



TELL ME A STORY

- in this century of mania

在這 瘋狂的 年代

Emily Wang Solo Exhibition

王慶蘋個展

October 2 - November 13, 2021

Tuesday - Saturday, 11:00am - 7:00pm

Reception: Saturday, October 16, 4:30pmpm

策展 李晏禎

Curated by Jenny Lee

TKG⁺ Projects

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Press Release

“I wanted to paint light,
but all I’ve drawn out is darkness.”

- Emily Wang, *Excavation*, 2021

To Emily Wang, the creative process is a constant negotiation between intuition and reason. It is a transformative process —engaging a visual energy and qualities of emotional tension through the dynamics of visual syntax, which in turn creates feeling and narrative. It is the unification of both the cognitive and sensate that makes the experience of visual discovery meaningful to her.

The quality of her work is therefore multilayered. On the one hand, this stems from her dual discipline in fine arts and philosophy; on the other, it has to do with her in-depth practice in multiple visual mediums including photography, drawing, and painting. The direction of her practice is also shaped by her upbringing and life experience as an outlander, a role she involuntarily inherited but later has become the perspective she adopts. Her identity as a “neither-nor” enables her compassionate understanding and insight into the underlying ideologies or assumptions of the various cultural and socio-political groups she encounters. This motivates her to go beyond the apparent dichotomy and strives for timeless value. With a keen eye and poetic empathy, Wang infuses her work with vitality by leveraging seemingly oxymoronic elements.

Wang defines herself as a colorist. The dynamic relations between color and drawing underpin the ethos of her oeuvre. Through the vibrant dialogue composed of colors and gestural forms, and through her approach of all-over painting, Wang nurtures an intricate spatial tension across her canvas. The energy of each work is brought about by a constantly shifting correlation between the myriad of brushstrokes. As one’s gaze travels across the canvas, and with any changes in perspective and focal point, one experiences a simultaneous collision and coalescence of opposing energies. Through prolonged engagement in seeing, the multiplicity of narrative potentials unfolds gradually.

In her 2019 solo exhibition *A Sense of Pleasure*, Wang selected a series of abstract works from her decade-long endeavor of working from direct observation, including drawings and paintings, as well as photographic polyptychs of equally abstract quality. Her process began with constructing large-scale tabletop installation resembling an interior landscape that allows her an immersive experience throughout her creative process — from constructing it to visually engaging it, and painting from it. Swimming in the ocean of sensory experiences, her body becomes a highly perceptive vehicle that simultaneously takes on multiple roles as a beholder, a mediator, and the creator throughout the creative process. The triangular relationship was transformed on the canvas via brushstrokes — with each stroke setting in motion new sets of visual correlations and meaning.

In her latest solo exhibition *Tell Me a Story* at TKG+ Projects, the energetic exchange between ambivalent forces once again takes center stage. In addition to painting, she also integrates poetry in her exploration of duality. Since the inception of the theme related to this exhibition, Wang began to experience a strong sense of poetic sound along with the ebb and flow of her inner experiences during her creative process. Incubated for years, the songs without words she experienced began to materialize in 2020 when she relocated to a small coastal town in eastern Taiwan. The changeable sea is the grand theatre of nature’s dual force which resonates with the artist’s theme of exploration. Poetry came to her during her daily walk to the Pacific. Imageries and symbols in her poems infuse personal reflections and dream revelations of Venusian dual symbolisms, connecting personal perspective with the general theme of her exploration of duality. Similarly, through the suggestive power of color relations, she combines observation and imagination in her painting process, and infuses visual discoveries made during her process with visions inspired by her dreams.

By colliding and coalescing two different mediums of expression, the exhibition space is transformed into an allegorical space to invoke a sense of mythical experience. The drawing and the poem combination in the opening section engages the theme directly — the artist’s yearning for arcadia or eternity — through its absence. By pairing an unfinished drawing with a poem that only hints at the possibility of the archetypal Venusian being, the artist answers the title of her exhibition that the quest for a promised land has no end and is always unfolding.

The two large-scale double-sided paintings in the main exhibition area offers a new aspect of the tension between color and drawing. Through serendipity, Wang adopts a new textile material as her canvas. Unexpectedly, some heavy paint strokes penetrated the surface and created a drawing imbued with the organic quality resembling cave-painting that is distinct from the visual quality and meaning of the painting in the front. Each backside drawing is then finished on-site to complete its dialogue with the painting in the front. The permeability and penetration of color provides a new perspective on Wang’s oeuvre.

An artist changes the world not by physical force, but through the nurturing quality of her work. When reality becomes stranger than fiction, Wang seeks harmony and union of oppositions on a higher level. Just as the point of departure of the artist’s exploration of duality began with her yearning for arcadia, it was the dark images of Dante’s Inferno and the corruption of humanity that symbolize what Wang struggled to reconcile with — including her own shadows — throughout her creative process. Out of this dark process, Wang gave birth to artwork filled with vitality; each symbolizes her spiritual rebirth. This is the best gift an artist can give to this world, and what the artist can contribute to the spiritual growth of the collective in the time of mania.

新聞稿

「我欲畫光，
而我汲取盡是黑暗。」

- 王慶蘋，〈《出土》〉

創作之於王慶蘋，是一段直覺與邏輯的、感性與理性的、美感與哲學間不斷的拉鋸、對話，最終重生為獨立作品的歷程。這樣多重的交互蛻變關係，部分來自於她藝術及哲學的雙重教育背景，以及攝影和繪畫跨媒材的創作經驗。另一部分來自於她個人成長經驗。作為一個被排除者，一個異人身份；而後有意識地審視特定文化、團體、族群的意識形態的取向。這一非歸屬感造就她期許自己能超越非此即彼的觀點，以敏銳的觀察力及感受力，深入結合多樣甚而對立的元素，創造藝術語彙新的生命力。

王慶蘋定義自己為色彩藝術家。色彩與素描結構在畫作裡彼此間的抗衡與相生對作品內涵與能量的激發，一直是她作品的特質。藉由形與色的動態對話，她的畫孕育一種複雜的空間張力——每個焦點或視角的轉移持續改變畫中筆觸的相互關係，交織出多層次、開展不同敘事的可能性。隨著觀者時間的投入及日光的推移，作品內蘊含的深邃意涵，漸次綻放明朗。

2019年的王慶蘋個展《感受的詩學》，由建構巨大而複雜的靜物裝置開始，結合不同質感的布料與物件，製造多變的空間感以及視覺層次，以身體這個流動的有機體，承載如海洋般豐碩的感受力，同時擔任接收者、協調者、以及創造者的角色。讓觀看與看見本身保有的某種真空自在，與思緒的分析結構，能以一種不互相干擾，卻又互相帶領的方式，將所觀照的世界，透過每一筆顏料落在畫布上的過程，持續地重新認識彼此，成為創作者經驗與思緒對話的場域，最終融合為一新的整體感受語彙 - 作品本身。

此次在TKG+ Projects的全新個展《Tell Me a Story - 在這瘋狂的年代》，多元衝突及矛盾的關係，依然扮演藝術家創作的關鍵角色，而作品內涵的複雜層次更加多重。除了視覺語彙的淬煉，藝術家更將其在準備個展、回顧整體創作歷程時所感受到呼之欲出的內在聲響，昇華為詩歌，同時梳理與凝聚整個創作歷程裡各個感官片段。尤其在2020年底搬到台灣東部小鎮後，詩意有如潮水浸潤她身上的每一個細胞，乃至片段的聲響終究浮出意識表面，迸發為文字語句。在其前往海邊的路上，與生命創作歷程相呼應的詩句滿溢而出。結合繪畫裡的彩料語言，她譜出感官的、寓言式的內在經驗。這如同她繪畫裡運用色彩關係，結合直接觀看與觀察、接受經驗與夢的引發等內外經歷後一再地將之轉化，目的在創造一種存在的新樣貌。交織著繪畫的視覺及詩性的語言，透過兩種異質媒材的相遇與碰撞，同時將展覽空間轉換為寓意發酵的空間。未完成的素描與詩篇並呈的入口處，更直指藝術家的展覽命題——對永恆世外桃源的渴望，如同素描未完成的缺憾；烏托邦的失落雖是事實，卻也意味著應許之地永遠可企及的可能性。

此外，展場上的兩幅大型雙面畫作 *No. 51, Magnitude 11 (Take 1) - Birth of Venus* 及 *No. 54, Magnitude 11 (Take 2) - Forbidden Lili*，揭示了王慶蘋持續探索繪畫與素描可能性的強烈意圖。使用不同於以往的無酸紡織材料作為畫布，繪畫正面部分深沉的筆觸穿透了畫布，在背面自成為如洞穴壁畫般素樸的質感及肌理，卻結構完整的素描作品。輔以藝術家觀察展場狀態，轉譯到畫面的現地創作，畫作正反之間的對話，及色彩在穿透之間的蛻變，對於作品的動態張力及對話提供了嶄新的視角。

藝術家的革命，來自於作品潛移默化改變人心的力量。當世界無法繼續粉飾太平，人性的醜陋面完全攤開，王慶蘋試著協調與世界之間具體存在的相關位置，堅持直視直覺與理性，藉創作創造重生的精神性。即便作畫時滿腔悲哀，腦中持續迴盪著神曲的地獄詩篇；亦因這一矛盾，理想國的夢得以持續推進。作品，作為這重生的結晶，便是一個藝術家能給這世界最好的禮物。

Curatorial Statement

“I wanted to paint light,
but all I’ve drawn out is darkness.”

- Emily Wang, *Excavation*, 2021

Change — a result of constant struggle between opposing forces — makes the world we live in. The awareness of the tension and potentials between the dual force — in life as in nature — has profoundly influenced artist Emily Wang’s personal life and life’s pursuit.

Wang has always been an outlander — political, cultural, and community-wise — a role she involuntarily inherited by her upbringing, which has since become a unique part of her existence and a position she willingly assumes. The sense of non-belonging motivates her to surpass the either-or stance and “to see the way things come together” (Charles W. Hawthorne, 1960). This is reflected in both her intellectual and artistic pursuit.

Tell Me a Story is composed of three parts. Each is a step further into the artist’s exploration of the dynamic tension between opposing forces through her re-framing of the dual nature of Venu-sian symbolism. Finally, a few clues from the artist’s previous works are included to establish the crucial role “duality” plays among her seemingly diverse practices.

Interlacing the visual (painting) with the verbal/poetic (poetry), each area is accompanied by the artist’s poem read by the artist to initiate dialog with the paintings. By colliding and coalescing two different mediums of expression and sound texture, the exhibition space is transformed into an allegorical space to invoke a sense of mythical experience as part of the artist’s exploration.

The drawing and the poem combination in the opening section engages the theme directly — the artist’s yearning for arcadia or eternity — through its absence. By pairing an unfinished drawing with a poem that only hints at the possibility of a new form of existence, the artist responds to the title of her exhibition that the quest for a promised land has no end and is always unfolding.

The main area of the exhibition consists of paintings Wang selected from 2016 — when her exploration related to this exhibition began — till present.

Wang defines herself a colorist, the battle between color and drawing has long been an important aspect of her work. There is a complex spatial dynamic in her painting as a result of simultaneous interaction between color and form. The shifting of focus or viewing angle changes the inter-relation of forms in each painting that enables the morphing of new forms and potential narrative-shifts. What appears to be haunting or perplexing at first glance may become gentle as one’s gaze shifts across the painting.

The two large-scale double-sided paintings offer a new aspect of the battle between color and drawing. Through serendipity, Wang adopts a new textile material as her canvas. Unexpectedly, some heavy painted strokes penetrate the surface and make the backside a drawing itself that creates distinct visual quality and meaning from the painting in the front. This expands the dimension of dialogue between painting and drawing for the artist.

In Wang’s practice, each painting is not the product of preconceived ideas. The title for each painting emerged through hindsight and acts as a device to initiate dialogue with the painting— as correlation or counterpoint— and to re-frame mythical symbolisms through their interworking. Meanwhile, one may find that the poems are not written in the artist’s native language. This exemplifies the artist’s sense of non-belonging as her true identity rather than an absence of one; another aspect of duality this exhibition intends to point out.

This exhibition invites the viewer to participate in the multilayer quality of the artist’s pursuit of timeless value and eternal happiness. It is a constant confrontation with its dark counterpart. Always approaching but never arriving, yet in the artist’s own words, “the door of unbecoming leads to the door of being.”

Jenny Lee

策展論述

「我欲畫光，
而我汲取盡是黑暗。」

- 王慶蘋，〈《出土》〉

自幼即處在矛盾力量交會地帶，藝術家王慶蘋長期生活在頻繁擺盪與拉鋸間。自嘲人生每隔數年便經歷破框重新來過，她發現自己一再地攤開生命歷程，重訪繃褶起伏之內裡。這造就了她對二元地帶裡毀滅與重生雙向張力的體會與覺察，成為她創作的核心主軸。

人生的角色與認定有些是我們無法選擇的；有些則是我們有意識地自我安置。無論在其初始身分，或於曾所處的社群與國度，使得王慶蘋總帶著「他者」——一種身為局外人的身分與目光看待事物。對於她不由自主所繼承或被認定的身分的敏感意識——這種「非歸屬性」，使她得以第三者視角看待事物，對各類知識既好奇了解又對過度分割的系統產生挑戰；而同時存在於她個性裡包容的特性，對被分化產生的問題企圖採取更高的視野窺見全貌。拋開非此即彼的歸類（或歸屬感）挑戰，是她不斷面臨的人生課題；面對她創造力裡同樣活躍的雙重力量彼此不停地交互激盪，「看見事物逐漸成形的整體樣貌」（查爾斯·W·霍桑，1960），則成為她視覺創作的實踐基礎。

個展《Tell Me a Story | 在這瘋狂的年代》，於展場三個空間中獨立表現並漸進對話。依展場線性動線，每一空間皆更進一步推進藝術家探索二元張力間動態拉鋸的樣貌。結合繪畫的視覺性語彙、詩歌文字的多重意象與朗誦裡的聲音律動，藉異質媒材表達的相遇與碰撞，逐步引領觀者揭示藝術家思索的另一二元性面相：就金星（維納斯；又稱依西塔、伊娜娜）之為晨星／夜星的雙重特質，所激發人類文明的相關象徵意義的再訪與重塑——月、陰性（陰柔、女性）、死亡與重生、愛與戰爭、天堂與地獄。透過色彩與非具象大型作品，與文字意象及聲音交織，將展場空間轉換為一寓意發酵的空間，以呼應藝術家創作歷程中藉感受性而逐步開展的多重探索經驗。展場盡頭並選擇藝術家先前以不同媒材創作的作品進行展示。除了一窺其專擅的媒材，另一方面亦表述「二元性」在其看似不同媒介與主題的創作中，無論在視覺概念與內涵上都扮演至關重要的角色。。也凸顯此次藝術家結合其擅長的視覺張力表現與文字（聲音）象徵媒介，用不同藝術語言交會迸發的火花，擴充並反映存在於生命與創作中的兩股矛盾力量，所激盪出的複雜生命體驗。

展場入口的一幅未完成的同名素描與一首描繪維納斯原型誕生歷程的詩作，開宗明義地點出展出內容與展覽標題間的矛盾關係。詩與素描的擺置，刻意的欲言又止，讓觀者無法一下子窺探全貌。在面對世界集體步向衰敗時，藝術家引用上世紀六零年代詩人一句孩童般單純渴求的詩句形成矛盾對照：給我一個富有星光與喜悅的故事。但這一希冀，無法被一個具體化的形象所滿足，因為凡能被明確定義的都有其侷限。因此，藝術家不直接勾勒天堂的輪廓，卻藉由刻劃黑暗與希望間的永恆拉鋸，來驅動對應許之地的無盡追尋。

王慶蘋是一位色彩派藝術家。色彩既是她的興趣，亦是她的藝術傳承。色彩與素描結構在畫作裡彼此間的抗衡與相生對作品內涵與能量的激發，一直是她作品的特質。藉由形態與色彩的活躍對話，她的畫孕育出一種複雜的空間張力——每個焦點或視角的轉移皆持續不斷地改變畫中筆觸與形態的相互關係，交織出多層次的流動觀感經驗，並賦予敘事中多重面貌的可能性。隨著觀者時間的投入及目光的推移，作品的深邃意涵，得以漸漸明朗。

位於主展場內的兩件大型雙面畫作亦為色彩與素描間的互動關係提供了新視角。藝術家基於台灣氣候溼熱條件影響麻布畫布的穩定性，而採用專利無酸不織布料作畫。卻意外發現部分深沉筆觸浸透畫布，在背面形成如洞穴壁畫般素樸的質地與肌理，自成結構完整的素描，與正面的畫作產生鮮明對比。這一偶然的巧合，卻與藝術家企圖展現存在於每一畫作裡，繪畫與素描間的二元擺盪的動態能量不謀而合。

王慶蘋的創作，雖然總會有一個初始的靈感或關注的線索領頭，但終究其作品並非預設概念的執行結果。整體創作歷程中，她仰賴的是那個曖昧如黑暗前的黎明，僅有一點星光照見，身心處於彷彿真空與世隔絕的無重力狀態，讓她僅藉一縷絲線的凝聚力，在感受性與思緒有如淨流相依共處，既輕且重地存在於創作的每個當下。對二元張力互動的展現，除了視覺語彙內的探索、視覺與詩歌不同創作語言間的碰撞，藝術家也同時運用作品標題與其所標籤的視覺作品，在彼此間形成象徵關聯或反思的對話。因此，每件作品的標題也不是預設的既定產物。藝術家總是在作品完成後，企圖再次經驗與認識作品。當其對作品整體的生命能量與非具象意涵充分體驗、沉澱，最終昇華為相呼應的文字而成為標題。每個標題皆成為開啟與作品意義相關聯對話的契機——不論是共鳴或對比。此次則透過標題與視覺作品能量的輝映或對峙，重塑既有神話象徵裡的內涵與想像。

並且本次展出詩歌皆非以藝術家的母語所寫。一方面，這體現了藝術家對自我身分的非歸屬性既非無歸屬感、亦非身分認同的匱乏，卻是「異質」即其具體存在的明示。另一方面，這亦是本次展覽點出的另一二元性。

藉色彩與詩歌文字暗示與象徵的力量，凝視黑暗中湧動的不安；又藉不同創作語言彼此的對峙與吸引交織出充滿豐沛生命的可能性。應許之地或可趨近卻永無抵達之時，但誠如藝術家詩句所期許：「未竟之門通往存在之門」。

李晏禎

Artist Statement

“I wanted to paint light,
but all I’ve drawn out is darkness.”

- Emily Wang, *Excavation*, 2021

Through the suggestive power of color, gesture, and figurative imagery in painting and poetry, I explore the space within duality — the struggle and synergy of opposing forces — in life as in creation. Underlying this exploration is my reflection on the Venusian duality and the symbolisms associated with it — the Moon, femininity, water, fertility, the death and regeneration of nature, and creative energy; the same symbol bears different names such as Ishtar (or Inanna) — queen of heaven and queen of the underworld — the goddess of love and war.

The energetic exchange between these ambivalent forces embodied in my exploration is multilayered through the tension between visual and literary devices and the synergy of both— the battle between color (painting) and drawing, the potential of narrative-shifts of biomorphic forms in painting, the interlacing of visual expression (painting) and poetic imagination (poetry), and the re-framing of mythical symbols via poetry as well as through the tension of juxtaposing the visual (painting) with the verbal (work title).

In the end, the totality of this exhibition forms an allegorical space — a space of in-between — allowing the ebb and flow of experiencing these interactions to converge, take shape and assume new meanings within viewers.

Without storytelling per-se, I am creating my own myth — of hope, of timelessness, of love and light, the same pursuit since human’s ancient past, as seen in Dante’s Divine Comedy, and still finds its resonance in the poem from which the title of this exhibition is borrowed.

Let the myth unfold.

創作自述

「我欲畫光，
而我汲取盡是黑暗。」

- 王慶蘋，〈《出土》〉

存在於生命與創造裡交互共存的二元力量，彼此拉鋸與交融的張力地帶是我一貫的焦點。

此次我運用繪畫與詩歌裡色彩、筆觸姿態、比喻與意象的象徵力量，探索兩極激盪地帶的新生能量。背後的蘊意，是我對金星（或維納斯）的二元屬性激發人類文明產生的雙重象徵符號之重訪與再塑——陰性、豐饒、愛與戰爭、死亡與再生。

結合視覺與文字兩種異質的創作語言與媒介，形成多重的拉鋸表現機制，目的在賦予觀感經驗多層次的碰撞，以體現矛盾生命力的複雜面貌。例如：繪畫中色彩與素描間的衝突與交融；有機的視覺形態因應視角改變而重組的潛能，使視覺敘事恆處於蛻變歷程；藉視覺意象（觀）與詩意想像（想）交織擴充寓意能量；又或藉視覺作品內涵外擴的張力與作品文字標題間的對峙，反思重塑神話象徵。

最終，作品間的積極對話擴充至展場整體，形成寓意發酵的空間——以容納觀者跌宕起伏的繁複經驗，在不斷的匯聚與轉化中形成各自的意義。

不藉線性的鋪陳，我欲創造自己的神話——一個關於希望、無價的永恆、愛與光的神話；一份人類亙古的追求，不僅見於但丁《神曲》，亦如此次展題出處的詩作所共鳴。

神話，才正要開始。



artwork

Neither modern, nor contemporary –

My soul hymns ancient tune,
My mind speaks foreign tongue,
My heart taps future dance.

On the night of full moon in Scorpio,
a shake on the ocean floor:
a release –
from the heart of abyss,
a packet of transparencies.

Illuminated by Neptune light,
risen–
an aura of unshaped contour,
a flesh supple in lead and beige,
a pair of unopened smiles,
a disposition, yet to be born.

Its reign unwritten.
Its tenderness unbounded.
Its language, undefined.

To love is to dissolve.
To be is to de cease.
The door of un-becoming leads to the door of being.

Neither modern,
nor contemporary –

My time lies within the space and without.

Emily Wang, *Song of Becoming*, 2021

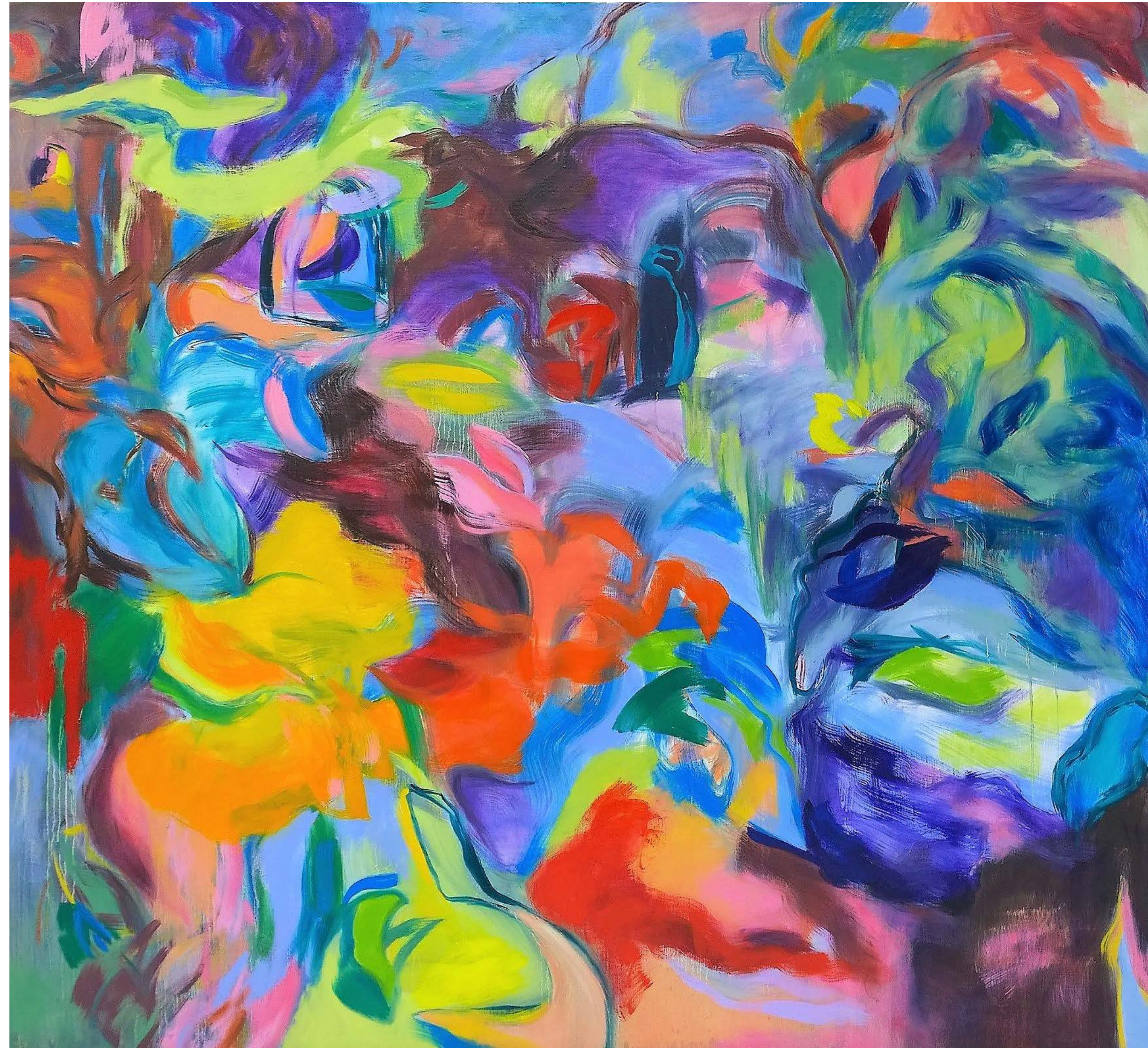


No. 57, Undone, Charcoal on Paper,
106 x 75.5 cm, 2020

No. 36, Dream of Arcadia (Take 1), Oil on Linen, 114 x 121.5 cm, 2016

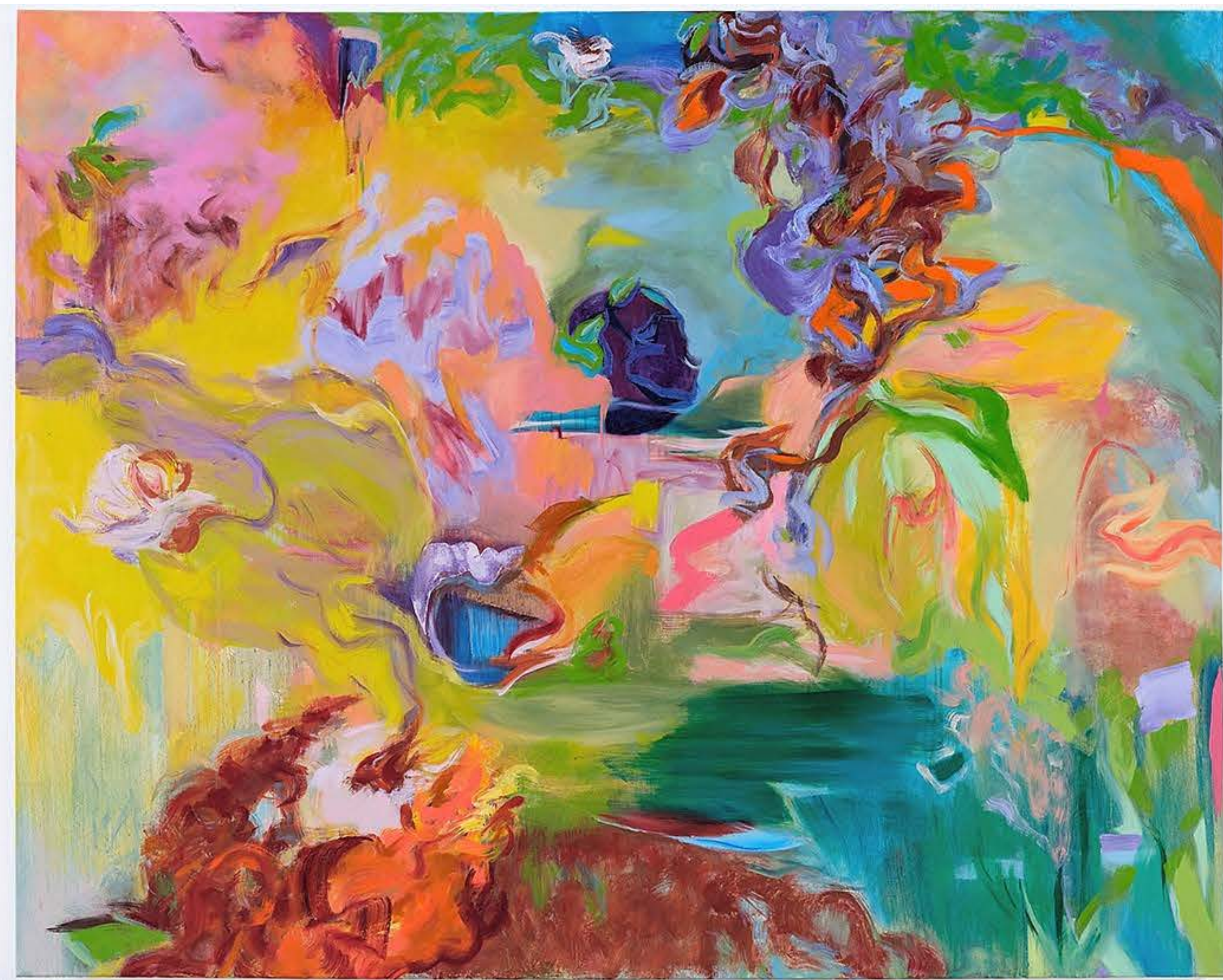
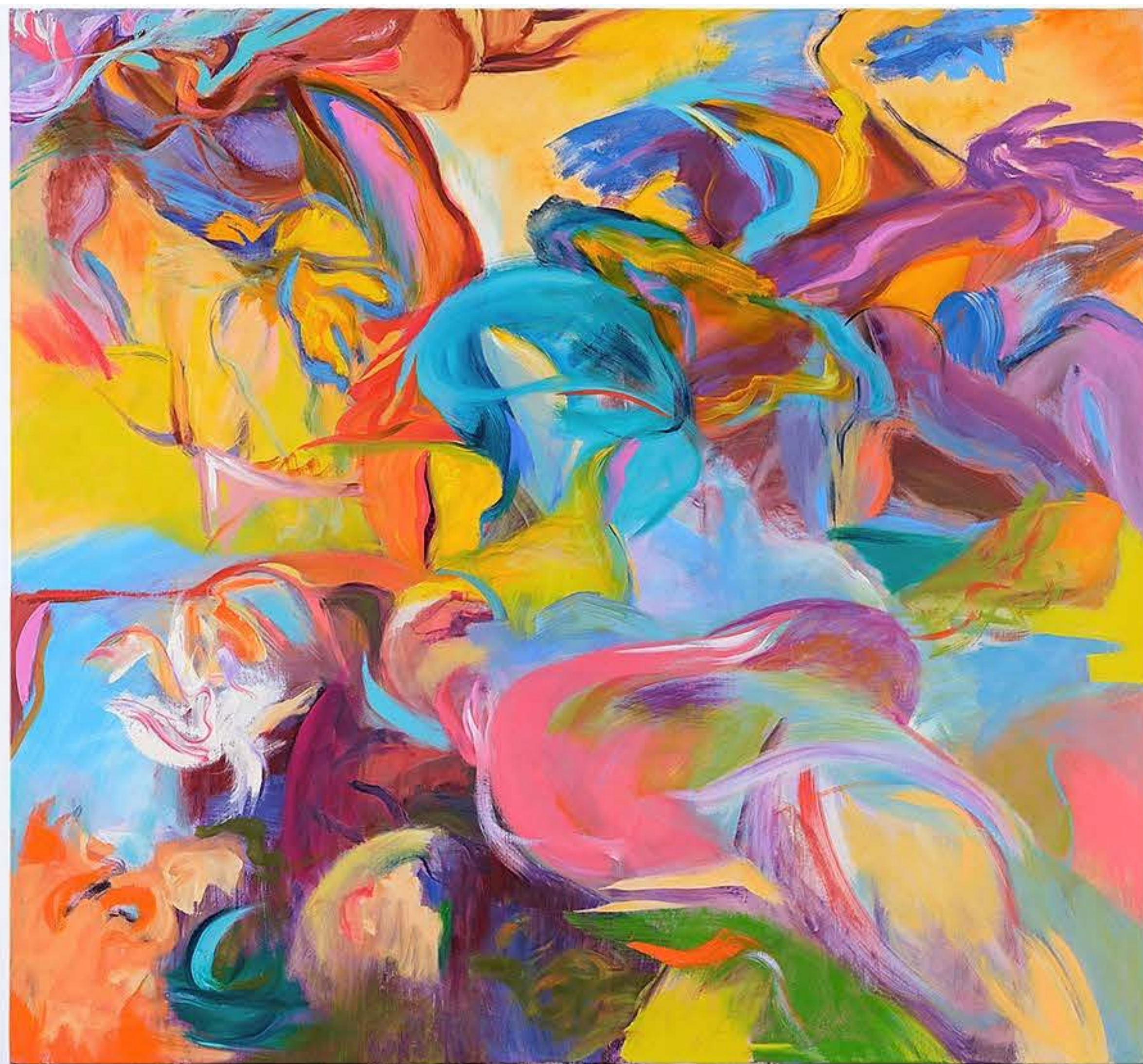


No. 37, Dream of Arcadia (Take 2), Oil on Linen, 120 x 130 cm, 2017



No. 39, Dream of Arcadia (Take 4), Oil on Linen, 120 x 130 cm, 2017-18





No. 46, Isle of Artemis, Oil on Linen, 122 x 436.3 cm, 2018

No. 47, Tell Me a Story, Oil on Linen, 165 x 370 cm, 2019



No. 51, Magnitude 11 (Take 1)- Birth of Venus,
Oil on Evolon (front), 205 x 402.7 cm, 2019-20



No. 51, Magnitude 11 (Take 1)- Birth of Venus,
Oil Paint and Pastel on Evolon (back), 205 x 402.7 cm, 2019-20



No. 54, Magnitude 11 (Take 2)- Forbidden Lili,
Oil on Evolon (front), 205 x 448.5 cm, 2021



No. 54, Magnitude 11 (Take 2)- Forbidden Lili,
Oil, Acrylic and Pastel on Evolon (back),
205 x 448.5 cm, 2021



No. 48, The Sleepers (Take 1), Charcoal on Paper, 185.2 x 267.5 cm, 2019



No. 49, The Sleepers (Take 2), Charcoal on Paper, 207 x 402 cm, 2019



No. 52, Night of Crocodile, Oil on Linen, 130 x 276 cm, 2020-21



No. 50, Incipit Vita Nova- Through the Blood of Medusa,
Oil on Canvas, 116.5 x 251 cm, 2020



No. 53, Dance of Innocence, Oil on Canvas, 130 x 291 cm, 2021



No. 35, The Singing Bones, Oil on Linen, 114 x 244 cm, 2016-20



Contrast and Continuity

A selection of Wang’s previous works are included in the exhibition to demonstrate “duality” as the underlying theme of the artist’s diverse practices, whether in her use of medium, working method or subject.

Visually, Wang is drawn to the contrasting qualities between spaces, the exchange of energies when two spaces meet and the resulting synergy. As a result, she has particular interest in multi-panel work.

In photography, Wang is interested in both tabletop still life and landscape. Her first major photographic project *Juxtaposition Series* (page 47) deals with the concept of harmony within contrast, which is a series of color photographs in diptych/triptych format in which objects/forms from both interior and exterior space are juxtaposed and harmonized into a unified visual unity. The landscape series *Reverie* (page 48-49) brings together moments taken in different times and places. Time and space are infused and taken in all at once visually. The visible differences between each panel aims at creating tension between spaces equivalent to the shifting of rhythms when wandering in nature; the correlation of visual elements brings harmony to movements.

Despite the mimetic nature of photography, there is an abstract quality in Wang’s involvement in photography. Each object lends its form to create visual dynamics in her photograph, which also transforms object identity beyond mere description giving it new meaning in relation to other forms.

Wang’s photograph is smaller than her painting in terms of scale. For her, looking through a viewfinder is a private act as if looking through the keyhole: the world is encapsulated and folded into a small box — the camera.

Painting, on the other hand, is the unfolding of the multiplicity of experiences. To her, it’s a process of discovery within and without through the ebb and flow of seeing and sensing — the somatic movement of laying down colors and mark-makings, the working and reworking, the expanding and contracting of forms, and a knowing without knowing — as if traversing a forest that is in constant becoming. All senses are heightened and magnified, thus a large energy field is required.

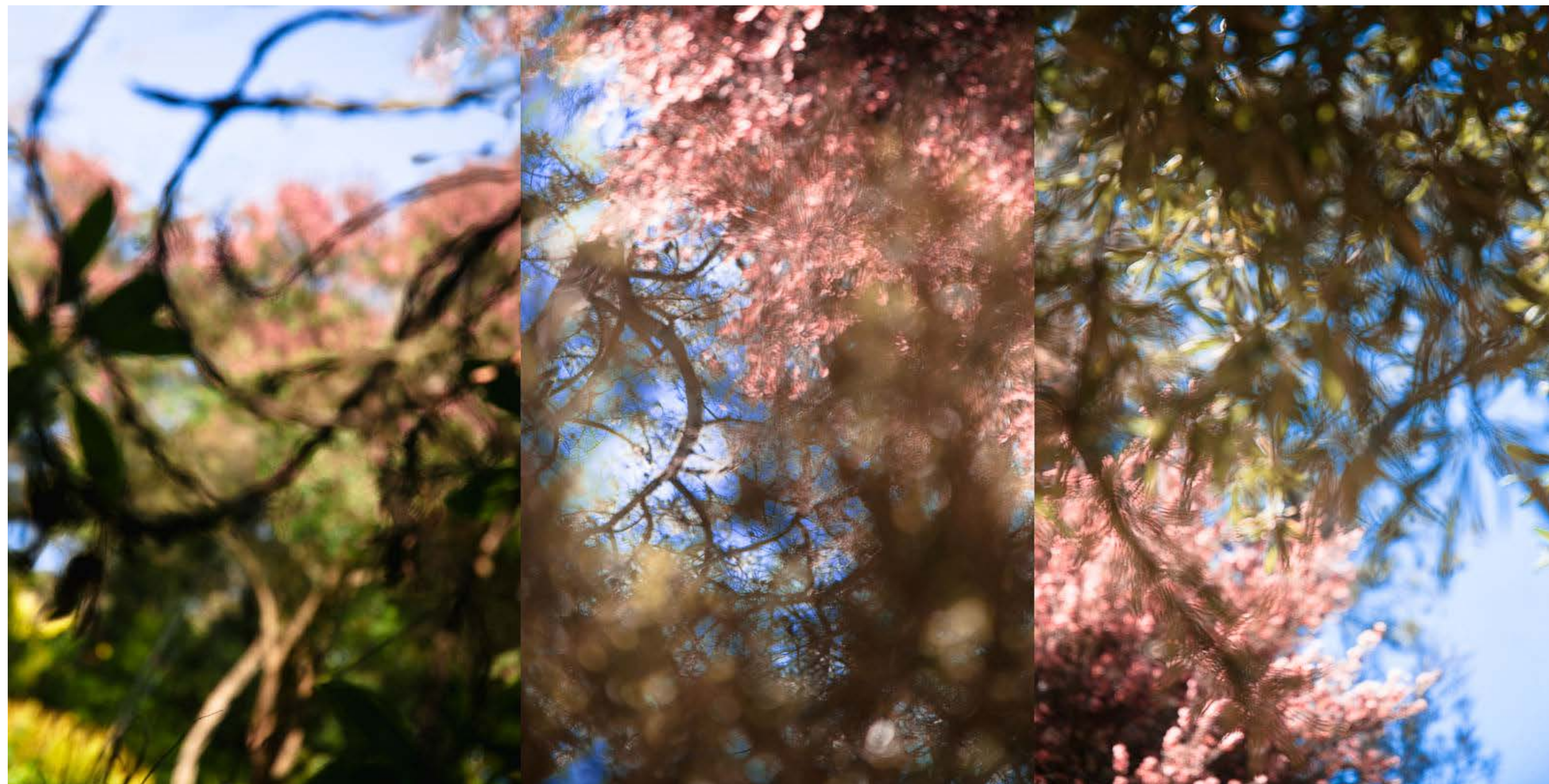
Although Wang has worked extensively from direct observation — tabletop still life construction in particular, her painting and drawing do not aim at emulating the setup or to re-present it (page 50-52). Instead, she mediates her experiences and felt existence between two different spaces — the still life in 3-D world and the picture on 2-D plane — and boils them down to create a free-standing work. As a result, her work preserves the energy of her tabletop construction but not its appearance, hence an abstract outlook.



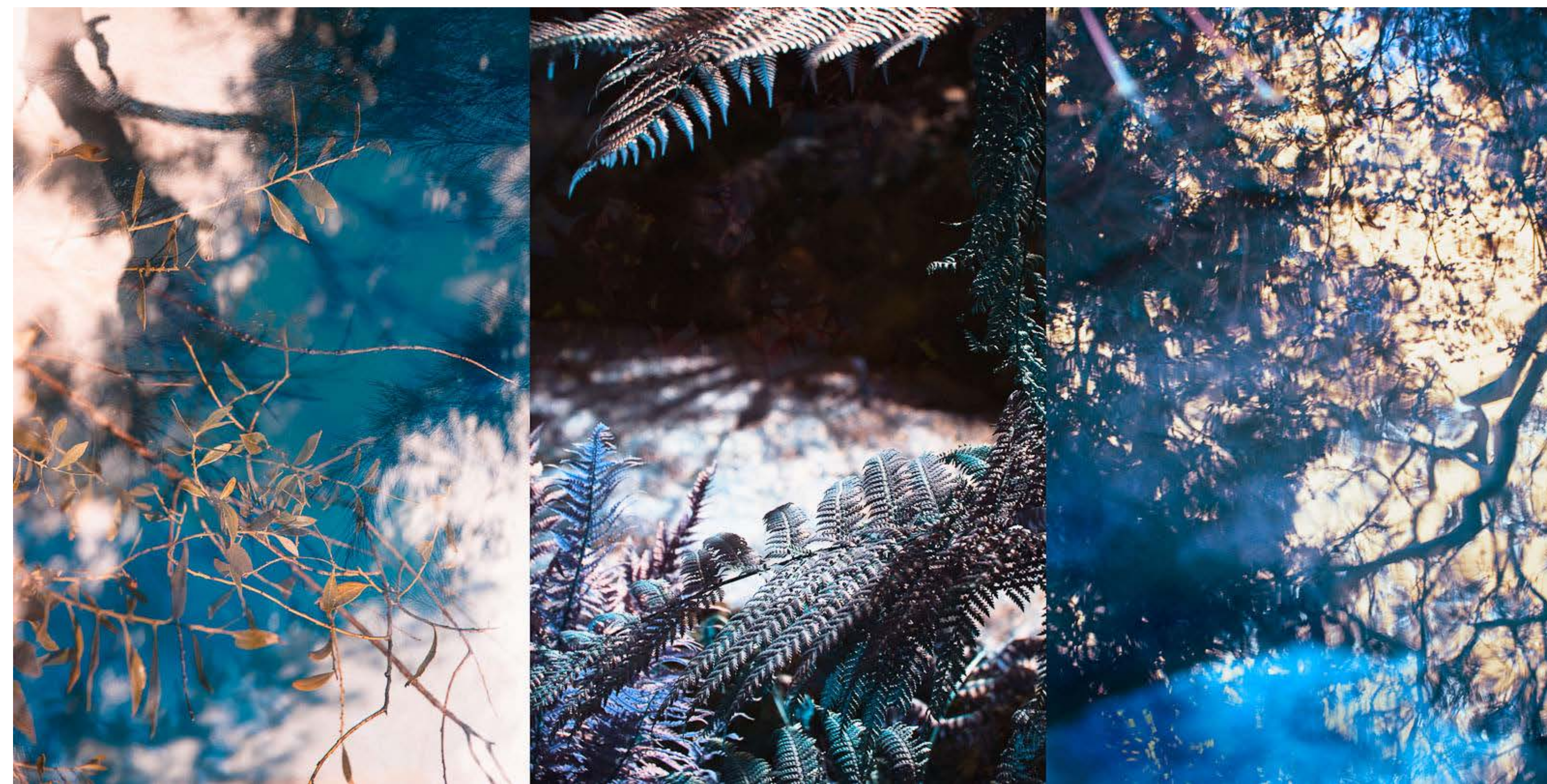
Installation View. Photo: 王世邦 ANPIS FOTO. Source: TKG*



No. 15, Juxtaposition Series, Archival Pigment Print, 23 x 43 cm, 2007



No. 18, Reverie, Landscape Triptych, Archival Pigment Print, 23 x 45 cm, 2012



No. 14, Reverie, Landscape Triptych, Archival Pigment Print, 22 x 45 cm, 2012



No. 31, Still Life, Acrylic on Paper, 30 x 22.5 cm, 2014



No. 29, Still Life, Acrylic on Paper, 30 x 22.5 cm, 2014

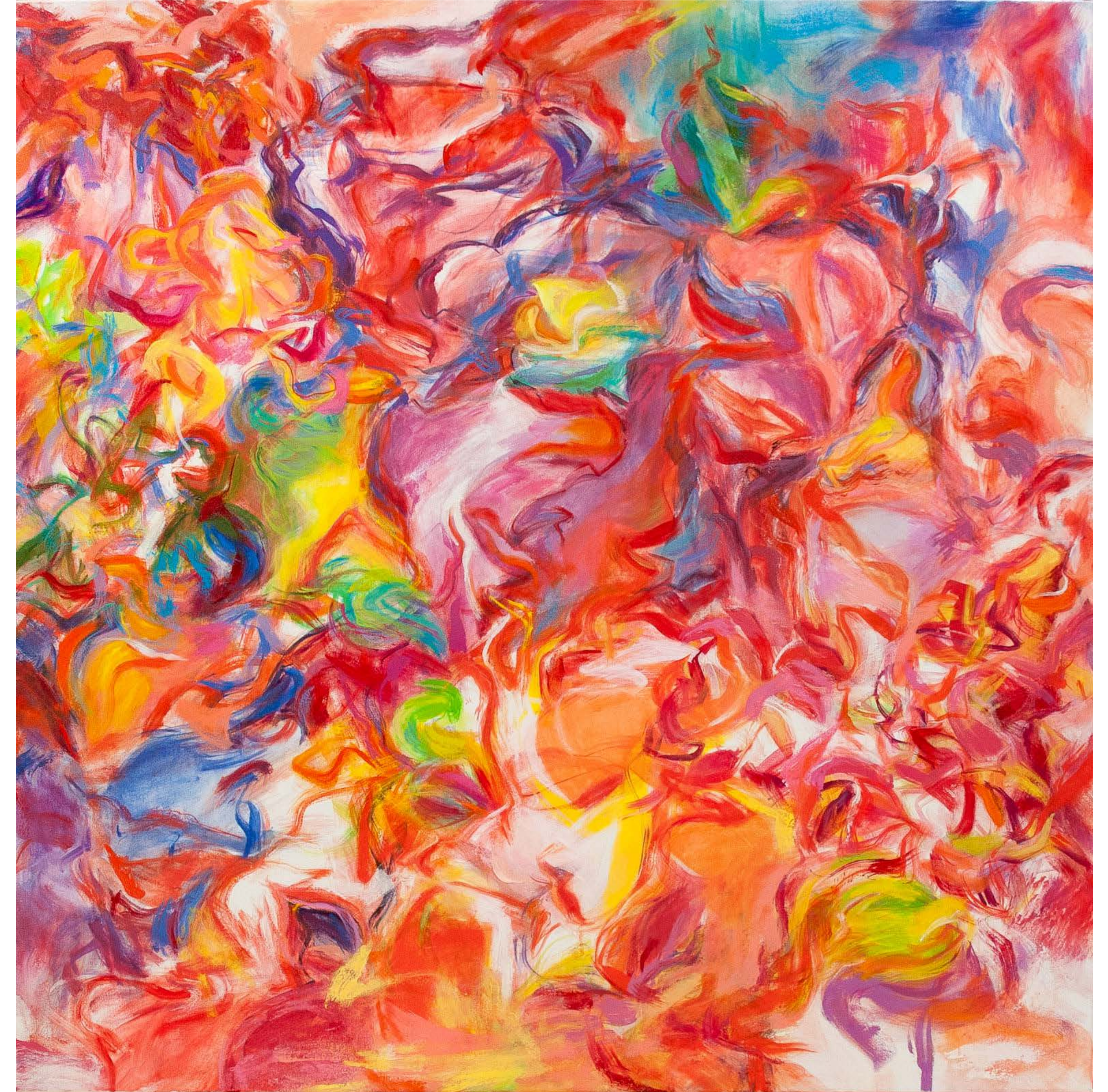


No. 27, Still Life, Acrylic on Paper, 30 x 22.5 cm, 2014



No. 23, Still Life, Acrylic on Paper, 30 x 22.5 cm, 2014

No. 8, Tabletop Construction with Still Life, Oil on Canvas, 122 x 122 cm, 2012





from the sea

Watery and airy, the ocean and atmosphere speak to me through the names of pigment blue, a painter's language of color. Imageries and symbols in these poems infuse personal experiences and dreams with Venusian symbolisms, connecting the personal and the universal, the present and the past as part of my exploration of duality, in life as in creation.

Excavation¹

I wanted to paint light;
but all I’ve drawn out is darkness.

I thought this a journey to arcadia,
but found myself caught in the fabric of cosmic past.

Born 4.9 billion years ago, in the Platonic cave of Jupiter,
the corpus Eva, desire of the Sun –
dressed in passion made of molten sea;
adorned with silvery eyes taken from stardust.

When she sings,
Diamond rains radiate into perpetual darkness;
The universe beholds.

When she whispers,
There is eros.

Steering Jupiter toward Sun,
The universe plunged into her dance of love.

-

Born 4.9 billion years ago, in the Platonic cave of Saturn,
the forbidden Lili, twin of the desirous Eve -
shrouded in icy green made from the salt of Saturn sea;
the invisible rays of Sun made her hairs web of air,
weaving the cosmic debris into planetary nebula.

She’s the Owl before there’s an owl of Minerva.

When the Sun raised his hand, pointed Northward,
announced-
“A potential wedding!”
When the dance of love began-

Through the prism of her brown eyes,
petals of sun rays calibrated.
Guided by the invisible web of light she weaves,
the stars aligned.

A forest of starlight is formed.

The constellations are her love letters to the Sun.

Lay bare before your eyes –
You called me a parcel of time.

I’m not the cryptic text of your emerald tablet;
I do not speak the glyphs in your book of death.

Hidden in the air you breathe,
I vibrate with strings of light;
I reside in the dust you brushed off.

What have you uncovered?

Man with Fish Eye

The man with fish eye
handed me a pair of lips,
Sing, he said,
Sing for me.

I open my mouth,
Let out strings of pearls from the sea.

City of Gold

Shatter my skull,
Wash away my blood,
Burn off my feces, and
Rinse my fragments in King’s water.

Then,
Crack my lava open.

There,
You have a city of gold.

¹ Voice: Emily Wang, Recording: Wilson Hsueh.

Cerulean Rain

I’ve tripped.
Not once, not twice,
Nor Thrice.

Today we practiced memory steps.

She said “Toad,”
I said “Der Tod.”

Came thunder King.
He showered me with Cerulean rain.

My Arrival

Through the galaxy of butterflies,
Black and blue,
I’ve arrived.

Buried at the night of Crocodile,
Prehistoric hour,
My eyes are filled with salt.

Through the negative space –
between the eye of
Saturn and Jupiter,

A tingle of gold dust,

I’ve arrived.

Your Blue Monarch,
Your Lava Queen.

The Glowing Girl

Blue in gold,
Turquoise in silver –
The glowing girl,
Goddess of all.

Piercing through the abyss of ocean floor,
Her diamond waves awaken perpetual darkness.

The aqua king, in mars black –
Lay waiting
as rose fossils,
For your fertile union.

The Girl in Red Sweater¹

On the threshold of our journey,
I came to a high ground.

Overlooking a dusky plane,
A dirt road is the only way forward.
Into smoky mountains, the forest of night awaits.

“So this is where we are going? “
I thought to myself.

The Moon had no light.

Wandering between shapes of Payne’s grey and bone black –

an air approached,
a whisper given.

I reached out to the void.
A handful of liquid flowed through my fingers.
The oil of Pluto formed a sea of soft creatures.

Swimming in unknown territory,
A wave of silence descending upon me.
Feather by feather, so many small hands.

I trembled.

A sudden dizziness overcame me,
the winged serpent raised me.
Upward we sailed into celestial blue.

The Evening star has not constellated.

Below us, on the sea plane,
shards of mirror are taking shape from the serpent’s shedding.

They are depositories of memory lost.

In one shard, a corpse lying in the bottom of a lotus pond.
Pale as a cast, he seems lives outside of time.
As we flew over, a horse skull revealed.

“It is you.”
The whisper came closer.

In another, an eagle in indigo blue pacing on a terrace.
Her wings are broken.

“It is you.”
The whisper hollowed.

Beyond the sea, before dawn,
I landed on an open field.
A red canyon unfolding before me –
on the left, a waterfall is forming;
on the right, a brewing molten lava.

The aqua waves and orange flames seek each other’s arms.
“So this is where we wanted to be?”
I thought to myself.

“No.
This is Us.”
Said the girl next to me.

Toward the canyon she skipped.
In the golden mist of the twin flames,

her arms turned into a smile.

“I LOVE YOU!”
A fluttering vibration broke through my lungs.

She turned and ran to me.

In the golden mist of the twin flames,
In my embrace,
Her smile turned translucent,
Her face —
a silvery Moon.

¹ Voice: Emily Wang. Recording: Wilson Hsueh

Song of Yearning

When the Sun imagines the Moon,
She draws a circle and envelopes him in soft aura.
When a cloud touches your forehead –
That’s when the sea imagines the sky.

The rain clouds almost touch the waters, each echoes the other’s seemingly
random steps, which makes a peculiar dance of celebration.

Strangely, something has also been emptied out of my chest.

First a swallow, then a yellow-blue moth,
Passing by –
One tapped on my shoulder,
the other on my cheek;
A lemony air flew through the distance between us.

I almost fell.

Unus Annus –

How does one measure the distance of time?

In 23 hours and 56 minutes,
the Moon meets the Sun.
In 150 million kilometers radius,
the Sun meets the Moon.

The brightest planet –
He illuminates everything;
and everything reflects him.
He loses sight of the soft gaze of the Moon.

A lonely planet –
His flames burn away anything approaching;
not even a beat of his heart can he feel.
He loses sense of anything but his own heat.

Dreaming each other’s dreams:
Folded in his thought –
traces of her embrace;
Mirroring each other’s senses:
Wrinkled in her heart –
touches of his rays.

The encounter has never taken place.

How does one measure the distance of neverness –
If the Sun and Moon ever met?

The Waiting

On the one hand, I’ve arrived.
On the other, I’m still waiting
for myself.

As in a darkroom,
A blank screen appeared.

Does it signify the Opening –
a major piece of act?
Or, is it just
A
glitch?
A
nothing-
at-
all?

Between the one hand
And
The other,
There is a sleep.
Then,

There is a string.

A silk string –
It has no from;
It has no toward.
It has no front;
It has no back.

It is to and fro.

Then, there is a moth –
A yellow moth with red tattoos.
Powdering the string,
Making it strong and elastic.

Between the one hand
And
The other,
The yellow moth with red tattoo is dancing on the
string.
There is rhythm, sometimes.
There is skip, other times.

And,
There is a pause.

To and fro –
There is no beginning.
There is no end.

Between to and fro,
There is stillness.

To and fro,
Myself is waiting –

Not on the right,
Not on the left.
Neither up,
Nor down.

Siren

Just like this, I surrender.
I can hear the sound of your poetry, but not the words of it.

Like a secret society,
some describes it a mercurial form;
some paints it a million rays of liquid gold.

Only I can hear the beat of your heart.

Rest upon it, the fishing boats;
It's not the fish they are after.
It's your mysteries they are probing.

So lie down tonight, all the fishing boats,
And listen –

From the depth of the abyss –
A secret without words,
A verse without voice
The sound no ear can bear to hear.

Only those who have blackened can endure its heat.

In Between

Between the to and fro
There is a boat, a pyramid.

Between the boat and the pyramid,
There is a wait –
An immeasurable distance of time.

And there is faith –
between the ebb and flow.
With a leap,
I wave.

When the Moon meets the Sun –
with me in between,
Everything will become clear.
Neither to nor fro,
I exist in between;
It's always been this way.

The clouds take over the sky as if night falls.

I have to go to distances to meet you;

It's always been this way –
so I can come back to me;
closer each time.

The horizon is neither new nor old.
It's always been this way –

I must exist in between.

Always approaching but never arriving.
This I've learned to be my own shepherd.

Song of Becoming

Neither modern, nor contemporary –

My soul hymns ancient tune,
My mind speaks foreign tongue,
My heart taps future dance.

On the night of full moon in Scorpio,
a shake on the ocean floor:
a release –
from the heart of abyss,
a packet of transparencies.

Illuminated by Neptune light,
risen–
an aura of unshaped contour,
a flesh supple in lead and beige,
a pair of unopened smiles,
a disposition, yet to be born.

Its reign unwritten.
Its tenderness unbounded.
Its language, undefined.

To love is to dissolve.
To be is to de cease.
The door of un-becoming leads to the door of being.

Neither modern,
nor contemporary –

My time lies within the space and without.

Artist Bio

Emily Wang is a painter and photographer born in 1971 in Taiwan. Wang holds two MFA degrees, one in Painting and the other in Photography; she also holds BA and MA degrees in Philosophy. Her work has won numerous awards and has been exhibited nationally in the United States.

Wang first studied photography and painting with artist Lon Clark under the New York School tradition. Later she studied with Philadelphia colorist Bill Scott and Jan Baltzell. The complexity of experience — both within and without — and the underlying metaphors brought about through seeing, sensing, observing, dreams and memories are central to Wang's work.

A colorist at heart, color and light are her language. Through the approach of all-over painting that forms the pictorial space with the abstract structure of figurative imagery, Wang's work is both multi-layered and experiential. It is a transformative process — engaging a visual energy and qualities of emotional tension through the dynamics of visual syntax, which in turn creates feeling and visual metaphor. Through prolonged seeing and different viewing angles, the interworking of nuances of color relation and gestural movement in her work results in form impregnated with new forms, allowing the unfolding of multi-faceted visual meaning.



藝術家簡介

王慶蘋於1971年生於台灣，為一哲學出身的創作者；主要創作媒材為繪畫、攝影與素描，並擅長版畫與詩。她首先在台灣專攻哲學，取得哲學文學士與碩士學位；後於美國專攻藝術創作，並同時擁有繪畫與攝影雙重藝術碩士學位。其作品於美國獲獎無數，並多次參與展出。

在藝術傳承上，王慶蘋最初與紐約學派畫家暨攝影家朗·克拉克研習藝術攝影與繪畫。隨後師承費城色彩主義畫家比爾·史考特與珍·鮑澤爾。透過觀看、感知、觀察、幻想、夢與記憶，洞察個人內在與人事、自然的互動歷程中引發的複雜經驗與潛在隱喻，是她的創作核心。

作為一色彩主義者，色與光為王慶蘋的創作語言。無論繪畫或攝影，都充分展現她運用色彩關係與色光的特性建構形與色繁複的對話，激發作品張力與蘊意。此外，她運用滿幅的繪畫手法、結合抽象與有機象徵形態於畫面結構，使其作品層次多重、充滿體驗性。這是一歷經蛻變與昇華的創造歷程——藉視覺空間結構的交互激盪，創造作品動能與情緒張力，進而轉化為觀者感性經驗內涵與視覺隱喻。

因此，王慶蘋的作品講求慢觀、沉浸體會與持續發現。同時，來自作品旺盛的生命力，也促使觀者以動態視角與之全面相遇——讓豐富的色彩層次、象徵性筆觸及線條共同交織出潛在新形態；在不斷流轉與游移的視角中，「形」得以不斷孕育創生「新型」，為其作品創造多元的視覺內涵與敘事可能。

Emily Wang

The artist lives and works in Taiwan.

Exhibition

2019	A Sense of Pleasure – Paintings & Photographs by Emily Wang, Yi&C Contemporary Arts, Taipei, Taiwan
2017	MLD Photography Group Exhibition, Kaoshiung, Taiwan
2016	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 – An International Juried Exhibition, Jeffrey Leder Gallery, Long Island, NY, USA
2011	MFA Thesis Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA
2010	SOHO PHOTO 40th Anniversary Exhibition, SOHO PHOTO Gallery, New York, NY, USA
	Glimpses in Time, International Juried Photography Exhibition, Joyce Gordon Gallery, Oakland, CA, USA. Juror: Linda Connor, Associate Professor of Photography, San Francisco Art Institute, San Francisco, CA, USA
	24th International Juried Show, Visual Arts Center of New Jersey, NJ, USA. Juror: Susan Kismaric, Curator of Photography, Museum of Modern Art, New York, USA
2009	Invitational Photography Exhibition, Center Gallery, Wichita, KS, USA
	SOHO Photo National Competition, SOHO Photo Gallery, New York, NY. Juror: Susan Kismaric, Curator of Photography, Museum of Modern Art, New York, USA
	The Halpert Biennial, Turchin Center for the Visual Arts, Boone, NC. Juror: Jeffrey Grove, Curator of Modern and Contemporary Art at The High Museum of Art, Atlanta, USA
	4th National Photography Juried Exhibition, Marin Museum of Contemporary Art, Novato, CA, USA. Juror: Linda Connor, Associate Professor of Photography, San Francisco Art Institute, CA, USA
2008	2nd International Juried Exhibition, Plates to Pixels - A Pacific Northwest Center for Photography Project.
	National Juried Photography Exhibition, 1212 Gallery, Richmond, VA, USA. Juror: Carol McCusker, PhD., Curator of Photography, San Diego Museum of Photographic Arts (MoPA), CA, USA
	Juried Photography Invitational Exhibition, The Monmouth Museum, Lincroft, NJ, USA. Jurors: Stephen Perloff, editor of The Photo Review.

Glimpses in Time, International Juried Photography Exhibition, Joyce Gordon Gallery, Oakland, CA, USA. Juror: Stephen Wirtz, owner of Stephen Wirtz Gallery, San Francisco, CA, USA

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

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

2007 The Photo Review Annual International Photography Competition - Special Web Exhibition, Langhorne, PA, USA

2006 Academy of Art University Spring Show, Graduate School of Photography, San Francisco, CA, USA

2005 Academy of Art University Spring Show, Graduate School of Photography, San Francisco, CA, USA

Education

2012	MFA Painting and Drawing, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA
	Thesis: <i>The Benefit of Working from Close Observation</i>
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
	Thesis: <i>Individual Freedom and Patriotism - From a Hegelian Point of View</i>

Award | Honor

2016 Finalist, 36th Annual Spring Photography Contest, Photographer’s Forum Magazine, Serbin Communications, Inc., CA, USA

3 Honorable Mentions, International Photography Awards (IPA) Annual Competition, Non-professional Fine Art Category: Still Life Series, Landscape Series, Fine Art Series, Los Angeles, CA, USA

2012 Finalist, 32nd Annual Spring Photography Contest, Photographer’s Forum Magazine, Serbin Communications, Inc., CA, USA

2011 Merit Scholarship, MFA in Painting and Drawing, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA

2010 Merit Scholarship, MFA in Painting and Drawing, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA

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

3 Honorable Mentions, International Photography Awards (IPA) Annual Competition, Los Angeles, CA, USA

2007 Finalist and Special Web Exhibition, The Photo Review Annual International Photography Competition, PA, USA

Honorable Mention, International Photography Awards (IPA) Annual Competition, Non-professional Fine Art Category: Still Life, Los Angeles, CA, 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

Bibliography

2016	Best of Photography 2016, published by Photographer’s Forum, Serbin Communications, Inc., December: 2016, USA
2012	Best of Photography 2012, published by Photographer’s Forum, Serbin Communications, Inc., December: 2012, USA
2010	Exhibition Catalog - International Juried Photography - Glimpses in Time, Joyce Gordon Gallery, Oakland, CA, USA

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2006 Student Work Promotion Ad - Academy of Art University, American PHOTO, Jan-Feb Issue, USA

Collection

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Publication

2005 Concept and Critical Process, Online Course Module 9-15, Lon Clark, Graduate School of Photography, Academy of Art University, San Francisco, CA, USA

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展覽

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2017 IPA國際攝影會外展，MLD台鋁書店，高雄，台灣

2016 Young Art Taipei — 台北國際當代藝術博覽會，台北，台灣

2014 當代靜物繪畫和紙上作品，比爾·史考特策展，蔚藍藝廊，費城，美國

2012 繪畫雙人展，葛羅斯·麥克利夫藝廊，費城，美國

費城素描展，策展人：艾力克斯·肯奈夫斯基·比爾·史考特，費城，美國

紐約紙上作品國際評鑑展，傑夫瑞·李德藝廊，長島，美國

藝術碩士論文展，賓州美術學院，費城，美國

2011 蘇活攝影40週年展，蘇活攝影藝廊，紐約，美國

2010 國際攝影展，喬伊斯·戈登藝廊，奧克蘭，美國。評審：琳達·康納，舊金山藝術學院副教授

第24屆國際評鑑展，紐澤西視覺藝術中心，美國。評審：蘇珊·基斯梅利克，紐約現代美術館攝影策展人

2009 攝影邀請展，中心藝廊，威奇塔，堪薩斯州，美國

蘇活全國攝影賽，蘇活攝影藝廊，紐約，美國。評審：蘇珊·基斯梅利克，紐約現代美術館攝影策展人

哈波特藝術雙年展，圖爾欽視覺藝術中心，北卡羅萊納州，美國。評審：傑夫瑞·葛洛夫，亞特蘭大高等美術館當代藝術策展人

第4屆全國攝影評鑑展，加州瑪林當代美術館，美國。評審：琳達·康納，舊金山藝術學院副教授

2008 第2屆國際評鑑展，Plate to Pixel雜誌，太平洋西北地區攝影中心，波特蘭市，美國

全國攝影評鑑展，1212藝廊，里奇蒙，維吉尼亞州，美國。評審：凱蘿·麥克斯可博士，聖地牙哥攝影美術館策展人

攝影評鑑邀請展，蒙默斯美術館，紐澤西，美國。評審：史蒂芬·波洛夫，《攝影評論》總編輯

國際評審攝影展，喬伊斯·戈登藝廊，奧克蘭，美國。評審：史蒂芬·沃茲，舊金山史蒂芬·沃茲藝廊負責人

全國評鑑展，席維亞·懷特藝廊，加州，美國

蘇活全國攝影賽，蘇活攝影藝廊，紐約，美國。評審：查爾斯·特拉布，紐約視覺藝術學院攝影/錄像暨媒體藝術碩士主任

2007 《攝影評論》年度國際攝影賽網路特展，賓州，美國

2006 藝術大學學院春季展，攝影研究所，舊金山，美國

2005 藝術大學學院春季展，攝影研究所，舊金山，美國

學歷

2012 藝術碩士 主修：繪畫、素描，賓州藝術學院，費城，美國
論文題目：《論直接觀察作畫》（原作為英文）

攝影，藝術大學學院，舊金山，加州，美國

舊金山素描、繪畫、攝影與複合媒材工作室學院，加州，美國

2007 藝術碩士

2006 舊金山素描、繪畫、攝影與複合媒材工作室學院，加州，美國

1998 哲學碩士 主修：心靈哲學、政治哲學，國立中正大學，嘉義，台灣
論文題目：《個體自由與愛國心：從黑格爾的觀點出發》（原作為英文）

1995 文學士 主修：哲學，東吳大學，台北，台灣

獎項

2016 入圍，第36屆年度國際春季攝影賽，《攝影師論壇》雜誌，美國

3項榮譽獎，國際攝影獎年度大賽，非職業美術類：靜物系列、風景系列、純美術系列，美國

入圍，第32屆年度國際春季攝影賽，《攝影師論壇》雜誌，美國

2012 優異獎學金，繪畫與素描藝術碩士，賓州美術學院，費城，賓州，美國

2011 優異獎學金，繪畫與素描藝術碩士，賓州美術學院，費城，賓州，美國

2010 第一名，蘇活全國攝影賽，蘇活攝影藝廊，紐約，美國。評審：查爾斯·特拉布，紐約視覺藝術學院攝影/錄像暨媒體藝術碩士主任

2008

3項榮譽獎，IPA國際攝影賽，美國

2007 入圍暨網路特展，《攝影評論》雜誌年度國際攝影賽，賓州，美國

榮譽獎，國際攝影獎年度大賽，非專業美術類別：靜物，洛杉磯，加州，美國

2006 第二名，藝術大學學院春季展，攝影研究所：美術類，舊金山，加州，美國

2005 院長榮譽獎，藝術大學學院，舊金山，美國

第一名，藝術大學學院春季展，攝影研究所：純美術類，舊金山，美國

院長榮譽獎，藝術大學學院春季展，攝影學院：純美術類，舊金山，加州，美國

作品收錄

2016 《2016最佳攝影》，由《攝影師論壇》出版，塞賓通訊公司，2016年12月，美國

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2010 《國際評鑑攝影展覽目錄》，喬伊斯·戈登藝廊，加州，美國
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2009 《擴散》攝影雜誌，第1期，波特蘭，奧勒岡州，美國

2008 《國際評鑑攝影展覽目錄》，喬伊斯·戈登藝廊，加州，美國

2006 學生創作宣傳廣告，藝術大學學院，《美國攝影》雜誌，一/二月號，美國

收藏

財團法人中華民國國家資訊基本建設產業發展協進會，台北，台灣

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2005 《概念與批判歷程》，〈線上課程9–15章〉，朗·克拉克主持著作，舊金山藝術大學學院，攝影研究所，加州，美國

《野蠻的上帝：自殺的人文研究》，中文版共同翻譯者，心靈工坊文化事業股份有限公司，台北，台灣

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Front Endpapers:
Detail from *No. 35, The Singing Bones, Oil on Linen, 114 x 244 cm, 2016-20*

封面內頁：
作品細節 *No. 35, The Singing Bones, Oil on Linen, 114 x 244 cm, 2016-20*