

王德瑜

WANG Te-Yu

1970-

王德瑜 1970 年出生於新竹，2005 年臺北藝術大學美術創作研究所畢業，畢業作為袖珍雕塑，之後發展出以序號命名的系列裝置作品。王德瑜第一件充氣作品始於 1996 年於誠品畫廊展出的〈No. 25〉，白色的尼龍布氣囊布滿地板，觀眾能在這件藝術品上盡情踩踏；此作即是她思考身體與空間、視覺與觸覺，以及作品之內與之外的關係節點。

2022 年創作的〈No. 80-1_小中現大〉原型是 2015 年在伊通公園舉行個展的 5 件作品模型之一，也是其中唯一沒有實際完成的模型，蕭麗虹收藏了它，或者已預見了它「現大」的可能。王德瑜如此看待蕭麗虹對她作品的理解：「蕭麗虹的收藏其實更像一種許諾，無論如何都支持藝術家繼續夢想。」本館 2022 年「小中現大：蕭麗虹的臺灣當代藝術收藏」展覽，在入口處展示檯就擺放了〈No. 80-1〉蕭麗虹購藏的原件——50 公分立方的桃紅色愛心模型，「小愛心」與後方藝術家為此展全新創作的〈No. 80-1_小中現大〉置於展場裡一層樓高、膨脹塞滿空間的「大愛心」相對望。展出時一次開放一人持號碼牌入場，停留時間以 5 分鐘為限，觀眾得以走入巨大桃紅色的愛心氣球裝置，獨自被包圍其中。

「小中現大」一詞源出《大佛頂首楞嚴經》第四卷經文：「小中現大，大中現小。」此前最著名的引用是清代書畫家王時敏將北宋巨幅山水傳移模寫成冊頁《小中現大》，由畫家憑恃自身功力將原作等比例縮小的作法。王德瑜施用了相近的藝術技巧，不同的是，她將大小兩者並置，藉由真實的趨近、接觸，觀眾與藝術品進行了主客體的交替，孰大孰小也因此置換。當觀眾看見〈No. 80-1〉模型時，「我」之於小愛心是為大，但走入大愛心〈No. 80-1_小中現大〉時，「我」卻相對地小，原本隨手可得、可把玩的小愛心氣球因膨脹變大而要用整個身體與之抗衡，或者柔軟屈服。大小瞬替，這時也達成了藝術品涉入日常生活，將原本生活節奏截斷的突兀性和解離作用。

王德瑜的裝置正是創造出一個袋型空間，她捨去複雜的設備媒材，以簡易的充氣塑料為主素材，它既是雕塑品，同時是互動裝置，這樣的二維身分也讓觀眾產生玩興，同時必然伴隨產生「是藝術品？玩具？遊樂設施？」的種種疑惑與詰問。王德瑜也從觀眾與其作品的接觸裡觀察到：不論觀眾是在袋子裡面或是在袋子外面，人和空間的互動會變得非常激烈，且其親身接觸作品的當下都將成為獨一無二無法重複的片刻，任何紀錄器材都無法取代人們從身體、知覺、記憶組成的片刻。由觀者在外在空間與內在空間產生的對流，甚至合而為一的體驗則成為王德瑜持續探索的課題。（吳思瑩）

Born in Hsinchu in 1970, Wang Te-Yu graduated with a master's degree from the Department of Fine Arts at Taipei National University of the Arts in 2005. For her graduation presentation, she made miniature sculptures, which she later developed into a series of installation works that she titled with consecutive numbers. Her first inflatable work, titled No. 25 and exhibited at the Eslite Gallery in 1996, was a white-nylon inflated form that covered the entire venue floor and on which visitors were free to walk. In this work, Wang pondered intersections between the body and space, visual and tactile senses, and relationships between interior and exterior.

Her 2022 work *No.80-1, Small is Bountiful* is based on one of five models exhibited in a solo exhibition held at IT PARK in 2015. This particular model was the only one of the five that had not been made into a full-sized work at the time, and was collected by Margaret Shiu, who might have foreseen the possibility of the model being remade as a larger version. Expressing what she believed to be Shiu's understanding of the model, Wang once said, "Margaret Shiu's collection is actually more like a promise to support artists so they can continue to dream." In 2022, the Museum exhibited this same model, a fifty-centimeter square, pink heart-shaped inflatable work, on a display table near the entrance to its exhibition *Small Is Bountiful: Margaret Shiu's Contemporary Art Collection*. For comparison, the Museum also exhibited *No.80-1, Small is Bountiful*, a full-sized version of the model that Wang created specially for the exhibition, fully inflated and stuffed into a large room adjacent to the entrance. As part of this exhibition, visitors were invited to experience Wang's huge, pink and looming heart-shaped balloon installation by entering it one at a time for five minutes.

The words "small is bountiful" in the work's title are inspired by a line in the fourth volume of the *Śūraṅgama Sūtra*, "where the large manifests in the small and vice-versa." This well-known passage had previously been used as the title for an album of paintings by the Qing Dynasty painter and calligrapher Wang Shimin, who skillfully scaled down depictions of landscapes in the large Northern Song Dynasty scroll paintings that were the basis for his album. Wang Te-Yu also made use of a similar technique, but she juxtaposed large and small versions of her subject matter, and with physical movement and contact, reversed the roles of subjectivity and objectification, as well as the relative sizes, traditionally held by the viewer and artwork. Approaching the model, viewers felt large in comparison to the small heart, but while in the room with her installation *No.80-1, Small is Bountiful*, viewers felt comparatively small. The model, which was possible to hold in the hand and appreciate, after being rendered at a larger scale, became something that viewers' entire bodies had to contend with or even softly surrender to, and the shift between big and small effected by the works interrupted the normal rhythms of daily life with its abruptness and dissociation.

For *No.80-1, Small is Bountiful*, Wang created a bag-shaped space, forgoing complex equipment and materials, and choosing instead simple and easy to find plastic fabric, which she inflated to bridge the art forms of sculpture and interactive installation. This dual identity generated playful reactions in viewers, as well as questions, such as wondering if what they were looking at was indeed an artwork, or perhaps a toy or some piece of recreational equipment. Wang also observed that when viewers were in contact with the installation, regardless of whether they were inside or outside of the inflated form, their reactions to the space would become extremely intense, and these physical interactions resulted in moments that were unique and impossible to duplicate. No equipment was capable of capturing these moments formed by the body, senses, and memories. The interflow between, or even the merging of, the external and internal spaces produced by the viewer's experience is a topic that Wang has continued to explore. (Seeing Wu)

