



就在藝術空間
PROJECT FULFILL
ART SPACE

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《No. 98》王德瑜個展

No. 98 Wang Te-Yu Solo Exhibition

展期 Date 3/09/2019 – 04/18/2019

開幕 Opening 3/09 (六) 7pm

地點 Venue 就在藝術空間 (10658 台北市大安區信義路三段 147 巷 45 弄 2 號一樓)

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就在藝術空間 2019 年初首檔展覽很榮幸於三月份推出王德瑜個展《No. 98》，此展覽將展出藝術家全新充氣軟雕塑裝置《No. 98》，作品靈感來自 2018 年藝術家在格蘭菲迪駐村創作的生活體驗。蘇格蘭令人驚嘆的自然力量讓王德瑜留下深刻的記憶，她試著描述它們，藉由身體捕捉一二。開幕活動訂於 3 月 9 日(週六)下午 7 點。

展覽介紹

每一個嶄新體驗的當下都重疊了無數的記憶。

樹林圍繞，草地厚實而柔軟，無盡漫延的山丘上，雲的影子飛快掠過，腳踏進石楠花叢深處，發出輕巧脆裂聲，狂風在麗日下撞擊全身，小徑整個夏天瀰漫著甜沒葯淡淡的香味，遠山陵線上的一列風車無聲轉著，藝術家坐在四下無人的山坡上張開全身知覺感受自然的力量。

為了準備展覽和專輯，王德瑜重新整理將近三千張在格蘭菲迪駐村期間所拍攝的照片，同時也參考手邊幾本前幾屆駐村藝術家的專輯內容和排版，突然發現到許多相似的場景和重複的視角出現在她和其他駐村藝術家的照片中，藝術家感到很奇妙，原來，這個讓她在 2018 年夏天三個月間天天驚喜發現新感受的地方，她早已看過圖片無數次只不過直到此刻才具有真實的意義——她可以指認出那些場景在哪，描述當時的溫度、光線和味道；藝術家知道除了她之外還有誰也曾經走過這裡、那裡和其他角落，同樣凝視過這棵樹、那座山丘和某一扇窗，興奮捕捉著大麥田邊的牛羊群和植物的姿態。

展覽《No. 98》裡包含了《No. 96》作品。《No. 96》完成於 2018 年 9 月底到 10 月中在格蘭菲迪國際藝術家駐地創作計畫的聯展裡，換了時空，樣貌看起來些許不同——這與記憶運作模式很像——它重新成為《No. 98》的一部分。



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展出空間裡將有一些高低落差和不同觸覺體驗的安排，王德瑜希望能讓觀眾在展覽空間裡上上下下、鑽進鑽出的走著，讓大家爬上緩坡四處看看，讓身體帶領你探索空間。藝術家覺得有些感受是身體能查覺也接收到的，只是暫時沒有或無法為它命名因此而被忽略或者淡忘，但其實它們不曾消失，而累積的知覺記憶將使你下次遇見的嶄新經驗更加深刻而獨一無二。





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No. 98

Wang Te-Yu Solo Exhibition

Dates 9 March – 18 April 2019

Opening Saturday 9 March at 7pm

Venue Project Fulfill Art Space (1F., No. 2, Alley 45, Lane 147, Sec. 3, Sinyi Rd., Taipei 10658)

Email : info@projectfulfill.com

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Project Fulfill Art Space is pleased to present 'No. 98' Wang Te-Yu Solo exhibition opening in March 2019. For this exhibition artist Wang Te-Yu created a large scale site-specific installation featuring her characteristic fabric sculptures, inspired by her time at Glenfiddich Artists in Residence in 2018, with its surrounding natural scenery having left a deep impression on the artist. Her work uses the physicality of space and audience interaction to evoke the breathtaking landscapes of Scotland, reinterpreted in a different time and space. The exhibition opening will be held on 9 March 2019 at 7pm at Project Fulfill Art Space.

Exhibition Introduction

Text: Wang Te-Yu

Every new experience is layered upon infinite memories.

“The surrounding woods, the thick soft grass, the endless rolling hills and the fleeting shadows cast by passing clouds. A step into the heather is replied with a light crisp sound underfoot; a strong wind beats against the body underneath the bright sun, as the trailing path is filled with the faint sweet scent of cicely all summer. Along the mountain ridge a row of wind turbines turn silently; I sit alone on the hillside opening my senses to the living force of nature.”

In preparation for the exhibition and publication, Wang Te-Yu reorganized almost three thousand photographs taken during her time as artist in residence at Glenfiddich, while also browsing through the publications of previous residency artists. Wang found that many of the scenery and perspectives that she photographed were similar if not the same



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as the ones taken by other artists. She was intrigued to discover that this place, which had continued to surprise her every day during the summer of 2018, she had in fact already seen many times beforehand in photos, but only now did they have a deeper meaning to her. She can recognize what the places are, describe the temperature, quality of light and smells, knowing that others once walked there, gazed at the same trees and hills or through a certain window, enthusiastically recording the cattle and sheep beside the barley fields and the characteristic plant life.

The exhibition titled 'No. 98' encapsulates the artwork 'No. 96', which was completed and exhibited as part of the Artists at Glenfiddich 2018 International Residency group exhibition during September – October 2018. Transferring the work to Taipei, the appearance also seems slightly different, much like how our memories operate, new sensations form as we revisit our memories at different times and environments.

Wang reinterprets 'No. 96' as part of her new large-scale installation 'No. 98', constructing a gradation of viewing heights to create a different tactile experience, inviting audiences to climb up a gentle slope and look all around, allowing the body to lead the exploration of the space. Wang explains that some experiences can only be detected and received with our physical bodies, although at the time we are often unable to give the sensation a name, or sometimes it is ignored or forgotten. But in fact, the experiences have not disappeared, and the accumulated perceptual memories will render each new experience more profound and unique.

