

交錯時空之旅：探索王煜松的創作維度

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「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

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“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.