

王德瑜的創作從雕塑出發，著重於身體與空間的感知經驗，她以極簡的手法，創作出一件件轉化空間、包覆觀者的作品，既是一種「不定形雕塑」，也是強調觀者參與的互動式藝術。其最為著名的作品經常是以單色布料構成一種龐然、柔軟而且變動不定形的空間，當觀者進入這些空間，面對的是變動的邊界，有時腳步懸浮，有時必須彎身、躺下或擠壓，同時對抗布料的柔軟與反作用力，讓身體的觸覺、平衡等感官取代視覺觀看的經驗；因為不可預期而引起迷惑不安，也因不可預期而引發好奇。透過與空間的對話，藝術家精心安排布料特性、色彩、構造及氣流控制，以形塑每件作品不同的軟性空間，試圖傳遞、觸動或探索不同的感知經驗，甚而喚起內在的情緒，而〈No. 80-1〉卻是當中極為獨特的例外。

〈No. 80-1〉來自於王德瑜 2015 年在伊通公園舉辦的「No. 80」80 號作品個展。有鑑於伊通公園經營一向不容易，王德瑜希望自己的個展能為空間帶來一些收入，於是在 2 件大型的空間作品之外，也展出了 5 件以 1：5 比例縮小的作品模型，其中 4 件是以往已經實現過的大型原作縮小模型，唯獨〈No. 80-1〉這一件是未曾有過大型原件，一開始即以小型物件存在的作品。於是，不同於大型作品以身體感知與空間關係為出發點，〈No. 80-1〉更多著墨於觀看經驗，它以鮮豔的粉紅布料製成，充氣成大眾熟悉的愛心，卻又不只是大眾文化慣用的扁平化愛心圖案；換個角度看又是一個三葉草的形狀，再換個角度又是不同樣貌。從不同的角度觀看，甚至不同的心境之下，觀者可以賦予它不同的解讀，相較於王德瑜的其它作品，更為接近傳統圓雕作品的觀看方式。

正是在 2015 年的「No. 80：王德瑜個展」，蕭麗虹收藏了小巧的〈No. 80-1〉，當時王德瑜並沒有將它放大成大型空間作品的計畫。直到 2022 年，隨著「小中現大：蕭麗虹的臺灣當代藝術收藏」，本館委託藝術家將它放大展出；原本立意以視覺觀賞為主要的作品，放大之後形成一個可以讓人進出、沉浸其間的粉紅空間，帶來未曾預期的身體經驗，對藝術家而言，可說是意料之外的發展。於是，因緣際會之下，〈No. 80-1〉的創作設定、思維發展和製作歷程都與藝術家一貫的創作模式相反，成為王德瑜創作生涯裡一件具有獨特意義的作品。

（郭怡孜）

Wang Te-Yu's artwork starts from sculpture to emphasize perceptual and bodily experiences of space. Using a minimalist approach, she creates works that transform space or encompass the viewer to become a kind of informal sculpture emphasizing viewer participation. Her most well known works are huge soft sculptures that change shape, create space, and are usually made of monochromatic fabric. Upon entering these spaces, viewers encounter moving boundaries prompting them to step on floating surfaces, stoop, or even lie down and squeeze through small spaces. Visitors sense touch and balance as they push against the soft fabric, and this replaces the usual visual experience associated with art. Because its movement is unpredictable, the fabric piques curiosity, or may cause confusion and agitation. In a dialogue with the exhibition space, Wang meticulously chooses the characteristics and color of the fabric, structure and interior air-flow of her forms, and creates different degrees of flexibility in different spaces. Thus she usually explores and creates different perceptual experiences and even elicits certain emotions in her works, but her *No. 80-1* is an exception to this rule.

*No. 80-1 is from No. 80: A Solo Exhibition by Wang Te-Yu* held at IT Park in 2015. Wang hoped her exhibition could provide some income for the chronically operationally challenged IT Park, so in addition to exhibiting two large-scale works, she offered for sale five models one-fifth the size of their full-sized versions. Four of these models were based on structures that had been previously realized, and only *No. 80-1* was intended as a small artwork from the beginning. Unlike her large-scale works that start out from perceptual connections between the body and space, *No. 80-1* is more focused on the experience of looking, and as an inflatable heart made of bright-pink fabric, is a familiar form. It is not, however, merely the two-dimensional, pop-culture heart with which the public is accustomed, as from other perspectives, the work could be a trefoil form or perhaps another shape altogether. From different perspectives or even different states of mind, viewers might invest the work with different interpretations, which in comparison with Wang's other works, are closer to those entertained when experiencing traditional freestanding sculpture in the round.

When *No. 80: A Solo Exhibition by Wang Te-Yu* was being held in 2015, Margaret Shiu collected the compact and ingenious *No. 80-1*, which Wang had no intentions of enlarging into one of her spatial installations at the time. It was not until 2022, when the Museum mounted the exhibition *Small Is Bountiful: Margaret Shiu's Contemporary Art Collection*, that Wang was asked to create and exhibit a full sized version of the model. What was at first intended to be a primarily visually experienced object, turned into a form that could be entered after it was enlarged, immersing viewers in a pink space and bringing an unanticipated physical experience. For the artist, this was an unexpected development, as *No. 80-1's* creative setting, conceptual development, and production process were all the reverse of the artist's usual practice, thus enduing the work with unique significance in Wang Te-Yu's creative oeuvre. (Isabelle Kuo)

