

A SENSE OF PLEASURE

Paintings and Photographs by
Emily Wang

王慶蘋繪畫與攝影展

感
受
的
詩
學

CURATOR Rudy Tseng

策展人 曾文泉

COCURATOR Jenny Lee

共同策展 李晏禎

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The concept of sight is a matter of sensation. For the visual artist, the life of the artist's work springs from what can be seen of feeling. Even the intellect gives way to the shaping of colors and the ordering of forms.

觀看這個概念屬於感知的範疇。對視覺藝術家而言，作品的生命源自於目光感觸所能及。即便知性的衝動也需暫擱，容許形與色所形塑的世界誕生。

FOREWORD

前言

Yi&C. Contemporary Arts Gallery has staged the annual "Art in Life" exhibition since 2009. Over the past ten years, in addition to showcasing internationally acclaimed artists, the gallery has also discovered emerging local talents, and serves as a platform for art lovers to deepen their appreciation and understanding of the works. It has been especially gratifying for Yi&C. to see how our exhibitions have become springboards for young artists to launch their careers and gain greater recognition, allowing them to continue their journey of creative experimentation and self-expression with the support of experienced professionals in the art world.

This year, Yi&C. Contemporary Arts Gallery is proud to present a solo exhibition of US trained Taiwanese artist Emily Wang's oil paintings and photography. Wang has been based in San Francisco and Philadelphia for many years, developing her artistic practice with guidance and encouragement from established artists. Wang's style incorporates the spirit of Abstract Expressionists Joan Mitchell and Willem de Kooning, and also pays tribute to Henri Matisse's bold and vibrant colors. Further influences of philosophy and Eastern art are reflected in her works as well, imbuing them with a spiritual resonance.

Recent years have seen a growing chasm between generations of Taiwanese artists in artistic practices. Yi&C. Contemporary Arts Gallery hopes to reinvigorate Taiwan's art scene with this solo exhibition of Wang's works.

易雅居當代空間自 2009 年始，每年在館內舉辦 * 藝術融入生活 * 為主題的藝術展覽。十年內除了展出國際知名的藝術家作品外，更不斷發掘台灣出色的藝術創作者，在易雅居當代空間作為其初展的平台，讓熱愛藝術者能欣賞藝術家的創作外，更能與之交流互動和了解。很欣慰的是，在易雅居當代空間展出過的藝術家，之後都能引起專業畫廊的關注而納入旗下，使藝術人才延續其創作，更能發揮和表現，進而得到正面的回饋。

今年易雅居當代空間特別舉辦台灣留美藝術家王慶蘋 (Emily Wang) 油畫及攝影個展。她旅居美國舊金山與費城多年，專注在藝術創作上，又得到多位知名藝術家老師指導和肯定。慶蘋的作品融入了瓊·密切爾 (Joan Mitchell) 和 威廉·狄庫寧 (Willem de Kooning) 的神韻，更含有馬諦斯 (Henri Matisse) 的奔放色彩學，結合了多種元素再加上了她對哲學與東方繪畫的吸納與涵養，表現在畫作裡，令觀賞者印象深刻與神會。

近年來在台灣藝壇裡，繪畫創作出現了青黃不接的斷層，寄望借由這次王慶蘋的個展，能帶動台灣藝壇再度發光發熱！

T H E S E N S E O F P L E A S U R E

Bill Scott

I met Emily Wang in 2010 when she lived in Philadelphia and was studying painting at the Pennsylvania Academy of the Fine Arts. I taught there then and was glad to meet her because I was curious about her paintings. I was surprised when she told me that previously she worked extensively with photography. An expertise in photography would not have been what I expected for someone so entirely devoted to her experiments using oil paints and charcoal. Emily was uninterested in painting like the other students who worked in a less perceptually grounded style than that of the school. Nor did she veer toward the representational imagery I naively might have expected from a student who was so well versed in photography.

In her studio, as visual stimulation, she set up, arranging and rearranging, complex still lifes from which she painted. They were grounded with vivid pink, yellow, blue, red, or green fabrics. Sometimes resembling a mountain, the fabrics often hid an underlying armature that felt as it rose to the ceiling. On top of this, almost scattered, were bottles, vase, pieces of fruit like apples or oranges, and flowers – sometimes she creates a visual jolt by juxtaposing opposite colors together and other times a lemon will vanish when placed on a yellow cloth. She does not create the traditional spaces of foreground, middle ground, and background one expects to see in paintings. She speaks of the influence of the compressed spatial relation found in Chinese painting she has known since her youth. Yet, she avoids presenting us with the distant vista one would experience when looking at landscapes.

Her narrative is not based so much on the objects she paints. The narrative with which she engages us is her ability to walk us through her painting process, showing us her decisions and doubts every artist faces when painting. In doing so, she tips her hat to the work of American artists like Mercedes Matter and Jane Piper whose still life paintings structurally combine high-key color with elements of Cubist drawing. Like them, Emily pulls one in to her paintings with a promise of pleasure yet, once there, the paintings do not allow you to perceive them without seeing and feeling the struggle required to achieve such imagery.

The space in Emily's paintings is created by how she directs one's eyes to move between objects and defined by the speed at which one's eyes perceive and travel between these shapes. To achieve this, color and drawing exist simultaneously, sometimes aggressively battling each other as evidence of Emily's own struggle to discover which will dominate the finished image.

December 10, 2018. Philadelphia

感 受 的 詩 學

比爾·史考特

我與慶蘋是在 2010 年她於費城賓州美術學院研習繪畫時認識。當時我還在美術學院任教，對於成為她創作的評論指導我很開心，因為我對她的作品很好奇。令我驚訝的是，她告訴我來費城之前她一直在從事攝影創作。我沒想到已在攝影創作上得到獎項肯定的她，願意全心投入油畫與素描的實驗創作。慶蘋與當時學院裡大部分學生不同，她對以概念性為主的繪畫創作不感興趣。但她也不像所以我預期的因擅長攝影而朝向寫實風格的創作。

她在畫室裡建構複雜的靜物裝置，作為視覺靈感與刺激。裝置的基礎是粉紅、黃、藍、紅或綠等明艷布料，隱藏的基座讓布料有時彷彿一座山，形成大小的山巒盤旋而上。上面則散佈著瓶罐、花瓶、水果與花卉—有時她刻意並用對比色彩，製造視覺上的激盪；有時則將一顆檸檬放在黃色布料上，幾乎隱身不見。作為靜物畫，她在畫裡所創造的空間不是傳統上具有穩定前後關係的世界。她的作品展現了自小所受的中國繪畫影響中壓縮距離的空間感；但她又一反我們對山水畫所預期的，不給我們看所謂的遠山景致。

呈現在她作品中的敘事內涵，不是來自她所描繪的靜物。她給我們的故事，是將她作為一個畫家面對繪畫時所歷經的各種決定與懷疑，攤於作品內帶我們參與其中的本事。這個做法，同時也是像梅賽德斯·麥特（Mercedes Matter）以及珍·派柏（Jane Piper）等美國藝術家致敬：她們的靜物作品整體上結合了明度高或鮮豔的色彩，以及立體派的素描架構。跟她們一樣，慶蘋的畫邀請觀者進入一個心神愉悅的詩意世界；而一旦走進那世界，觀者在感受詩意的同時，又不得不意識到要達到這樣的境地所需要的掙扎。慶蘋作品中的空間感，取決於她如何引導觀者的視線流連於靜物間，並藉觀者眼神所感應的畫面速度在形與色間穿梭所構成。要做到如此，色彩關係與素描結構經常並存，而彼此在畫面上活躍的互動與激烈較勁，都見證了慶蘋一路掙扎而最終尋得畫面生命平衡的創作歷程。

西元二零一八年，十二月十日，於美國費城

A C O N V E R S A T I O N W I T H T H E A R T I S T

Lee & Tseng (L&T):

Before becoming a painter and photographer, you studied philosophy in college and graduate school. What role does the discipline of philosophy play in your artistic involvement?

Wang (W):

Philosophy is the discipline of searching out understanding of knowledge, reality, and existence. It comes from human need to understand who and what we are in relation to the world we are part of. Through my search for understanding I am practicing philosophy in art, aesthetics in particular, which includes an inquiry into the nature of beauty. My approach to the aesthetic dimension is a balance of the senses and the intellect in visual terms.

Philosophy aims at clarity, but an understanding of the beautiful cannot be based solely on intellectual conjecture, it must spring from the visceral involvement of the senses. It follows that the forming of a truly visual expression will not simply be a literal re-presentation of a preconceived idea. In that sense, we can say that the search for what is true, meaning the resolution of visual forces, can be beautiful whether it is melodious or dissonant. That leads us to the thought that the practice of visual art, such as painting or photography as a fine art, is a pursuit of both truth and of beauty.

L&T:

Instead of a conceptual approach that seems akin to your philosophical background, you approach aesthetics and art visually. Did you start out focusing on the visual aspect in photography? How did you become aware of the importance of living dynamic to your work?

W:

Photography can be a very literal medium because it can record rather than interpret, initially it was natural for me to explore the juxtaposition of symbols and objects for a more or less literary metaphorical purpose. Soon, I found the verbal interpretation of what I felt to be an essentially a visual medium limiting. I felt there was more to photography as an art form than the illustration of concepts.

L&T:

By turning away from a conceptual approach and return to the visual, did you mean to work with composition and design elements in traditional sense?

W:

I am interested in the rules of composition and design principles, but I also know there is a higher order of visual language than only design. I want to understand what makes a painting or photograph great art. I wanted to find out for myself, through both my own capacities and limitations, what it means to be visually intelligent and what it feels like to have discerning eyes that can see the way things come together. And, in terms of my studies, I was in the right place at the right time when Lon Clark was the director of the graduate school of photography at the university where I studied. He mentored both my study in photography and my interest in painting and that experience continues to resonate in all my work.

Lon's approach to teaching is unique. With him, we explored the reason and principle behind the visual basics instead of academic formulas. What he teaches is really about understanding the language of vision and of the senses. Every such principle can be verified and felt through receptive eyes and sharpened senses. I learned that the interrelations of form and color within a picture's boundaries are not fixed but dynamic. Hence, while rules of composition may apply, there is a greater visual force than good design.

To know how this energy works is to be able to sense how form and color interact and whether the give and take between them contributes to a harmonious whole. It is then that the meaning of a work of art is actualized or upheld. This answers my initial suspicion that the meaning of a work of art does not solely rely on the intent of the artist, or the craftsmanship, or the fabrication, or the context that surrounds it.

All of this helped to lay down the foundation of my pursuit of becoming a self-reliant artist. Lon now has his own school – the San Francisco Studio School of Drawing, Painting, Photography & Mixed Media.

L&T:

When you studied painting with Lon Clark, was it also when you began to work from direct observation?



Lon Clark, *Hillside*, 2016. Oil on Canvas. Courtesy of the artist

W:

Lon studied under Edwin Dickinson, Philip Guston and Philip Pearlstein, and was a co-founding student of the New York Studio School with Mercedes Matter. Having worked with artists at the center of post-war American art, his direct knowledge of the spirit of modern art and his understanding of both the tradition of visual art and of the avant-garde helped open up my path and insight into art. This included what it is like to paint without a formula as Cezanne did, and what Cezanne meant by “to redo Poussin from nature.”



In the studio: the artist's tabletop constructions and work in progress. Photograph by Emily Wang, 2015

L&T:

Let's talk about your process of working from close observation. Why do you empathize this process more than anything else?

W:

I don't solely work from observation although the series of paintings in this exhibition are mainly done from direct observation.

The point is to never lose the direct experience that comes from looking intensely at the outer world and translating what is seen into paint. In that way, you experience the wealth of your own sensations. It is a prolonged process of seeing through which I learn to discern where things are in relation to each other, to make a decision for each brush stroke I put down, and to understand how each stroke is related to the rest within the painting.

L&T:

What transpires between you, your setup, and your painting during your creative process?

W:

It is an ongoing dialog. To me, each brushstroke is an attempt to define and re-define what I see and simultaneously record my sense of seeing. There is a flow of energy transposing what is seen into form and color on the canvas. This is a process of mediating, that is of negotiating between the three-dimensional outer world, the inner world of the artist, and the two-dimensional reality of the painting.

Ultimately as this constant negotiation between the setup, form and color emerges on the canvas it contributes insight into my own continuing experience modulating and expanding my awareness as an artist. At the same time, it creates a reality in the painting against which my values as an artist are tested.

L&T:

Is this why your paintings look abstract even though you work from life?

W:

For me, the process of working from life is not a matter of resemblance. However, I do consider my paintings as referential and very different from non-objective art. For one thing, the pictorial space created in the painting is analogous to the space presented by the setup. Colors and forms within my painting may not appear realistic, but I strive for a parallel dynamic of forms and colors. My painting is the sensual equivalent of my experience of seeing.

L&T:

Tell us about your approach to photography then, which unlike painting, is inherently representational.

W:

Photography's mimetic qualities may seem contradictory to my approach to painting, but, light as it creates color and describes form is the essence of photography. The question the photographer has to answer is whether he/she considers photography to be a means to illustrate concepts or a form of visual art. The latter is the dimension of photography that I am interested in.

L:

We can see this especially in your polyptych landscape photographs.

W:

Indeed, that was part of my intent. Literalism betrays mystery.

T:

I wanted to go back to our discussion on painting. Why do you choose to work with still life? Does this have anything to do with the tradition of the still life genre in art history?

W:

Working from observation requires patience and nothing is more patient than still life. Also, still life that is composed of ordinary objects pose a welcome challenge, forcing me to re-encounter forms that I may assume I already have intimate knowledge of.

And yes, I am very interested in the still life paintings of history. In the tradition of still life painting I find inanimate objects often seem engaged in a secret dialog emitting a particular spiritual quality that suspends time. The color relations in floral still life paintings throughout history also interest me.

L:

But your still life setups are very different from the traditional arrangement. They are, as the title suggests, “tabletop constructions”. We see the use of fabrics in different colors and textures, and the scale is large. Can you elaborate on what you mean by construction? How does it relate to your painting and drawing?



W:
Initially my setup was simple: an apple or a lemon, or some flowers in a vase against a background. This simplicity is useful, and it can be beautiful. However, I wanted to paint complexity as well as simplicity, by that I mean the intricate relations between form and color and texture. I delight in the energy such constructions offer.

I wanted to create a universe so to speak. So, I started to include different types of fabrics and other materials in various colors, and I hand painted still life objects, mixing them with pristine objects and artificial flowers. I would drape the fabrics at different levels, place still life objects among the undulating terrain created by the fabrics to form a sort of interior landscape through which my eyes can travel.

L&T:
The complexity of your painting seems reflect the laborious process of your tabletop construction and the still life arrangement. There are a lot of activities within your paintings, drawings and photography in general.

W:
My work in general has to do with my personal interest in the complexity of experience and the diverse energy within that found resonance within the so-called New York school. My previous study with Lon helped me gain a thorough understanding of not only the major artists such as Pollock and de Kooning, but also solid painters whose works complete the entire makeup of the so-called New York school. Later with my study with Bill Scott in Philadelphia, I found connections to the Philadelphia colorist tradition which continued to deepen the artistic traditions I inherit.

Other of my influences come from earlier in the history of art, for example my appreciation of Peter Paul Rubens and Eugène Delacroix.

L&T:
Aside from the attempt to determine where things are with each brushstroke in your process of painting from life, do Rubens and Delacroix also influence your brushstroke and painting handling?

W:
Yes, they are using color, hence strokes of color, rather than line or contour to shape forms which is part of my influence. Also, I am drawn to the colors and the arabesque structure in rococo art, especially the paintings of Fragonard and Boucher.

Another of my influences is the impressionist painter Berthe Morisot. I admire her wavelike brushstrokes that weave forms into a robust whole even though, unlike the grandiose historical and mythological themes Rubens and Delacroix depicted, her paintings are mostly about domestic scenes and idyllic landscape.

L&T:
What about Chinese painting? Is it also an influence? Your paintings give a sense of looking at a Chinese landscape painting with winding paths connecting different parts of the painted landscape; and where small or almost unnoticeable figures were placed between rocks or trees, much like your still life objects.

W:
Chinese painting has been part of my heritage. It is part of who I am. It especially allows me to be comfortable in a compressed pictorial space which is a result of my working from both close observation and the use of color-relations.



Bill Scott, *A Month in the Fall*, 2015. Oil on canvas. Courtesy of Hollis Taggart, New York.

L&T:
Color takes an important role in both your paintings and photographs. In addition to the influence of painters you mentioned, does this also have to do with your study with artists in Philadelphia where there is still the colorist tradition?

W:
My interest in chromatic color did lead me to choose study at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia. The Philadelphia colorist tradition was brought to prominence by the painter Arthur B. Carles (who was Mercedes Matter's father). That tradition continues to thrive and I was fortunate to study with two painters who are tied to this tradition directly, Bill Scott and Jan Baltzell. Bill's and Jan's teaching both strengthened my previous foundation and opened new doors for me.

Bill often took his students to visit the vault of PAFA's Museum. The museum has a rich collection of paintings that are not in display. A close encounter with those paintings contributed to many fruitful discussions. I also learned a lot about color by studying Bill's paintings. Bill has had a great influence on me in terms of understanding how interrelated artists can be. He is a powerful proponent for painting and I am very grateful to him.

L&T:
You've emphasized much about the traditions you benefit from. Do you consider yourself a traditionalist? How does your work fit into the contemporary art?

W:
My art is rooted in the modernist tradition, it represents certain values that integrate my intellect and sensible existence as an artist. As a contemporary artist, one is confronted with what has been done and what can still be done in response to one's own time. Both my paintings and photographs draw inspiration from the experimental spirit within the modernist tradition, yet they are not a repetition of the past. I believe I see the ideas and concepts I am exploring innovatively. They are a part of today.

策 展 人 與 藝 術 家 對 談

李晏禎、曾文泉：
在研習攝影與繪畫前，妳專攻的領域是哲學。這對妳的藝術創作有什麼影響？

王慶蘋：
哲學旨在窮究事理。這起自於人類認識自身存在的意義與宇宙存有間的關係的需求。就我個人的追尋而言，我在藝術中實踐哲學，尤其是美學；這包含了探究美的本質。作為藝術創作者，我在追尋美感的道路上走的是以視覺模式融合感受性與知性的道路。而在作品成形的歷程中，感受性的地位則優先於我習於分析的那一面；任何先入為主的立場都將因此暫擱。

哲學的精神貴在於探究與釐清。因此要認識美的真諦，就不會只藉由抽象的思辯，而必須來自於對感知能力深刻體驗後的領悟。所以，真正的視覺性表達不是把預設想法直白地再現。可以說當一件作品在視覺上達致完整具有獨立生命力，即為真；也是美的。不管這種生命力的展現是否令人愉悅。據此，可以說視覺藝術創作像是繪畫與攝影，是透過視覺感受性對真與美的追尋。

李 / 曾：
這種路線，的確看似趨近哲學的觀念藝術做法相反。我們知道妳在舊金山時是先學攝影的，妳一開始便專注於前面所談的視覺性與感知的活力層面嗎？是如何意識到這個層面對妳創作的重要性？

王：
攝影可以是很一翻兩瞪眼的直白媒介，畢竟紀錄而非詮釋才是它的本質。一開始我自然想運用這個特性，將符號與物件錯置並列以產生概念上的矛盾，用以嘗試文學上常用的隱喻手法。很快的，我對這種概念上自圓其說以詮釋感受的做法感到侷限與缺乏挑戰，特別是套用在一個視覺本質的媒材上。我認為攝影作為一門藝術，除了把想法圖像化，應該還有更多的可能性。

李 / 曾：
從概念性轉向視覺性，妳指的是傳統上所謂的構圖與造型設計嗎？

王：
基礎的構圖與設計原理我自然有所興趣，但我更加意識到視覺語言的層次不會只停留在設計。我想了解一幅畫或攝影之所以好與偉大的原因。我想藉自己的能力（與極限）親自認識感知能力如何聰慧？擁有一雙銳利的眼光、洞察事物逐漸完整成形是怎樣的視（世）界觀？而我很幸運地與當時正擔任攝影研究所長的浪·克拉克（Lon Clark）學習。他同時指導我的攝影與繪畫創作，這個經驗至今仍與我的創作相共鳴。

浪的教學方式獨特，他帶領我們探索被普遍教條化的繪畫與攝影視覺基礎的背後原理。他教授的其實是視覺的語言與感知的語言。每一個原理都能從同學實際的作品中藉由觀看與感受得到直接驗證；而每人作品的差異與獨特性更讓視覺語言關係成為一個活的學習場域；每個作品都是待被認識與解決的視覺關係課題，也是反思原理獲取更深一層領悟的契機。藉此，我認識到每件視覺作品中的形態與色彩的交互關係是活的。所謂構圖雖然實用，但還有比好設計層次更高的視覺生命力的存在。

對這個生命力要有所認識，有賴於敏銳的感受力捕捉形態與色彩彼此互動時的能量交換，是否促成屬於該作品內在的和諧，成就一個完整獨立的實體。當作品完整了，作品的內涵與聲音才真正的完滿。這同時回答了我一開始便有的疑問：亦即一件藝術品的意義不會僅在於藝術家的創作意圖、也不只是工藝與製成歷程，更不會僅藉作品時空脈絡的詮釋而成立。



浪·克拉克，山丘，2016，油彩／畫布。畫家個人收藏

這一切奠定了我獨立創作的基礎。浪現在則擔任他成立的藝術學校校長 - 舊金山素描－繪畫－攝影及複合媒材工作室學院（The San Francisco Studio School of Drawing, Painting, Photography & Mixed Media）。

李 / 曾：
是不是在跟浪·克拉克學習繪畫同時，妳開始以直接觀察作畫？

王：
浪直接受教於美國二十世紀中期的重要藝術家，例如：愛德溫·迪更森（Edwin Dickinson）、菲利浦·加斯頓（Philip Guston）以及菲利浦·波斯汀（Philip Pearlstein）；他同時也是與梅賽德斯·麥特（Mercedes Matter）¹ 成立紐約藝術工作室學院（New York Studio School）的創校學生之一。

透過與戰後美國現代藝術中堅分子의藝術家學習，他得以親炙西方現代藝術的精神，而他對西方視覺藝術與前衛藝術傳統的一手知識，不僅開闊了我在視覺藝術上的視野，也讓我得以深入藝術的森林。這亦包含了何謂不藉由公式、像塞尚一樣直接以個人視覺感受力（與極限）繪畫。

李 / 曾：
談談妳所謂直接觀察作畫的歷程。為什麼特別強調這種創作方式？

王：
直接觀察不是我唯一的創作方式；這次展出的畫作皆圍繞這個進路，是因為這對我創作上的成長極重要。

關鍵在於始終保有這種從觀照世界、繼而轉化為顏料語彙內外交相融的的歷程所直接獲得的高度意識經驗。你得以確實體會自身有如海洋般豐碩的感受力。這樣的觀看是一經久不間斷的歷程，著眼於發現相對於眼前畫布空間的事物存在位置、彼此間形成的關係、嘗試為每一道落下的筆畫做決定，以及認識畫面裡的每一筆畫彼此間所產生的關係。

^[1] 梅賽德斯·麥特（Mercedes Matter, 1913-2001），美國抽象表現主義派畫家。麥特為美國彩色主義之父亞瑟·卡爾斯（Arthur B. Carles）之女，先後與雕塑家亞歷山大·齊本哥（Alexander Archipenko）、畫家漢斯·霍夫曼（Hans Hofmann）及藝術家費南·雷爵（Fernand Léger）學習。

李 / 曾：
在這個歷程中，妳與妳的靜物裝置以及作品三者間的關係是什麼？

王：
這是一段流動的對話關係。每一筆都代表我一再定義日光所觸的嘗試，亦是感觸經驗的紀錄。藉往返流動的活力化為畫布上的形與色。這相當於協商的歷程：亦即協調立體世界空間、創作者內在經驗世界，交會於平面的繪畫空間。

如此來回周旋於靜物與畫布上的形與色，既強化也擴充了我對自身感知經驗的洞察力。這般對話歷程最後結晶為我的畫作並成為考驗我作為藝術家的價值依據。

李 / 曾：
是因為這樣的動態對話關係，讓妳的畫有別於一般直接觀察作畫的結果，而變得抽象嗎？

王：
對我來說，直接觀察作畫的目的不在於擬真或是畫得像。不過，我會將我的畫歸類在指涉性（referential）創作的範疇，與去物性（non-objective）純抽象藝術截然不同。首先，我畫裡的空間感與我實際的靜物裝置一致；觀者可以明顯感到是處在一個規模有限的室內空間，而非開闊的地景世界。其次，雖然畫中的形與色不寫實，我仍力求藉形與色的互動創造出一個與我經驗忠實共鳴的關係。這才是我作品要表達的。

李 / 曾：
妳攝影創作的方向呢？畢竟攝影拍什麼像什麼的特質和繪畫不同。

王：
攝影的擬真特性和我繪畫上的做法乍看相互矛盾。但攝影的精髓在於它是感光性的創作媒材：以光成色，描述世界。一個攝影家真正要回答的是到底攝影對他/她而言，是將想法圖示化的工具？還是視覺藝術的一種？後者是我對攝影的興趣所在。

李：
這可以從妳這次展出的風景聯幅系列作品中看出。

王：
對，我意圖亦如此。拘泥於直白表述將扼殺作品的隱性內涵。

曾：
我想拉回我們之前關於繪畫的討論。為什麼會選擇畫靜物？和歷史上的靜物繪畫傳統有關嗎？

王：
一方面，直接觀察作畫需要耐心，沒有什麼比靜物更有耐性的了。同時，以家常用品作為創作對象，可以考驗我是否能超越我對朝夕相處的日常物件既有的認識，產生嶄新的經驗。

當然我對藝術史上的靜物畫傳統興趣濃厚：我發現畫面裡乍看靜謐的物件，彼此間似乎悄悄地進行對話，這讓整體畫面空間瀰漫著神秘的氛圍，時間彷彿不存在。傳統花卉靜物畫中的色彩對話關係，也是我研究的對象。



創作者室內靜物裝置一角。攝影：王慶蘋，2015。

李：
但是妳的靜物裝置與傳統靜物畫的擺設非常不同；就像妳下的標題，妳的不是擺設而是一種裝置或建構。可以看到妳同時運用不同顏色和圖案的布料，裝置本身也都較大型。可以談一下妳稱之為裝置的原因？和妳的繪畫與素描關聯如何？

王：
一開始我的擺飾其實很簡單：一顆蘋果或是檸檬，有時只是一盆花，背景就是簡單的一張紙或一塊布。簡約的擺設在觀察上較易駕馭，視覺上也美觀。但是我的興趣不止於此。我希望能藉繪畫展露感知經驗層次豐富的內裡，而大型的桌上裝置剛好提供我親身體會形態與色彩彼此間生氣勃勃關係的機會。

我一心想創造一個宇宙：不論在桌上裝置的建構上、或是在我的繪畫裡。因此我同時運用各種不同質地的布料與顏色、為日常物件上色，同時將精緻與家常的靜物或人造花果並列使用。裝置本身為多層高度的結構，我會在上面覆蓋不同布料、塑造布料產生新的起伏，並將靜物安置於這些起伏之間，裝置成為一種室內景緻，任我視線穿梭瀏覽。

李 / 曾：
妳畫作本身的複雜度一方面反映妳建構裝置的繁複步驟，也表現了裝置的能量。同時，不管是繪畫、素描或攝影，妳的作品都具有這類活躍的內在關係。

王：
我作品裡滿溢流動的張力，和我對經驗內容的複雜度與豐富生命力的興趣有關，並同時在紐約畫派（New York School）的作品中尋得共鳴。透過與浪學習打下的基礎，我不再只是研習已享有盛名的波拉克（Pollock）或狄庫寧（de Kooning）等人作品，而是更廣泛的觀看與研究那些構成所謂紐約畫派的中堅份子的作品。之後，當我在費城與比爾·史考特（Bill Scott）學習時，我從他所直接傳承的費城色彩主義（ the Philadelphia colorist ）中得到更深的聯結，更加深了我對自己藝術傳承的認識。

影響我這個創作方向的其他藝術家，還有藝術史上稍早的畫家，像是魯本斯（Peter Paul Rubens）、德拉克洛瓦（Eugène Delacroix）。



比爾·史考特，一月之秋，油彩 / 畫布，43x59 英寸，2015
藝廊：Hollis Taggar，紐約。

李 / 曾：

談到這兩位大師：前面妳談到直接觀察作畫的歷程裡，每一筆都試圖定義妳目光所及的經驗。除此之外，妳的筆觸是不是也受到魯本斯和德拉克洛瓦影響？

王：的確。一方面他們的繪畫強調色彩運用，因此每一筆畫都是一道顏色；而他們捨棄輪廓線條，改以顏色交疊或並列的方式構築形態也影響了我。此外，我也受到洛可可藝術使用明亮溫暖的顏色、以及動態蜿蜒的架構影響。特別是佛克納（Jean-Honoré Fragonard）與布雪（François Boucher）的作品。

另一位影響我至深的是印象派畫家柏絲·莫里梭（Berthe Morisot）。我特別景仰莫里梭波浪般充滿自信與速度的畫風。筆觸纖細落定，而筆鋒勁道飽滿。乍看彷彿亂筆形成的浪潮，席捲畫布的同時亦織就畫中物件成形。她最好的作品張力飽和不斷流轉卻一體和諧。而她創作題材，則是與魯本斯與德拉克洛瓦的歷史或神話主流題材完全迥異的家常內務與田園風光。她在畫作中大量使用不同調性的白，形成光芒旺盛的生命力。以上是影響我至深的幾個重點藝術家。

李 / 曾：

中國畫呢？妳的畫裡展現一種蜿蜒流轉的小徑與畫面四處相通，彷彿在看中國山水畫。此外，中國畫裡常見的微小或幾乎不易辨識的人形，也和你的靜物一樣分佈於山水（妳的裝置）間。

王：

中國畫的確是我從小教育的一部分，雖然我並未專門研習國畫，但是那個影響一直在。這讓我對於建構一個壓縮感、沒有明顯的遠中近透視的畫面空間感到自然。另一方面，發現與創造一個壓縮的畫面空間，也是我透過直接觀察作畫與色彩關係運用所得到的直接體認。

李 / 曾：

色彩在妳的繪畫與攝影中占了重要地位。除了以上所談及的藝術家對妳的影響，這也和妳在費城一起學習的藝術家們所受的色彩主義傳統有關嗎？

王：

對於色彩的興趣的確是我選擇去賓州美術學院（PAFA）研習的原因。費城色彩主義是由馬諦斯的學生—畫家亞瑟·卡爾斯（也是前述梅賽德斯·麥特的父親）從巴黎回費城後所發揚光大，且活躍至今。我在校時很幸運的與兩位屬於此傳承核心的兩位畫家學習—比爾·史考特與珍·包爾茲（Jan Baltzell）。比爾與珍的指導不僅強化了我既有的視覺感知基礎，亦為我在色彩上的創作開啟許多新契機。

比爾經常帶他所指導的學生去我們學院博物館的館藏保存室。館藏保存室裡有許多豐富的繪畫收藏，平常不太有機會看到。在館藏保存室裡，他會一一調出與每位同學各自相關或是完全相反的作品一起討論。能與畫作如此親近對我影響至深；我們在幾乎可以手觸畫面一起呼吸的距離近身研習作品，一起討論彼此的觀察與想法。這才是因創作而聚在一起的藝術圈。我同時也從研究比爾的作品體會到許多關於色彩關係產生的敘事經驗。而比爾也影響我不分時空與創作題材，認識到個別藝術家作品彼此間如何密切的相關與對話。他對繪畫的熱情與慷慨授予我的洞察，最令我感激。

李 / 曾：

妳強調了許多藝術上所受的傳承。妳自認是一個傳統的藝術家嗎？妳的作品如何與當代藝術相關？

王：

我的創作奠基於現代主義的藝術傳統，意謂的是其中某些價值讓我在知性與感受性層面得以融合，成為一個完整藝術家。當代藝術家的挑戰是，面臨所有已被做過的，認識到還有什麼仍然是相關的、值得做的，以回應自己所處的時代。在繪畫與攝影創作上，我汲取現代主義藝術傳統裡的實驗精神，但我的作品不是過往重現。我也相信我對自己探索的想法與概念，仍具備嶄新與開創的眼光與視野。這都讓我的創作成為當今一份子。



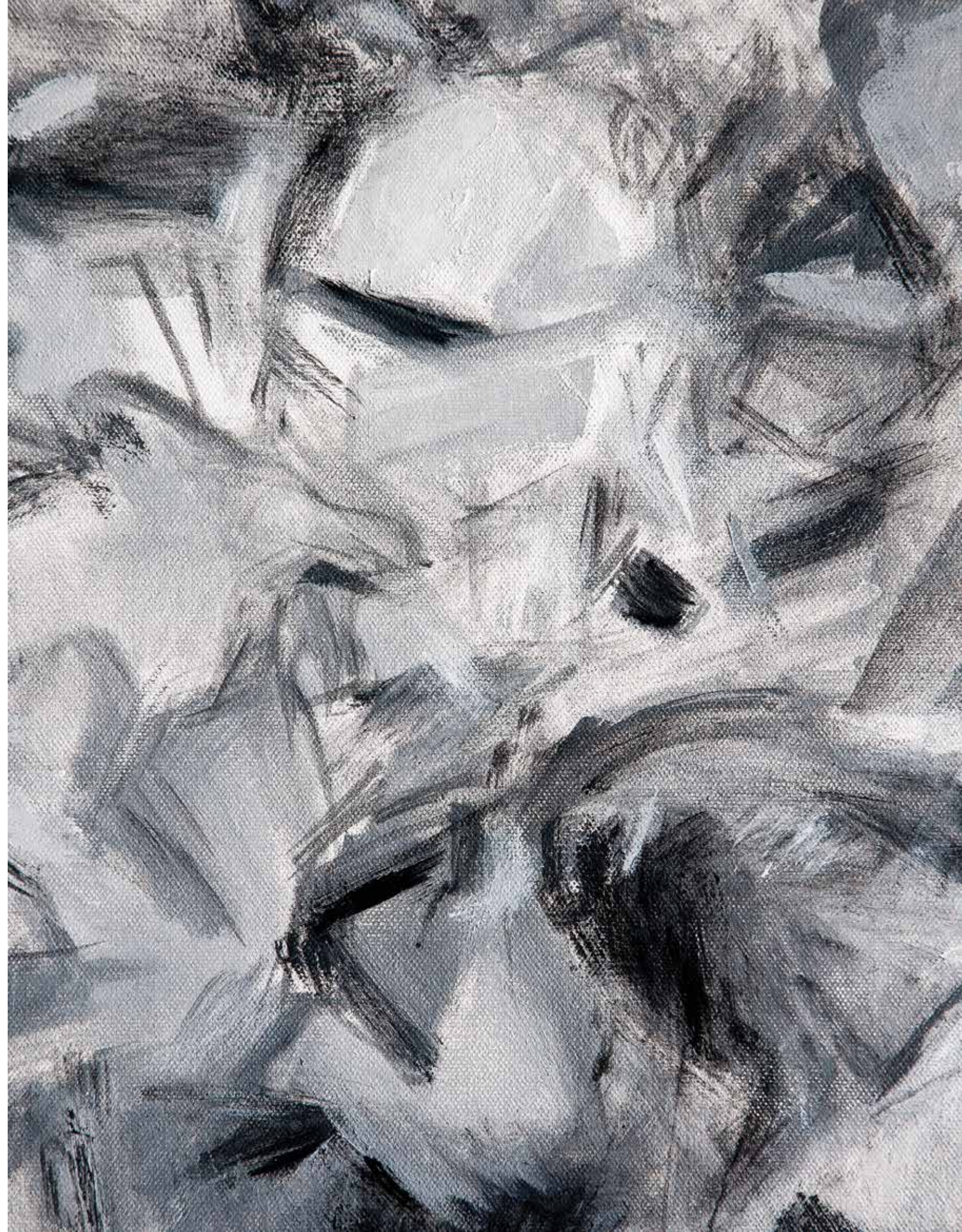
右圖：創作者室內靜物裝置。攝影：王慶蘋，2014。



繪畫 | Painting



No. 1, Tabletop Construction with Still Life, Oil on Canvas, 36x36 inches, 2012
作品一號，靜物與桌上裝置，油彩 / 畫布，36x36 英寸，2012



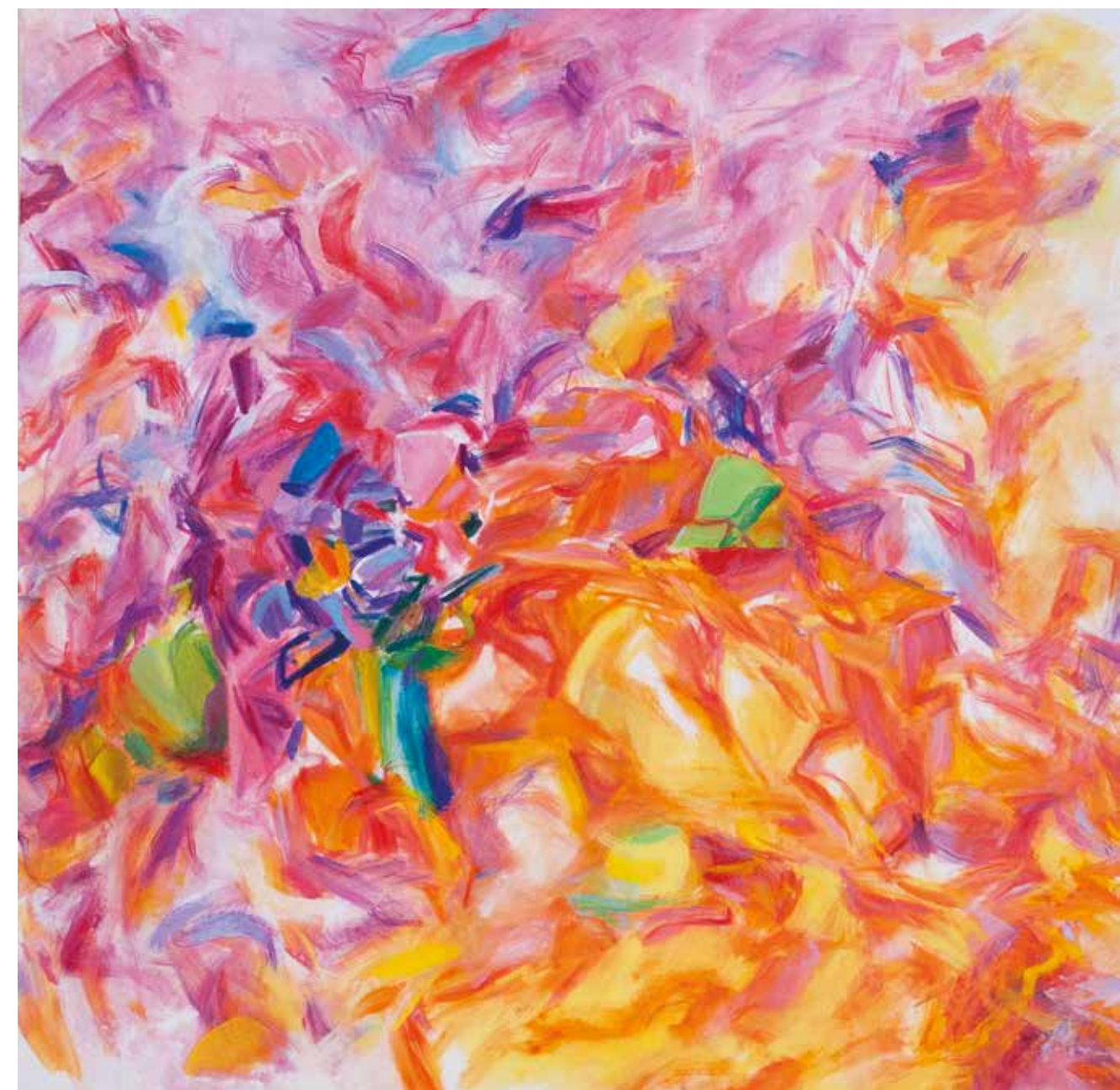
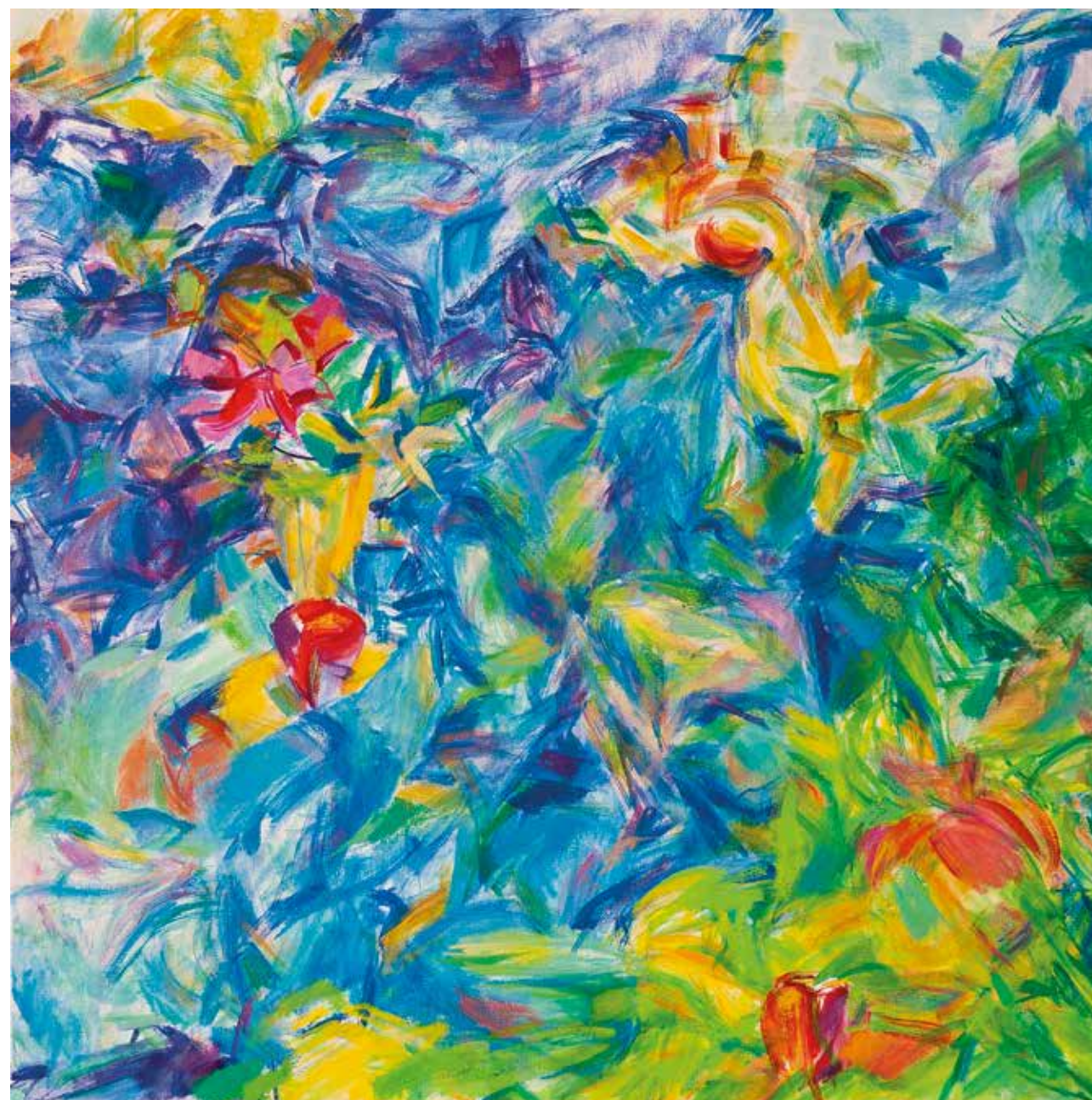


No. 5, Tabletop Construction with Still Life, Oil on Canvas, 36x36 inches, 2012
作品五號，靜物與桌上裝置，油彩 / 畫布，36x36 英寸，2012

No. 7, Tabletop Construction with Still Life, Oil on Canvas, 36x36 inches, 2012
作品七號，靜物與桌上裝置，油彩 / 畫布，36x36 英寸，2012



No. 4, Tabletop Construction with Still Life, Oil on Canvas, 36x36 inches, 2012
作品四號，靜物與桌上裝置，油彩 / 畫布，36x36 英寸，2012



No. 2, Tabletop Construction with Still Life, Oil on Canvas, 36x36 inches, 2012
作品二號，靜物與桌上裝置，油彩 / 畫布，36x36 英寸，2012

No. 8, Tabletop Construction with Still Life, Oil on Canvas, 48x48 inches, 2012
作品八號，靜物與桌上裝置，油彩 / 畫布，48x48 英寸，2012



No. 11, Tabletop Construction with Still Life, Oil on Linen, 36x36 inches, 2013
作品十一號，靜物與桌上裝置，油彩 / 麻布，36x36 英寸，2013

No. 21, Tabletop Construction with Still Life, Oil on Linen, 53x65 cm, 2015

作品二十一號，靜物與桌上裝置，油彩 / 麻布，53x65 公分，2015



No. 12, Tabletop Construction with Still Life, Oil on Linen, 36x 36 inches, 2013

作品十二號，靜物與桌上裝置，油彩 / 麻布，36x36 英寸，2013

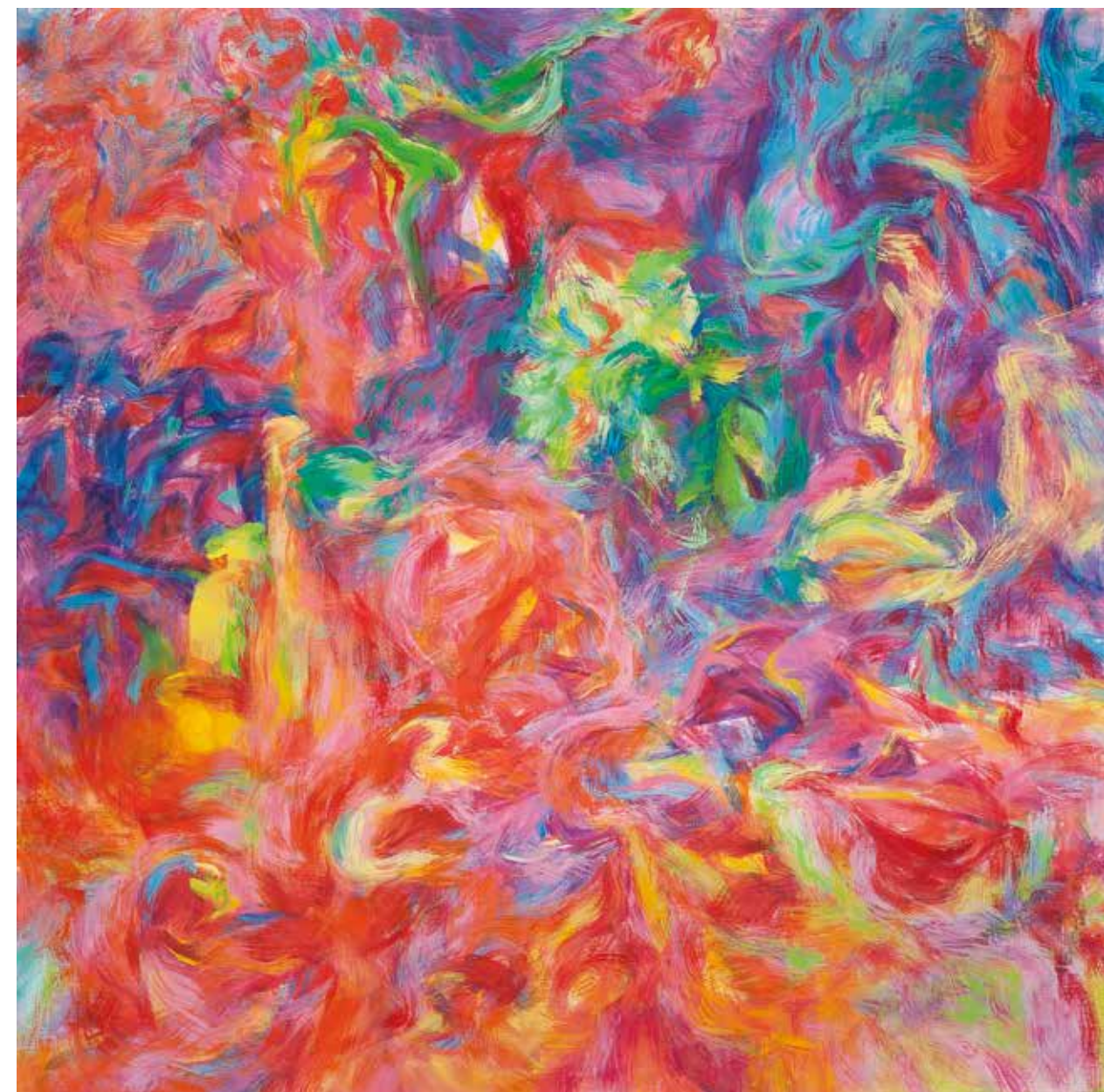
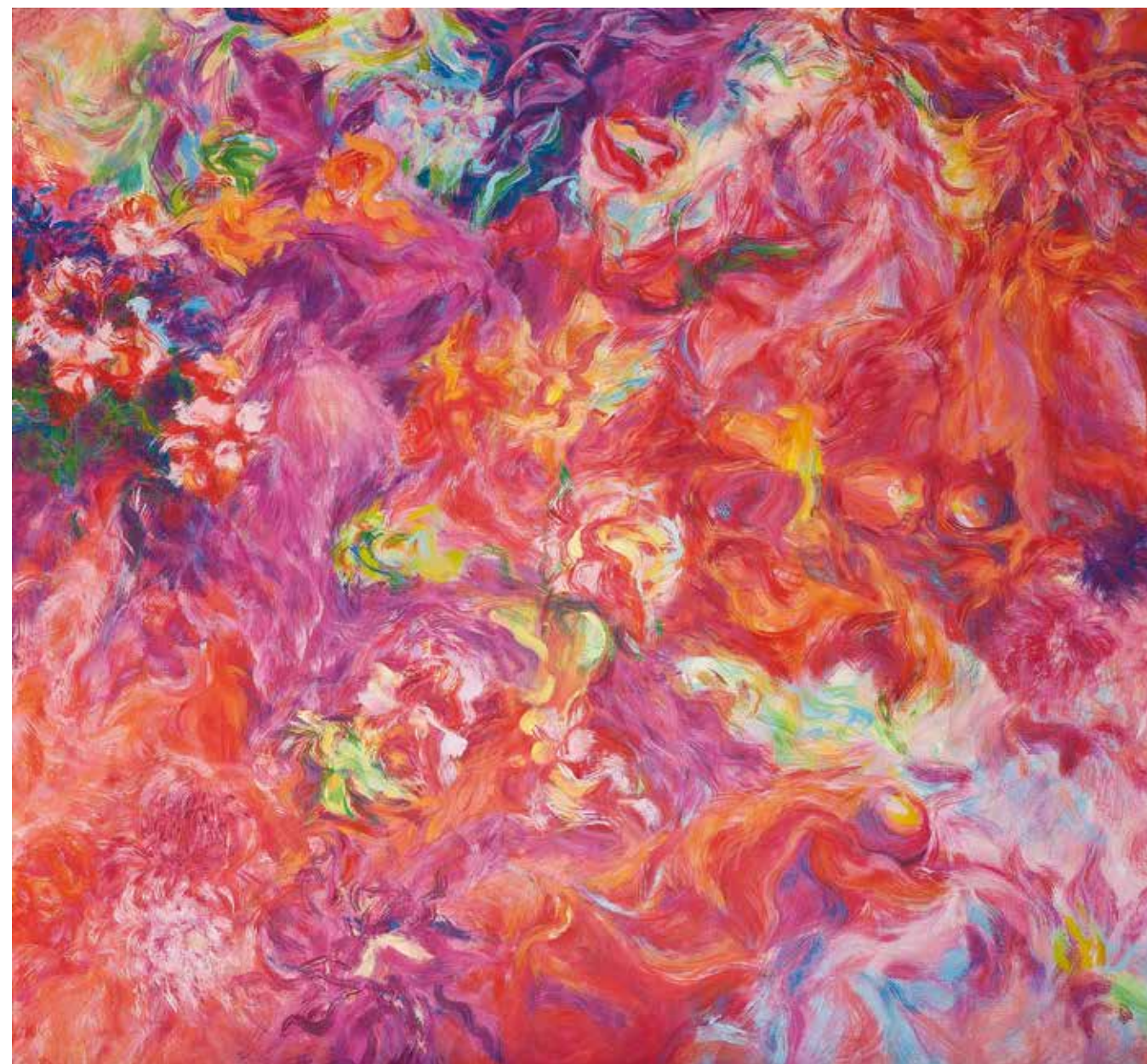


No. 23&24 , Tabletop Construction with Still Life, Oil on Linen, 106x65 cm, 2015
作品二十三 & 二十四號，靜物與桌上裝置，油彩 / 麻布，106x65 公分，2015



No. 22&25, Tabletop Construction with Still Life, Oil on Linen, 106x65 cm, 2015
作品二十二 & 二十五號，靜物與桌上裝置，油彩 / 麻布，106x65 公分，2015

No. 17, Tabletop Construction with Still Life, Oil on Linen, 52x48 inches, 2013
作品十七號，靜物與桌上裝置，油彩 / 麻布，52x48 英寸，2013



No. 10, Tabletop Construction with Still Life, Oil on Linen, 36x36 inches, 2013
作品十號，靜物與桌上裝置，油彩 / 麻布，36x36 英寸，2013

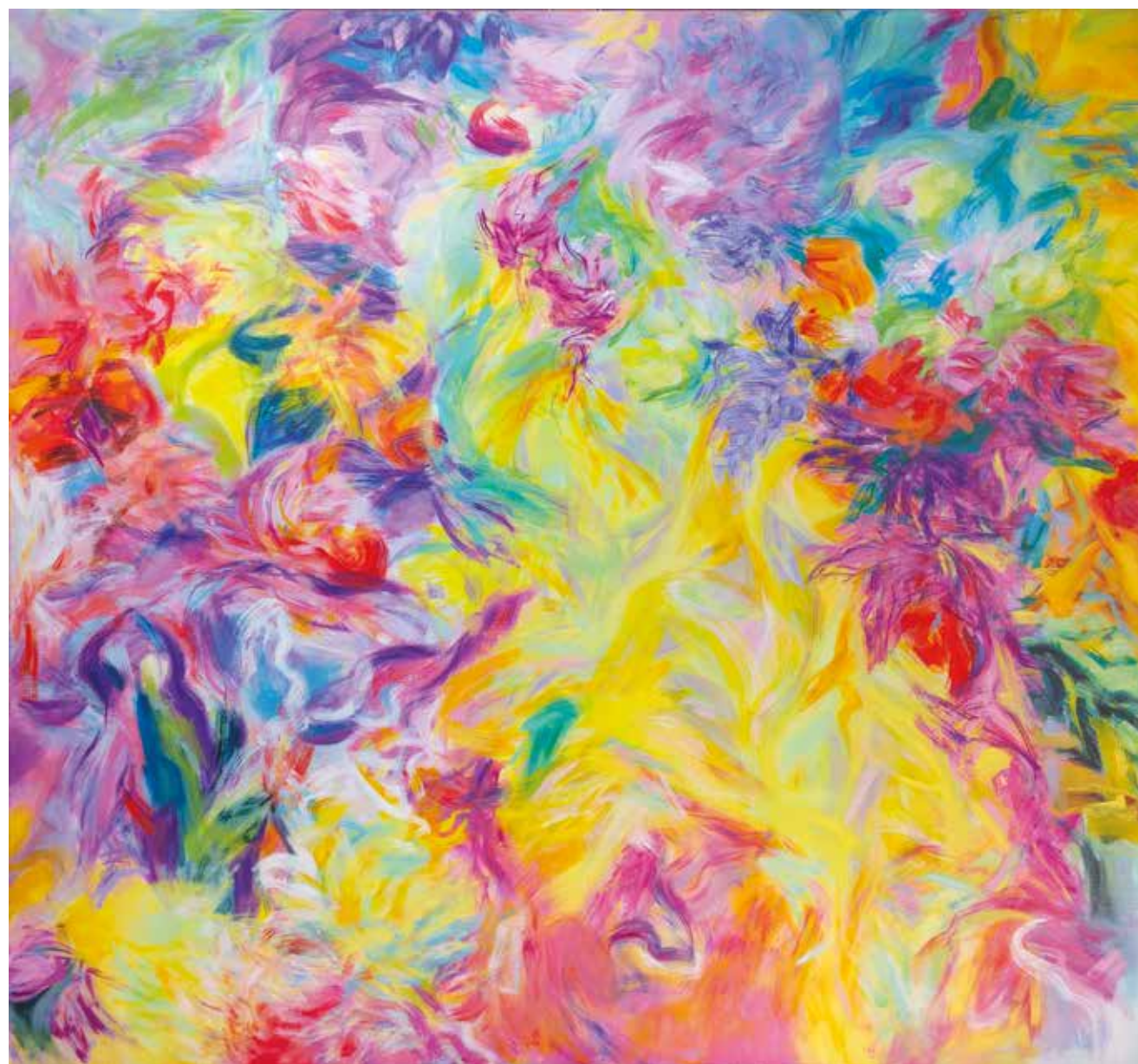
No. 6, Tabletop Construction with Still Life, Oil on Canvas, 48 x 48 inches, 2012
作品六號，靜物與桌上裝置，油彩 / 畫布，48x48 英寸，2012



No. 16, Tabletop Construction with Still Life, Oil on Linen, 52x48 inches, 2013
作品十六號，靜物與桌上裝置，油彩 / 麻布，52x48 英寸，2013



No. 26, Tabletop Construction with Still Life, Oil on Linen, 52x48 inches, 2015
作品二十六號，靜物與桌上裝置，油彩 / 麻布，52x48 英寸，2015

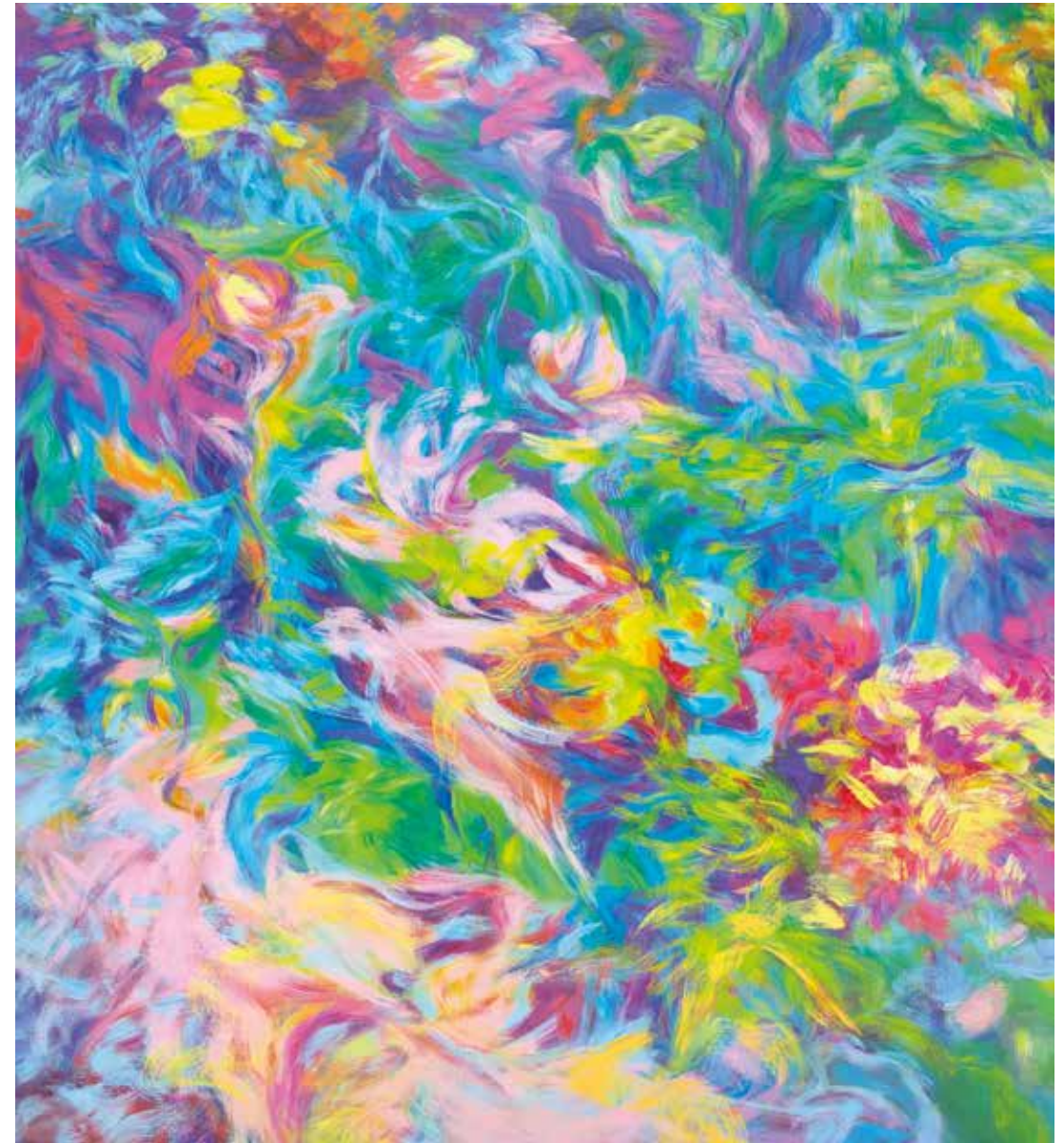


No. 27, Tabletop Construction with Still Life, Oil on Linen, 52x48 inches, 2015-6
作品二十七號，靜物與桌上裝置，油彩 / 麻布，52x48 英寸，2015-6

No. 19, Tabletop Construction with Still Life, Oil on Linen, 44x48 inches, 2014-5
作品十九號，靜物與桌上裝置，油彩 / 麻布，44x48 英寸，2014-5



No. 28, Tabletop Construction with Still Life, Oil on Linen, 52x48 inches, 2015-6
作品二十八號，靜物與桌上裝置，油彩 / 麻布，52x48 英寸，2015-6



No. 18, Tabletop Construction with Still Life, Oil on Linen, 52x48 inches, 2014-5
作品十八號，靜物與桌上裝置，油彩 / 麻布，52x48 英寸，2014-5



No. 20, Tabletop Construction with Still Life, Oil on Linen, 44x48 inches, 2014-5
作品二十號，靜物與桌上裝置，油彩 / 麻布，44x48 英寸，2014-5



No. 31, Still Life, Oil on Linen, 72.5x91.0 cm, 2016
作品三十一號，靜物，油彩 / 麻布，72.5x91.0 公分，2016



No. 33, Still Life, Oil on Linen, 72.5x91.0 cm, 2016
作品三十三號，靜物，油彩 / 麻布，72.5x91.0 公分，2016





No. 32, Sill Life, Oil on Linen, 72.5x91.0 cm, 2016
作品三十二號，靜物，油彩 / 麻布，72.5x91.0 公分，2016

No. 47, A cor da felicidade, Acrylic & Charcoal on Paper, 43x31 inches, 2018
作品四十七號，喜悅的顏色，壓克力、炭筆 / 紙本，43x31 英吋，2018





Slumber, Acrylic & Charcoal on Paper, 56x76 cm, 2018
沉睡，壓克力、炭筆 / 紙本，56x76 公分，2018



Falling, Acrylic & Charcoal on Paper, 56x76 cm, 2016
墜，壓克力、炭筆 / 紙本，56x76 公分，2016



Garden in the Studio, Acrylic & Charcoal on Paper, 76 × 56 cm, 2018
室內庭園，壓克力、炭筆 / 紙本，76 × 56 公分，2018



Rcess, Acrylic & Charcoal on Paper, 76 × 56 cm, 2018
暫歇，壓克力、炭筆 / 紙本，76 × 56 公分，2018

The Messenger, Charcoal, Acrylic & Mixed Media on Paper, 44x30 inches, 2018

信差，炭筆、壓克力與複合媒材 / 紙本，44x30 英寸，2018



Gaze into Space, Charcoal, Acrylic & Mixed Media on Paper, 44x30 inches, 2018

凝想，炭筆、壓克力與複合媒材 / 紙本，44x30 英寸，2018

Still Life with Skull, Acrylic & Charcoal on Paper, 43x31 inches, 2016
靜物與頭骨，壓克力、炭筆 / 紙本，43x31 英寸，2016



Moonbeams, Charcoal, Acrylic & Mixed Media on Paper, 44x30 inches, 2018
月夜，炭筆、壓克力與複合媒材 / 紙本，44x30 英寸，2018



Abandoned Garden, Acrylic & Charcoal On Paper, 43x31 inches, 2016
荒園，壓克力、炭筆 / 紙本，43x31 英寸，2016

The Annunciation, Acrylic & Charcoal On Paper, 43x31 inches, 2017-8
靈魂的洗禮，壓克力、炭筆 / 紙本，43x31 英寸，2017-8



No. 22, Still Life, Acrylic on Paper, 9x12 inches, 2013
靜物，作品二十二號，壓克力 / 紙本，9x12 英寸，2013



No. 31, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品三十一號，壓克力 / 紙本，9x12 英寸，2014

No. 24, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品二十四號，壓克力 / 紙本，9x12 英寸，2014



No. 29, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品二十九號，壓克力 / 紙本，9x12 英寸，2014



No. 30, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品三十號，壓克力 / 紙本，9x12 英寸，2014



No. 26, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品二十六號，壓克力 / 紙本，9x12 英寸，2014





No. 23, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品二十三號，壓克力 / 紙本，9x12 英寸，2014

No. 25, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品二十五號，壓克力 / 紙本，9x12 英寸，2014



No. 21, Still Life, Acrylic on Paper, 9x12 inches, 2013
靜物，作品二十一號，壓克力 / 紙本，9x12 英寸，2013



No. 27, Still Life, Acrylic on Paper, 9x12 inches, 2014
靜物，作品二十七號，壓克力 / 紙本，9x12 英寸，2014



No. 40, Still Life, Acrylic on Paper, 32x40.6 cm, 2015
靜物，作品四十號，壓克力 / 紙本，32x40.6 公分，2015



No. 39, Still Life, Acrylic on Paper, 32x40.6 cm, 2015
靜物，作品三十九號，壓克力 / 紙本，32x40.6 公分，2015



No. 44, Still Life, Acrylic on Paper, 32x40.6 cm, 2015
靜物，作品四十四號，壓克力 / 紙本，32x40.6 公分，2015



No. 43, Still Life, Acrylic on Paper, 32x40.6 cm, 2015
靜物，作品四十三號，壓克力 / 紙本，32x40.6 公分，2015





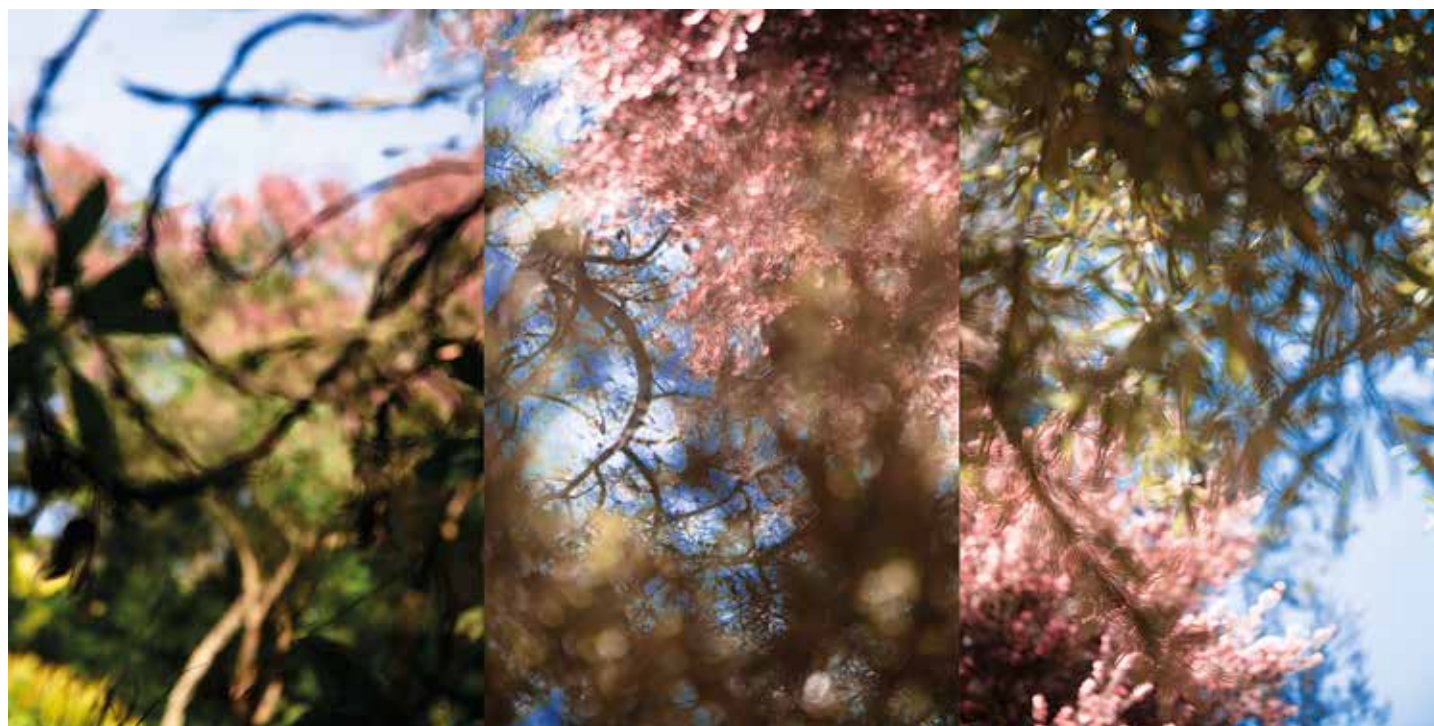
No. 46, Still Life, Acrylic on Paper, 32x40.6 cm, 2015
靜物，作品四十六號，壓克力 / 紙本，32x40.6 公分，2015



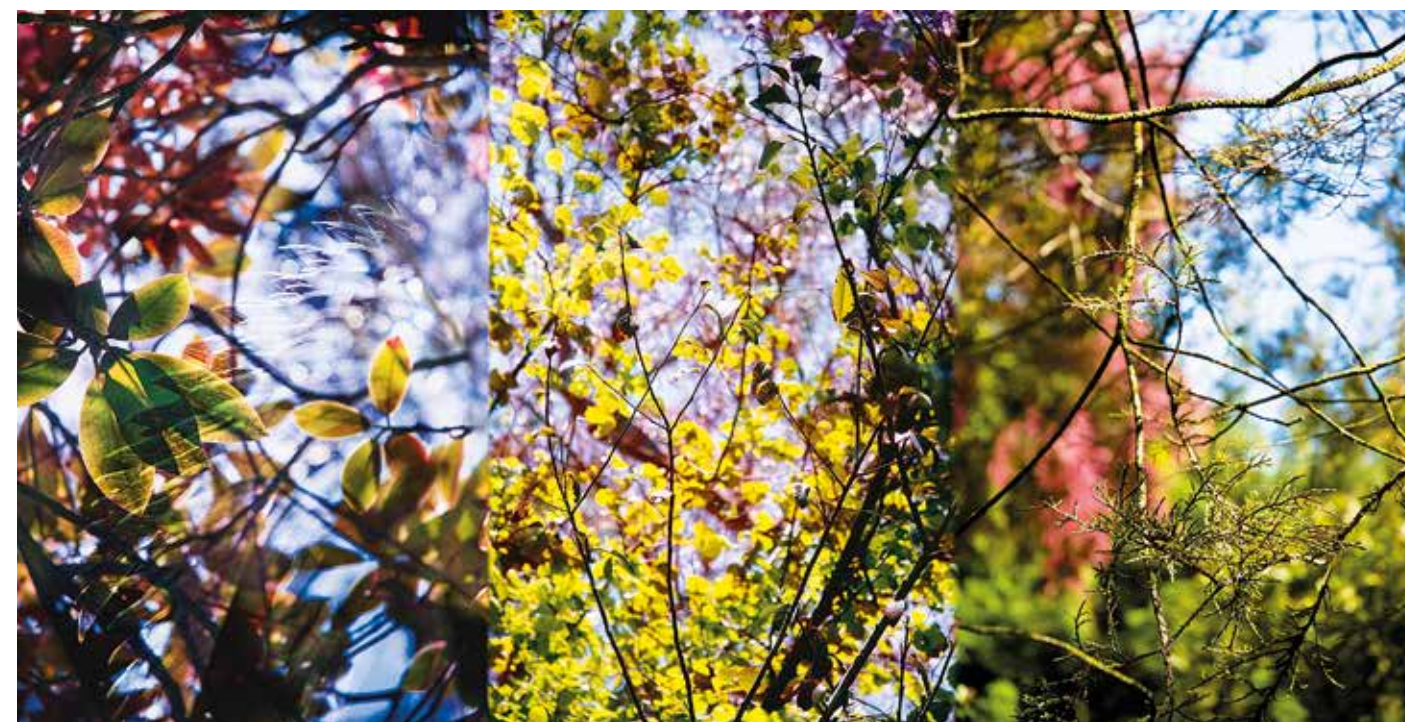


攝影 | Photograph

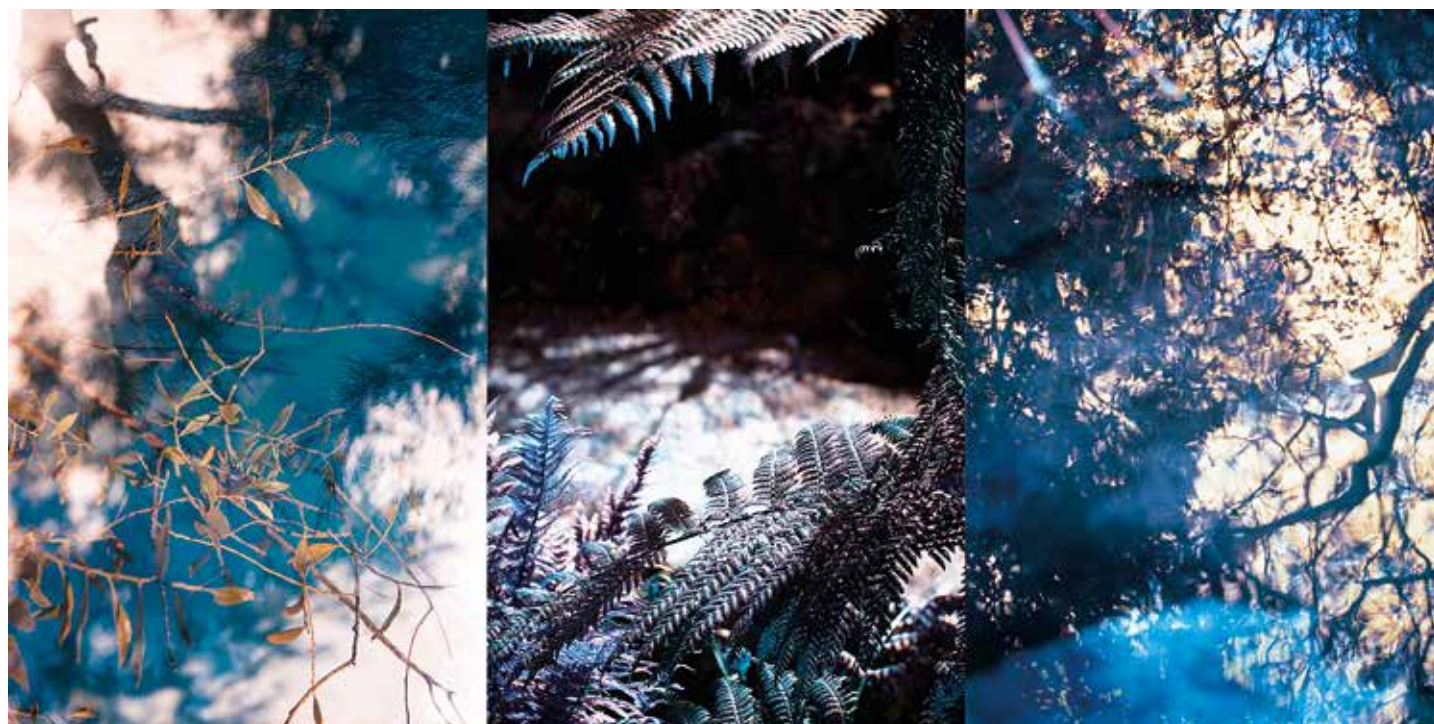
No. 16, Reverie, Landscape Triptych, 2010
作品十六號，白日夢境系列，2010



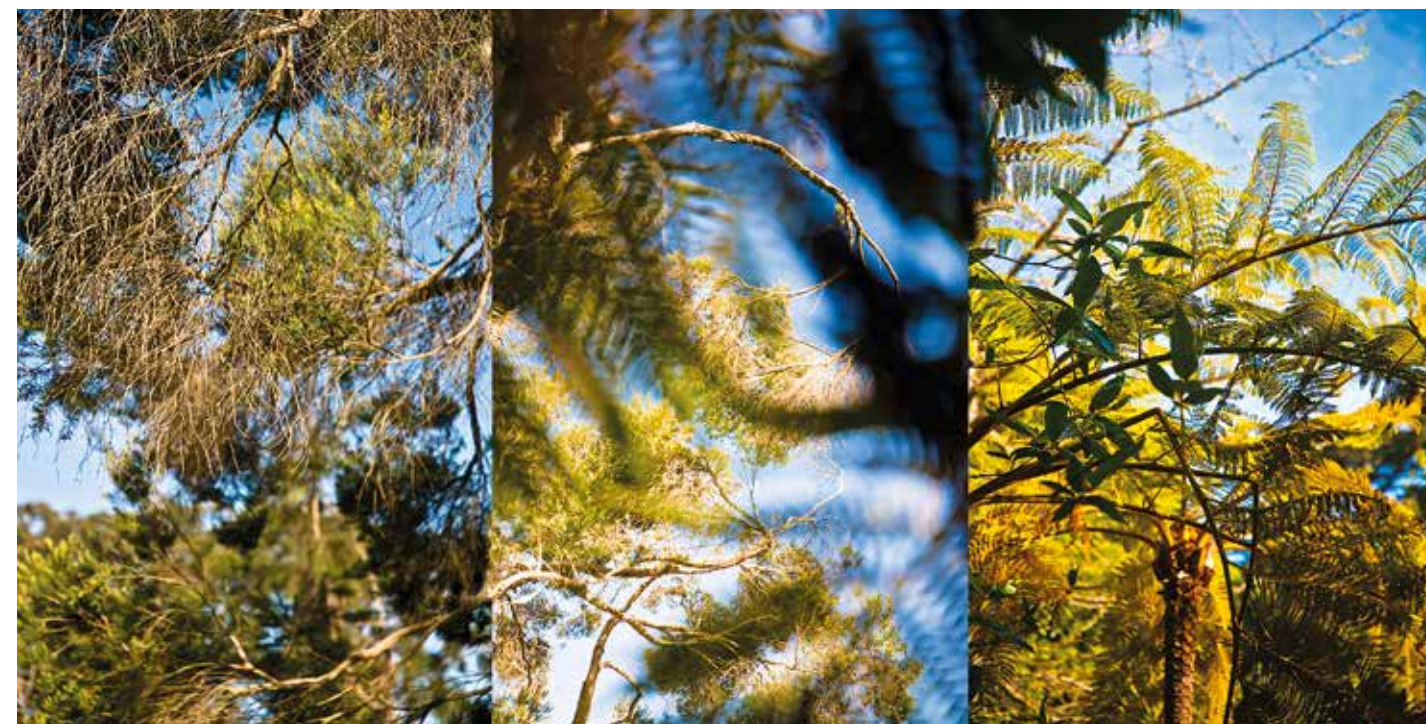
No. 18, Reverie, Landscape Triptych, 2010
作品十八號，白日夢境系列，2010



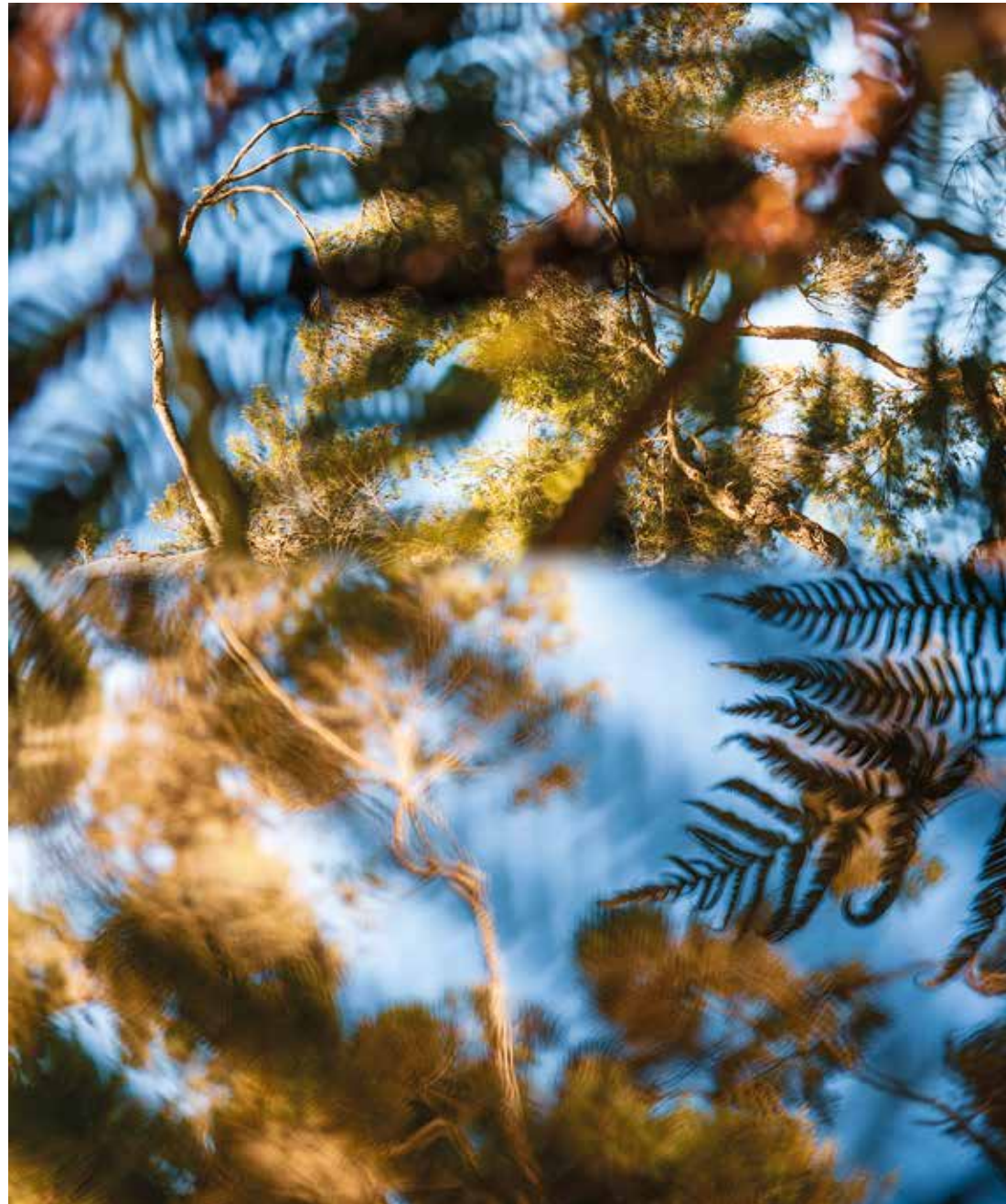
No. 15, Reverie, Landscape Triptych, 2016
作品十五號，白日夢境系列，2016



No. 14, Reverie, Landscape Triptych, 2012
作品十四號，白日夢境系列，2012



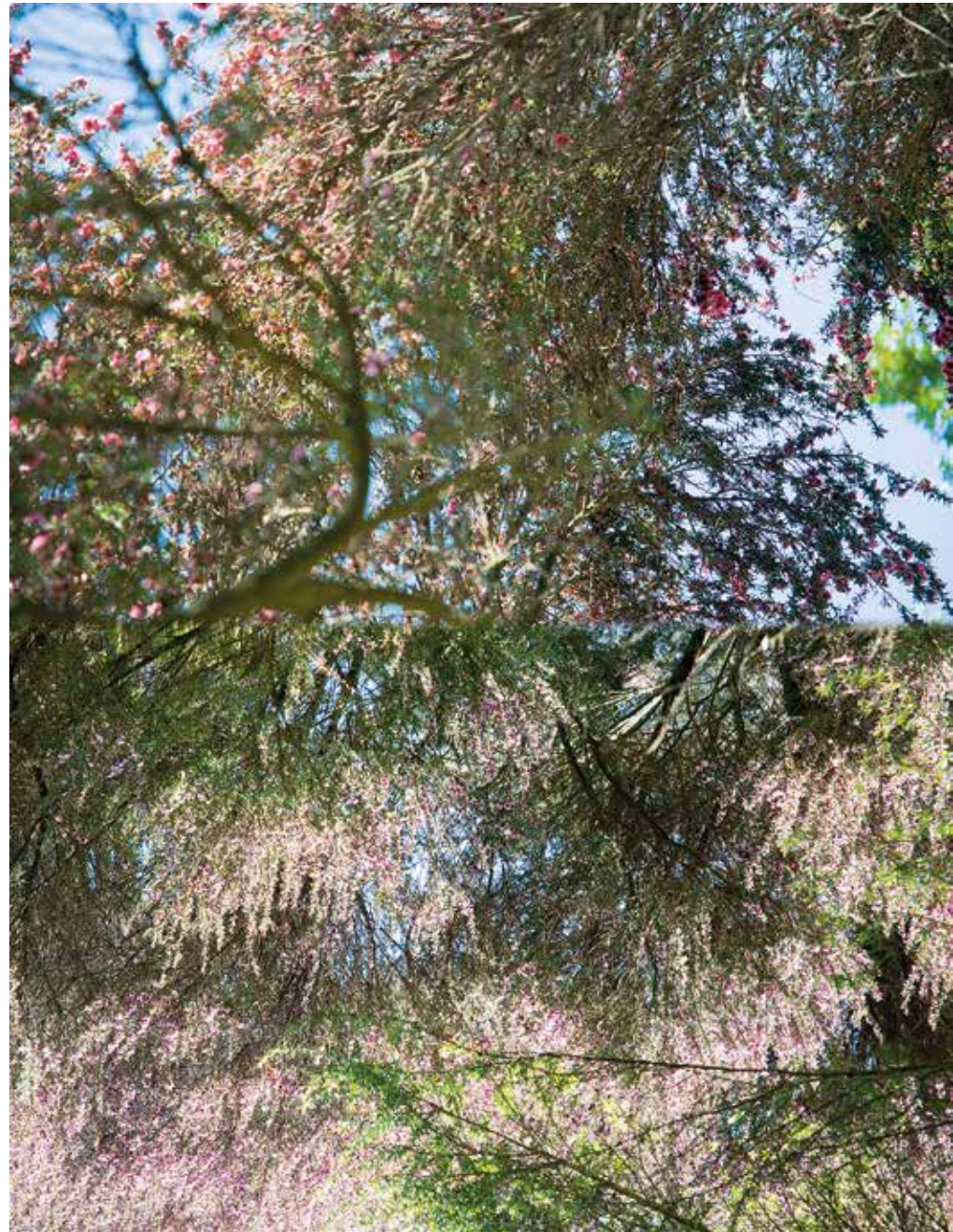
No. 20, Reverie, Landscape Diptych, 2016
作品二十號，白日夢境系列，2018



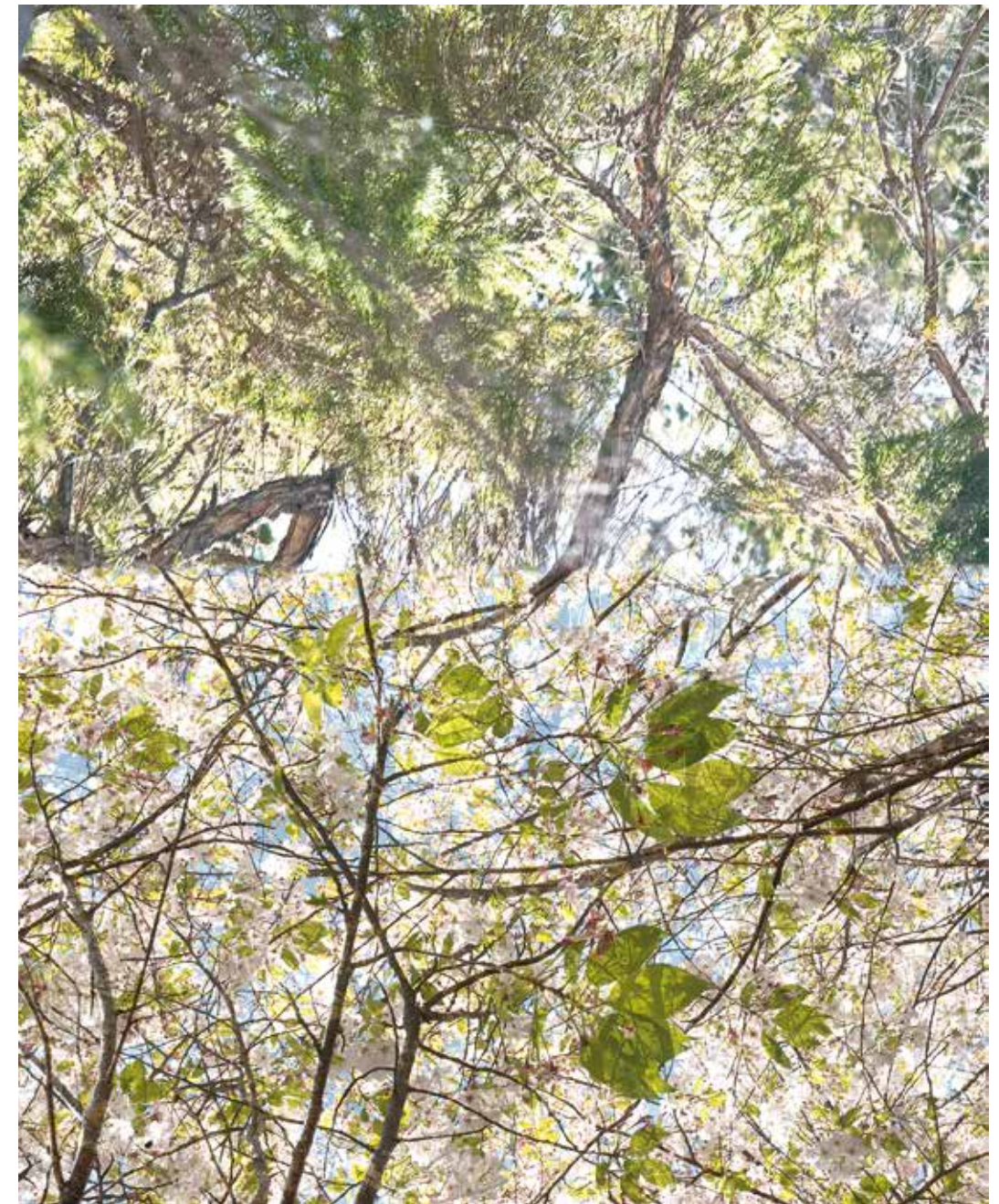
No. 19, Reverie, Landscape Diptych, 2016-7
作品十九號，白日夢境系列，2016-7



No. 9, Reverie, Landscape Diptych, 2008
作品九號，白日夢境系列，2008



No. 7, Reverie, Landscape Diptych, 2017
作品七號，白日夢境系列，2017



No. 4, Reverie, Landscape Triptych, 2008
作品四號，白日夢境系列，2008



No. 5, Reverie, Landscape Triptych, 2008
作品五號，白日夢境系列，2008



No. 6, Reverie, Landscape Triptych, 2008
作品六號，白日夢境系列，2008



No. 11, Reverie, Landscape Triptych, 2008
作品十一號，白日夢境系列，2008



SELECTED GROUP EXHIBITIONS

2017

MLD Photography Group Exhibition, Kaoshiung, Taiwan
Onfoto Studio Annual Faculty Show, Taipei, Taiwan

2016

Onfoto Studio Annual Faculty Show, Taipei, Taiwan
Young Art Taipei (YAT)-2016 Taipei Contemporary Art Fair, Taipei, Taiwan

2014

Lilies, Figs and Folly - Contemporary Still Life Paintings & Works on Paper, curated by Bill Scott, Cerulean Arts, Philadelphia, PA, USA

2012

Pushing Paint - A Two-person Exhibition, Gross McCleaf Gallery, Philadelphia, PA, USA

A Drawing Show of Artists in Philadelphia Selected by Alex Kanevsky and Bill Scott, The Philadelphia Sketch Club, Philadelphia, PA, USA

Works on Paper NYC, Jeffrey Leder Gallery, Long Island, NY, USA

2011

SOHO Photo 40th Anniversary Exhibition, SOHO PHOTO Gallery, New York, NY, USA

2010

International Juried Photography Exhibition, Joyce Gordon Gallery, Oakland, CA, USA

24th International Juried Show, Visual Arts Center of New Jersey, NJ, USA

2009

Invitational Photography Exhibition, Center Gallery, Wichita, KS, USA

SOHO Photo National Competition, SOHO Photo Gallery, New York, NY, USA

The Halpert Biennial, Turchin Center for the Visual Arts, Boone, NC, USA

4th National Photography Juried Exhibition, Marin Museum of Contemporary Art, Novato, CA, USA

2008

2nd International Juried Exhibition, A Pacific Northwest Center for Photography Project, Portland, OR, USA

National Juried Photography Exhibition, 1212 Gallery, Richmond, VA, USA

Juried Photography Invitational Exhibition, The Monmouth Museum, Lincroft, NJ, USA

International Juried Photography Exhibition, Joyce Gordon Gallery, Oakland, CA, USA

National Juried Exhibition, Sylvia White Gallery, Ventura, CA, USA

SOHO Photo National Competition, SOHO Photo Gallery, New York, NY, USA

SELECTED AWARDS & HONORS

2008

1st Prize Winner, Soho Photo National Competition, SOHO Photo Gallery, New York, NY, USA. Juror: Charles H. Traub, chairperson of the MFA Photography, Video and Related Media Program, School of Visual Arts, New York, NY, USA

2006

2nd Place, Academy of Art University Spring Show, Graduate School of Photography: Fine Art Category, San Francisco, CA, USA

2005

President's Honor List, Academy of Art University, San Francisco, CA, USA

1st Place, Academy of Art University Spring Show, Graduate School of Photography: Fine Art Category, San Francisco, CA, USA

Director Honorable Mention, Academy of Art University Spring Show, School of Photography: Fine Art Category, San Francisco, CA, USA

EDUCATION

2012

MFA
Painting and Drawing, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA

2007

MFA
Photography, Academy of Art University, San Francisco, CA, USA

2006

San Francisco Studio School of Drawing, Painting, Photography and Mixed Media, CA, USA

1998

MA
Philosophy, National Chung-Cheng University, Chiayi, Taiwan

團體展

2017

攝影邀請展，台銘，臺灣高雄
Onfoto Studio 年度導師創作聯展，臺灣台北

2016

Young Art Taipei (YAT) 台北國際當代藝術博覽會
Onfoto Studio 年度導師創作聯展，臺灣台北

2014

當代靜物繪畫與素描展，Cerulean 畫廊，美國賓州費城

2012

繪畫雙人展，Gross McCleaf 畫廊，美國賓州費城
費城素描協會邀請展，美國賓州費城
國際紙上創作展，Jeffrey Leder 畫廊，美國紐約
畢業作品展，美國賓州賓夕凡尼亞美術學院

2011

四十週年邀請展，蘇荷攝影藝廊，美國紐約

2010

國際攝影比賽展，Joyce Gordon 畫廊，美國加州奧克蘭
國際邀請展，美國紐澤西視覺藝術中心

2009

攝影邀請展，美國堪薩斯，中心畫廊
蘇荷攝影藝廊比賽展，美國紐約
哈伯特雙年展（The Halpert Biennial），Turchin 視覺藝術中心，美國北卡羅來納。馬林當代美術館，美國加州

2008

國際攝影比賽展，西北太平洋攝影中心，美國波特蘭
攝影比賽展，1212 藝廊，美國維吉尼亞州
攝影邀請展，The Monmouth Museum 博物館，美國紐澤西州
國際比賽展，Joyce Gordon 畫廊，美國加州奧克蘭市
國際比賽展，希薇亞懷特藝廊（Sylvia White Gallery），美國加州
蘇荷攝影藝廊比賽展，美國紐約

2007

線上攝影展，攝影評論雜誌（The Photo Review），美國賓州

2006

春季學生展，舊金山藝術大學攝影研究所，美國加州舊金山

2005

春季學生展，舊金山藝術大學攝影研究所，美國加州舊金山

得獎紀錄

2008

第一名 紐約蘇活攝影藝廊年度攝影賽，美國紐約

2006

第二名 舊金山攝影藝術學院春季展，美國舊金山

2005

第一名 舊金山攝影藝術學院春季展，美國舊金山
攝影所長特獎 舊金山攝影藝術學院春季展，美國舊金山

學歷

2012

藝術碩士
美國賓州賓夕凡尼亞美術學院藝術碩士 - 專攻油畫、素描

2007

藝術碩士
美國加州舊金山藝術學院大學攝影研究所 - 專攻藝術攝影

2006

美國舊金山 San Francisco Studio School of Drawing, Painting, Photography and Mixed Media - 專攻繪畫、素描

1998

哲學碩士
台灣國立中正大學哲學研究所 - 專攻政治哲學

DATES

January 16, – February 16 , 2019

VENUE

Yi&C. Contemporary Arts Gallery

No. 22, Lane 252, Sec. 1, Tun Hua S.Rd., Taipei, Taiwan

ORGANIZATION

Yi&C. Contemporary Arts Gallery

CATALOGUE

CURATORIAL ASSISTANCE

Moya Mo | Vera Huang

FOREWORD TRANSLATOR

Ophelia Lai

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台北市敦化南路一段252巷22號

主辦 易雅居當代空間館

專輯

策展助理 莫亞芹 | 黃妍詠

前言譯者 黎穎彤

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CONTEMPORARY ART
易雅居當代空間

易雅居當代空間館 | Yi&C. Contemporary Arts Gallery

台北市敦化南路一段252巷22號 | 22, Lane 252, Sec. 1, Tun Hua S. Rd., Taipei, Taiwan

Tel (02) 2781-3131 www.yi8c.com