produced two works collected by the Taipei Fine Arts Museum—the 2005 *Sunshine on Tranquility*, which was an extension of her previous art concepts and techniques, and her 2007 *Visitor*; then created her 2008 *The Tropical Work: Snowman*, collected by the National Taiwan Museum of Fine Arts, and the 2009 *Two Billion Light Years of Solitude*, collected by the Kaohsiung Museum of Fine Arts; and finally produced her *Artist Cinema - The Dark Side*, which was commissioned by 2010 Taipei Biennial. In the second stage, starting after 2011, Wang underwent some changes in her personal life prompting her to try new directions and ways of thinking—namely using natural scenery as a subject for her work, as well as different techniques and compositional strategies. In the most recent stage, commencing in 2014, she started a family and shifted to making her work in an indoor studio. Overall, since 2007, Wang has held a total of ten solo exhibitions and accumulated a rich résumé of professional accolades.

From this most recent stage, the projection installation *Off the Beaten Track* was included in Wang's 2016 solo exhibition *A Slant of Light*, and was also exhibited along with her *Questions to Shadow in Crisscrossing East and West—The Remaking of Ink Art in Contemporary East Asia*. In this work, she considers how the specific properties of moving images can respond to painterly space, such as the way two lines that continually form various relationships as they advance forward interlock with one another in projections. To make the work, she photographed real scenery, first painting horizontal lines of varying darkness on the front and back of a stack of papers, and then setting up her camera on a tripod directly overhead. Next, she placed a track-like installation under the paper, and an assistant slowly turned the paper over to the right at regular intervals, thus forming a continuous image with each piece of paper by photographing it in one shot. Wang has said, "The work reduces life experiences and scenes that have occurred in the past, and develops movement in space with minimal graphics. In the folded space of the paper, ink lines and square backgrounds are used to create outlines and shading. Brush, ink, and video work together to create a new layer of incomplete land in elongated duration, as if every minute variation narrates the production, circulation, and disappearance of all things."

Wang is skilled at making subtle observations about life experiences and spaces, and using technology and handmade props along with video to generate scenes in the imagination, and the resulting images often create a deep feeling of having once seen them before. Reviews of her work often use the words "poetic," "illusion," and "magical," and talk about "spaces with visual suspense." It has been said that she employs low-tech but manifests entire aesthetic atmospheres that are pure, delicately constructed, and ethereal. Wang believes that painting is a way of seeing, and seeing like a painter is a way to understand the world. (Yi-Ting Lei)

林中路 Off the Beaten Track

2016

雙頻道錄像裝置 (黑白、無聲) Dual-channel video installation (black and white, mute)

6'28"

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