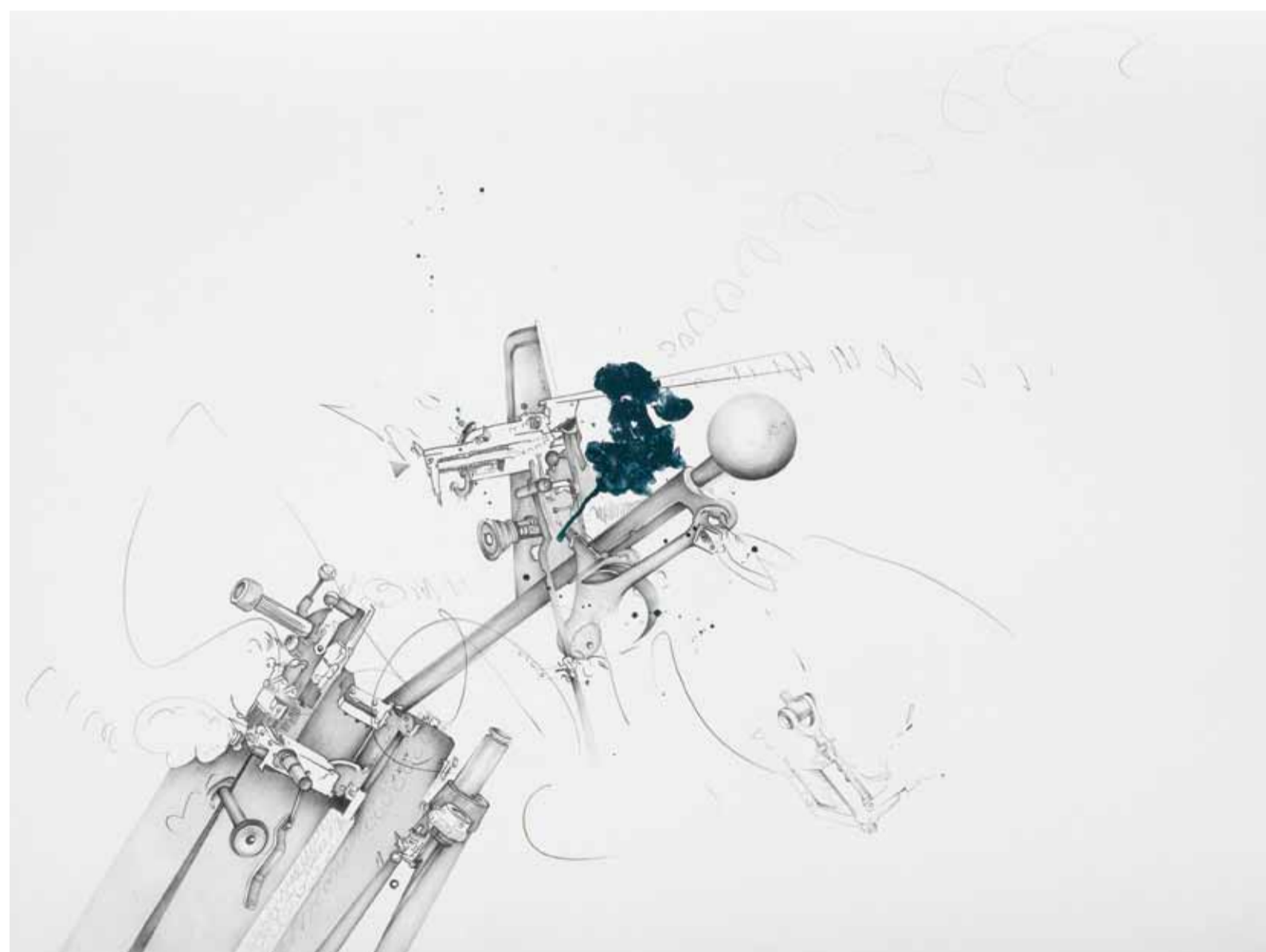


Return From Voluntary Exile:

YU-CHEN WANG TALKS TO WHITE FUNGUS



Yu-Chen Wang, drawing from *Heart to Heart*, 2016

This publication was produced on the occasion and as an extension of Yu-Chen Wang's solo exhibition *Nostalgia for the Future* at the Taipei Fine Arts Museum, April 2 to May 22, 2016. As part of the retrospective exhibition, Wang also organized a series of events designed to generate new work, inviting artists and curators including *White Fungus*, Andro Semeiko, Ming-Jiun Tsai, Pei-Yi Lu, Yi Hsin Nicole Lai, and Kit Hammonds to contribute. Documents of these events form the basis of new work to be developed and exhibited in the exhibition *Yu-Chen Wang* at Centre for Chinese Contemporary Art in Manchester, UK, June 24 to July 31, 2016. The following discussion is based on a talk between Yu-Chen Wang and *White Fungus* founders Ron Hanson and Mark Hanson held on the opening of the exhibition.

RH: We first met Yu-Chen in 2014 when she was here for the Taipei Biennial, which was a huge exhibition – many of you probably saw it – curated by Nicolas Bourriaud, and it struck us as an amazing co-incidence that Yu-Chen actually lived in Taichung and moved to London in 2000; that's the same year that Mark and I moved from Wellington, New Zealand to Taichung, so there's been this incredible crossing of paths. We didn't meet then, and I wonder if had we met then what it would have been like, so we thought it would be interesting to talk about these two different paths that we've taken. Yu-Chen, when you moved to London you weren't moving there as an artist, and you didn't consider yourself an artist at that time. Can you tell me a little about that period. Where were you at in life when you moved to London in 2000?

Yu-Chen Wang: Well, in the year 2000, I graduated from university – I was studying design at that time – and I had a vague idea of going to London for a year. I was hoping I would be able to improve my English, and I wanted to be an international designer. I had a very clear mind at that time. Back then my English was so bad, but I managed to get a conditional offer and I was getting ready to study in a course, which was called "Future Design", at Goldsmiths College. Around that time my flatmate, David Gyscek, a photographer from New York, asked me, "What do you really want to do in your life?" And that was something that really struck me, because, like many other Taiwanese kids graduating from university, all we thought about was finding a job and a decent wage, and continuing life. But at that time I began to re-think what I really wanted to do in my life. I wanted to be an artist.

RH: Why? What's the difference between being an artist and being a designer? What is that transition for you?

Y-CW: I didn't manage to go to an art school in Taiwan because I was in a different education system. I ended up going to a five-year junior college, then doing a two-year university program studying design. At that time, in Taiwan, if you wanted to go to an art college, you had to go to a high school first, then take the national university entrance exams. I wasn't interested in taking that route. Instead I went into a design program at Taichung Institute of Technology, which was focused on learning technical skills and developing practical experience. The first three years were like the foundation course at an art school; we had to learn how to draw, paint, sculpt, and study Art History.

I think, in the year 2000, I would have been ambitious and said, "Designers do things that other people want, and artists are just being themselves". But in the year 2016, right now, I don't think there's any difference between being an artist or a designer. Both jobs involve dealing with what people are thinking, creating a better life. Basically it's research about people, their behavior, people's thinking towards life, everything to do with humans in general.

RH: Could you tell us a little about what Taichung was like before you left for London. What are your memories of the city?

Y-CW: It felt a lot bigger back then. Now I feel Taichung is very small. I think that memory of distance is very interesting. That day when I saw you guys – that journey of going to the National Taiwan Museum of Fine Arts – triggered my memory of the city, of that road; it's vivid. The museum was where I had my very first job. I was only 15. I was working in the summer in the museum's research department helping with their publications, exhibition catalogues and magazines. I think that experience helped to develop my interest in the visual arts. I worked there over three summers. During the first two years, my dad would take me there on a scooter. Then in the third year he got tired of taking me there everyday, so he bought me a scooter, even though I was underage. Because of having a scooter, I was able to move about the city easily and explore Taichung freely. At that time, around '95, the area around JingMing 1st Street was just being developed. Many new bars and European-style cafes had opened. That was like a new world for me.

RH: Who introduced you to the area?

Y-CW: I think it was through students from my college. We would hang out there, sitting in those outdoor cafes. Before then, the so-called trendy area was near the main station, Taichung First Square. Do you know where I'm talking about? That was the area where we'd go to eat, watch movies and shop; buy clothes, accessories, cassettes and posters of pop stars; and hang out with boys.

Mark Hanson: I know the area is quite run down now. Quite a few young people still go there, mostly migrant workers. They have the Filipino disco there on Sunday and a lot of second-run movies are played there.

Y-CW: I think that's really interesting to see how that area has become nowadays. There was the memory of my teenage years. And on Chungkang Road (Taichung Port Road), when SOGO first opened, I remember my whole class and I got on our scooters. There were more than 30 of us who went there for the opening ceremony. Our time at this junior college was full of fun. From the age of 15 to 20, we didn't have the pressure of passing exams to get into university. And because we were design students, we had to develop group projects, and ended up having a lot of excuses for not going home until late. Many classes took place outside of the college, and we took different trips to various places, such as to the seafood market at Taichung Port for photography homework, and to Jiufen in New Taipei City, because we were making a book about the small town's gold-mining history.

I remember Taichung at that time was slowly opening up to

accepting Western stuff. It was kind of cool to be working in a coffee shop because at that time coffee wasn't widely accessible. Coffee was a luxury good. Now coffee can be as cheap as 35 dollars but at that time – this is 20 years ago – coffee was more than 150 dollars. And a student's wage, I remember, was around 75 dollars.

RH: My memory of first arriving in Taichung, in 2000, is that we really saw it as a kind of cowboy country. It was wild – there weren't any pedestrian lights, people often didn't wear helmets when riding motorcycles and the driving was chaotic. We weren't aware of any coffee shops.

Y-CW: But there were a lot of teahouses.

RH: There were a lot of teahouses open 24 hours, but those seem to be gone now. It was a regional and locally-specific culture. We'd hang out at piano bars and KTVs. There were live houses where you could write down a song and give it to the band as a request. It was interesting to us because it was so different to where we'd come from, but we didn't encounter much of what we call "contemporary culture". Before moving to London, what kind of exposure did you have to contemporary culture?

Y-CW: I think I was the strange one amongst my friends. I remember I went to my first theatre show when I was 15 or 16. It was *Equus* by Performance Workshop at ChungShan Hall. I must say it was overwhelming for me, because of its subject matter and the whole theatrical experience. Music, lighting, actors, costumes and the narrative – everything drew me into a world that was imaginative and magical. This was rare amongst my friends because nobody would spend their money on theatre plays. People would go and buy cassettes, or later CDs, of Taiwanese pop music. I was listening to ICRT, as I was very interested in foreign culture, and listening to British pop and American country music. In the college there were different clubs you could join, like Chinese music, mountain climbing or photography. I was trying out acting, but I didn't think I was very good at it, but it was fun to do and also to work on theatre productions. I was also interested in literature. I remember reading a lot of Kafka and Shi-Kuo Chang's sci-fi books. I had that desire of wanting to know what was outside of the country, but I didn't get out of Taiwan until I was 20.

MH: I remember when we first arrived in Taichung we had an interest in art and underground culture, but it was very hard to access here as foreigners at the time when the internet hadn't yet developed, and we didn't have much ability in Chinese. It was just after the big earthquake in 1999 and the Fine Arts Museum was closed for a very long time as a result. We became interested in electronic music and there were a lot of very crazy clubs in Taichung at that time. One was a subterranean amusement park, another was a large submarine, and there were other strangely-themed clubs. One of the other things we did was hang out at the old Eight-And-A-Half movie cafe seeing old films, but for the most part Taichung seemed like a world unto itself in terms of art and culture.

Y-CW: At that time, the movies showing in the cinema were really bad – they were mostly popular Hollywood films. I remember going to some independent film festivals, but all these things require money. I was really lucky. Did I ever tell you that I was designing Disney merchandise? I was earning very good money. That's why I was able to get out of Taiwan. In 1999, I did a one-month backpacking trip around Europe. And that experience opened up new ideas for me. I was very certain about going to London after graduating from university.

RH: After moving to London, did you engage with many artists in Taiwan?

Y-CW: Not so much. Since I was not from any of the art schools here in Taiwan, I didn't really have any peer groups. The first few years in London, I was very keen to engage with Taiwan and wanted to know what was happening back home. But perhaps three or four years later, I almost didn't want to say I was Taiwanese. I didn't want to hear anything from Taiwan or engage with anything to do with Taiwan. It's a very strange kind of behavior. Perhaps it was too close to heart. I wanted to escape. I wanted to distance myself. I guess I was trying to figure things out. I didn't want to be recognized as a Taiwanese artist. Certainly I didn't want to be associated with anything Chinese, no way – I would get very furious.

RH: I have to admit I felt the same way about New Zealand. And I don't know if it was like that for you, but for me it was partly because the people I grew up with never really accepted the kind of person I wanted to become and they always viewed me as the person they knew growing up; so when I started doing creative work, they didn't really take it that seriously and I felt hindered by that. Is that partly it, this need to re-invent yourself? Was that held back by the old Yu-Chen?

Y-CW: Yeah, I think that's something quite special, because the three of us have had that experience of being away from home for a long period and also have that experience of having a new identity. Often I refer back to 15 years of living in the UK as a kind of voluntary exile. Nothing forced me to leave Taiwan; the only drive was my curiosity. I wanted to know what it would be like if I left. I think the journey of becoming an artist or becoming British is something important in my life and it certainly has informed my work.

RH: Now you have said that since you came back to Taiwan, in 2014, that this Taiwan side of you, that you'd forgotten, started coming out. I'm wondering if you can tell me about this Taiwanese side. What role does it play in the art that you make?

Y-CW: I guess 2014 was my very first project back in Taiwan, and it was rather difficult because there was a kind of reverse culture shock. Two years later, I'm still trying to figure out what it's like being back, and this part of me that is so Taiwanese that connects me to this land and to its people. And I don't think I have a clear idea, yet, but I'm hoping to



Yu-Chen Wang and Andro Semeiko, "Happy End", 2016, photo by the Taipei Fine Arts Museum

have a much better picture after these two months and the exhibition. This is only the beginning, and I guess I invited the two of you, and various artists and curators, to help me to take on this journey, to search for that something, perhaps very Taiwanese, that I'd forgotten.

RH: Does Taiwan feel different to you now?

Y-CW: Oh yes.

RH: Since you left, it's gone through so many changes.

Y-CW: I think what's most amazing, and what's most charming about Taiwan, is that it's a place that's always changing. It's constantly in flux. It's never the same. I just simply can not keep up with the speed of how quickly it's changing. Taiwan is fast-paced, people are interested in new things, people are interested in changes – for the better, I guess, but I don't know, I'm still thinking about it.

RH: And do you think you're going to be back after this big exhibition? Is this opening up a new kind of Taiwan chapter for you?

Y-CW: Perhaps this is a good opportunity to talk about this exhibition in particular, why this exhibition is called *Nostalgia for the Future*. I'm not interested in the notion of nostalgia in terms of remembering the good old days, but I wanted to use this exhibition to look back at the past 15 years, what I've done in London, and that journey of becoming an artist that people here in Taiwan weren't part of. But I'm hoping that whilst I'm looking back over my past, I can invite you, all of you, to join me in search of the future. I'm hoping my future will be more connected to Taiwan and its people. I feel sad that I have spent a number of years researching and creating work based on British history and culture, but I don't know much about Taiwan's history and the island where I grew up. It is time for me to come back and revisit where I have left and perhaps to develop new work that is inspired by Taiwan.

RH: Thinking about your work “Happy End”, and the idea of creating this machine which is going to lead you to happiness – that seems a big part of your art, taking control of your life and being proactive in creating your future rather than just letting it happen to you. Is that true?

Y-CW: Yes, I think that’s something quite important. Over the past few days we’ve been talking and the question was asked, “Has London changed the way I work or has London helped me to become an artist?” I think I’ve taken an approach that is very proactive, which is probably very different than if I had been still living in Taiwan. I would probably have been less active. London simply is too tough, the economy, and the competition there – you have to fight for your place. And its cosmopolitan, multi-cultural environment is constantly bringing new stimulation to my life and work. “Happy End” was something significant in that period, when I knew I had to take a very proactive approach to fight for my corner, to figure out what I want to do for my future. I simply couldn’t sit there. A miracle, a beautiful wonderful life, would not happen just like that.

MH: It’s a very romantic vision of the future. What was your situation like at the time you began working on “Happy End”?

Y-CW: That situation wasn’t very good. In the year 2010, I had been living in London for 10 years, and I was just about to get permanent residency and become a British citizen. During that more-than-10-year struggle, every other year I had to renew my visa. I had a full-time job and I was on a work permit. Then, because of the credit crunch, I was made redundant. I suddenly wasn’t allowed to stay in the country anymore. It was all horrible, everything was going horribly wrong. Andro and I were just constantly fighting with the Immigration Office; it was never-ending. In a sense we were hoping to use “Happy End” as a work to kind of wrap up that bad experience, so it’s all gone. We can actually perhaps have that opportunity to go to a beautiful future. It is quite romantic, but it was also quite cruel, the reality.

MH: In this exhibition you see a lot of machine parts, cogs, pipes and guns. And in the work “Happy End”, the character “Yu-Chen” originally works for a website, MadInChina.com, which sells machine parts. In your work there’s a kind of loving obsession and investigation of machines. Where does this come from?

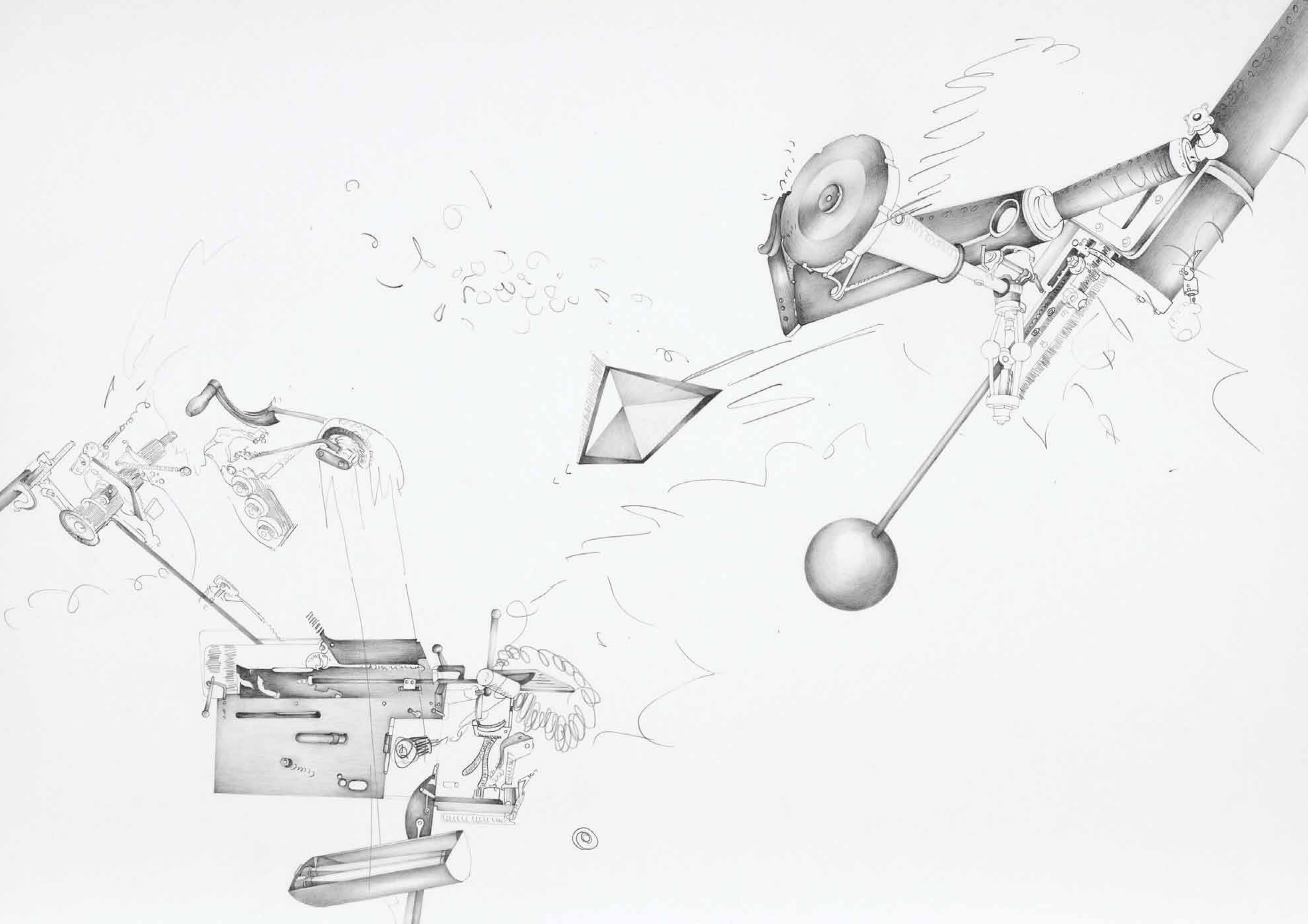
Y-CW: I don’t know how to describe what that is. Maybe I’m just crazy about machines. I find them inspirational. Many machines have been designed by mimicking human bodies or actually replacing humans so that the forms and the shapes, the way they’ve been designed and constructed, in a sense, are an imitation of human life. What I always found very fascinating is how different parts are being put together. It’s like being a kid; you deconstruct your toys and you put the parts back together. That back-and-forth assembling and re-assembling, it’s like children playing. But how do I transfer that into art? It’s perhaps a little bit more of a serious play.

In “Happy End”, I was interested in creating a new context for my work, and perhaps looking for a way to expand my practice rather than explaining what my work is about. Creating a narrative about working for MadInChina.com was like a joke, but it was responding to what was going on in the world at that time – or maybe I was trying to talk about my Taiwanese background. In reality the website actually provides a reference for making my drawings. I have found a lot of interesting images of machine parts and components. Whatever you want to produce, you can actually find manufacturers in China through this website.

RH: A lot of these machines have come from England, or Georgia, where your partner Andro is from. What about the machines of Taiwan? What do you see when you’re here in the industrial landscape? Is there anything that triggers your mind, or is it more ordinary to you here?

Y-CW: Well yes, two years ago, when I was back for the Taipei Biennial, I was also doing a residency at Treasure Hill Artist Village, so I spent almost three months in Gongguan. The area is a hodgepodge of various things all being mixed up together, architecturally. When I was walking around in Gongguan, I finally understood why I make my drawings in such a way. You see there are always a lot of cables and pipes hanging outside of the buildings, and these cables may be connected from one building to the other, steel extensions on the balconies and roofs, water tankers and air conditioners extended outside of the buildings, people’s clothes hanging outside, and sub-tropical plants growing wildly in between. Many people somehow live their lives alongside their family-run businesses and small factories. Often machines and workers occupy pedestrian arcades. Public space and private life, industrial setting and residential areas, are all merged together. This scenery is something I grew up with, and even now we still can see that happening in day-to-day life. It is total chaos, I suppose, similar to how many different machines parts, plants and figures are all colliding in my drawing. But within this chaotic situation, somehow it has its own system and order. And it works.





從自我放逐歸來：

王郁嬪與《白木耳》對談

翻譯：沈怡寧



本刊物為台北市立美術館舉辦，王郁嬪個展《懷舊的未來》（2016年4月2日—5月22日）隨同發行的延伸出版品。藝術家以此回顧展性質濃厚的個展，為軸線畫畫系列活動，擬為將來的作品激盪出新的構思，邀請《白木耳》、安卓、蔡明君、呂佩怡、賴欣欣、基·哈墨斯等在台藝術工作者與策展人，共同為此次個展及活動書寫記錄，延伸為在英國曼徹斯特的華人當代藝術中心同名個展《王郁嬪》（2016年6月24日—7月31日），而發展的新作品。以下為王郁嬪與《白木耳》雜誌創辦人Ron Hanson及Mark Hanson於北美館個展開幕現場進行的對談內容紀錄。

Ron Hanson (以下簡稱RH):我們第一次和郁嬪見面是在2014年，當時她回來參加台北雙年展。那是個規模很大的展覽——你們當中很多人可能都看過——而那一年的策展人是由全球知名的尼可拉·布西歐（Nicolas Bourriaud）擔綱。後來我們得知郁嬪是台中人，2000年時才搬到倫敦；我和Mark恰巧也是那年從紐西蘭威靈頓搬到台中，這個交錯讓我們感到很訝異。這種擦身而過的際遇實在很不可思議。那時我們並不相識，但我不禁猜想，如果當時我們有機會認識，事情會有什麼不同的發展呢？我們不妨從彼此的生活軌跡談起，或許會蠻有趣的。郁嬪，你剛搬到倫敦時並不是個藝術家，那時妳也不認為自己是個藝術家。可以請妳談談那段時期的生活嗎？妳在2000年搬到倫敦時是處在什麼樣的狀態？

王郁嬪 (以下簡稱王):是這樣的，2000年時我剛從大學畢業，學的是廣告設計，我心裡有個模糊的方向，想去倫敦待個一年。當時我最想加強英語能力，還想成為國際性的設計師，這方面我很清楚。那時我的英文其實很差，但還是拿到了conditional offer（條件式錄取），進了倫敦大學金匠學院「Future Design」（未來設計）科系。當時我的室友是來自紐約的攝影師David Gyscek，他曾問我：「你這輩子真正想做的是什麼？」我被這句話震撼到了——和很多大學畢業的台灣人一樣，我原本只是想，生活就是可以找份薪水不錯的工作，平安過日子就好了。那句話讓我重新思考人生的方向，也更堅定自己想成為一個藝術家。

RH:為什麼呢？當個藝術家和當個設計師，兩者之間有什麼不同？對妳來說，這其中的轉變有什麼意義？

王:我在台灣念的不是藝術學校，而是另一種教育體系，先念五年專科學校，再插班讀兩年大學，我主修廣告設計。那時在台灣，如果你要進藝術學院，要先唸一般高中，再考大學聯考。我不想走那個體系，所以就進了台中商專念設計，這個課程比較注重技術方面的學習，以及實務經驗的養成。前三年所學的和藝術學院基礎課程沒什麼兩樣，像素描、繪畫、雕塑、藝術史等等。

2000年的時候，我應該會自負的說：「設計師是為他人所需而工作，而藝術家就是單純的做自己。」但在2016年的今天，我不再覺得設計師和藝術家之間有什麼不同，兩者都是在處理人的思想，在創造更好的生活。所以基本上都是在研究人——人的行為、對生命的思考，所有和人有關的事物。

RH:在妳搬到倫敦前的台中是什麼樣子？對這個城市的記憶是什麼？

王:那時的台中感覺比較大。現在我覺得台中很小。人們對距離的記憶是很有趣的。我和你們見面那天，在往國美館的路上，我對這個城市和街道的許多記憶，都一一浮現，歷歷在目。我人生的第一份工作是在國美館打工。那年我只有15歲，利用暑假期間，在國美館研究組幫忙整理出版品、展覽專輯和雜誌期刊。我對視覺藝術的興趣，就是從那次經驗發展出來的。整個暑假我都在那裡上班。頭一、兩年我爸爸會騎摩托車載我上班，到了第三年，他不想再每天載來載去，所以乾脆買一台摩托車給我——不過其實我還未滿騎摩托車的法定年齡。有了自己的摩托車後，我就可以隨心所欲地到處去。那時候，精明一街附近才剛被開發，很多新的酒吧和歐式咖啡廳開始進駐。對我來說，那裡就像一個前所未見的新世界。

RH:起初是誰帶妳去那一區的？

王:是五專的同學。我們會去那裡逛，坐在戶外咖啡廳。在那之前，火車站附近有個叫第一廣場的地方，是大家公認最時髦的區域——你知道我在說哪裡嗎？我們都會去那裡吃東西、看電影、逛街、買衣服、飾品、明星的錄音帶和海報，藉機找男生一起出去。

Mark Hanson (以下稱MH):我知道那一區已經沒落了，現在還有一些年輕人會去，但都是些外勞，周日會有菲律賓人在跳Disco，還會播放很多二輪電影。

王:那一區從過去到現在的發展是個有趣的演變，那裡有我青少年時期的回憶。我還記得，當中港路上的SOGO百貨盛大開幕時，我們全班——至少有三十個人吧——騎摩托車跑去湊熱鬧。五專那段時光真的過得很開心。15歲到20歲這幾年沒有大學聯考的壓力，加上我們是設計學生，很多功課都是小組作業，就有很多藉口可以很晚回家。很多課都是在校外進行，常會去各種不同的地方，例如攝影課的作業，我們到台中港的漁市拍照，還去了現在位於新北市的九份，研究當地金礦產業史並編輯成一本書。

在我記憶中，那時的台中慢慢開始接受西方的東西，像在咖啡館工作就是一件很酷的事，因為那時喝咖啡的接受度還不是很高，是一種奢侈品。現在一杯咖啡35元就買得到，但那時，就是20年前，一杯咖啡要超過150元。我記得那時學生的時薪只有75元。

RH:印象中，2000年我們剛到台中時，覺得那裡好像個牛仔邦，沒人在管一樣，沒有給行人看的紅綠燈，摩托車騎士很少人在戴安全帽，開車的也都亂開。我們沒注意到有什麼咖啡廳。

王:不過有很多喝茶的地方。

RH:那時很多24小時的泡沫紅茶店，但現在都不見了。那是一種專屬台中的在地文化。我們會去piano bar和KTV，還有很多有live band的地方，可以當場點歌，請樂團演奏。這對我們來說很新鮮，因為和我們的家鄉截然不同，但我們沒有接觸到太多我們認知中的「當代文化」。在搬到倫敦之前，妳接觸過的當代文化有哪些？

王:我覺得我是朋友間的怪咖。我還記得，15、16歲左右我第一次進劇場看戲，表演工作坊在中山堂演出《戀馬狂》。那齣戲探討的主體和整體劇場體驗徹底震撼了我。劇場裡的音樂、燈光、演員、服裝、對白——每一種元素一起把我拉進一個奇幻的想像世界。在我的朋友中，很少人會花錢去看劇場表演，大家都是去買台灣流行音樂的錄音帶，或後來的CD。我對外來文化很有興趣，那時我常聽ICRT、英國流行音樂、美國的鄉村音樂。五專裡可以參加的社團很多，像是國樂社、登山社、攝影社。我也嘗試過戲劇表演，但我不覺得我的表現很好，反而是參與過程和接觸劇場製作，對我的啟發很大。我對文學也很感興趣，讀過很多卡夫卡或是張系國的科幻小說。我非常想多了解外面的世界，但一直等到20歲才有機會離開台灣。

MH:我們剛到台中時，對藝術和地下文化很感興趣，但是那時網路不像現在這麼發達，外國人可以取得的資訊很有限，加上我們又不太會說中文，又遇到1999年的921大地震發生不久，國美館因此休館好一

陣子。後來我們開始對電子音樂產生興趣，那時在台中有很多瘋狂的夜店，有一個是地下遊樂園，另一個是大型的潛水艇，還有各種稀奇古怪的主題夜店。另外值得一提的是，我們也常去「八又二分之一非觀點劇場」看老電影。基本上，在藝術和文化方面，台中似乎自成一個世界。

王:那時電影院上映的電影都蠻糟的，幾乎都是受歡迎的好萊塢電影。我去過一些獨立製片的影展，但這些都要花錢。不過我很幸運——我有沒有跟你們說過，我曾為迪士尼設計周邊商品？那些案子的收入不錯，也因此我才存到出國旅行的錢。1999年的時候，我在歐洲自助旅行一個月，那次經驗讓我眼界大開，從此就下定決心畢業後要去倫敦。

RH:搬到倫敦後，妳跟台灣的藝術家有什麼互動嗎？

王:機會不多。我不是從台灣的藝術學院出身的，所以沒有什麼藝術界的同儕。在倫敦的前幾年，我很積極參與台灣人的圈子，很想知道台灣發生的事。但三、四年後，我幾乎不再想表明自己是台灣人了，不想聽到有關台灣的事，或和台灣扯上關係。那種行為很奇怪；或許是近鄉情怯吧。我想逃避，想把距離拉開，在把事情想通之前，不想被貼上台灣藝術家的標籤。我更不想被和中國大陸聯想在一起，絕對不行，那會讓我生氣。

RH:我必須承認，我對紐西蘭也有同樣的糾結。我不知道妳的狀況是否相同，但對我而言，部分原因在於，跟我一起長大的人，並未真正接納我想變成的人，他們只認識和他們一起長大的那個我；所以一旦我開始從事跟創意有關的事，他們並沒當一回事，讓我覺得很挫敗。過去的郁煩，是否因為這種需要重新塑造自己的心態而被綁住了呢？

王:沒錯，這真的很特別，因為我們三個人都是離家很久的異鄉人，過程中更歷經了身份與認同的轉換。我經常把居住在英國的15年，視為某種程度的自我放逐。當初並沒有任何原因，迫使我離開台灣；唯一的動機是自己的好奇心。我想知道離開後的生活會是如何，這段成為藝術家，成為英國公民的旅程，是我生命中很重要的經歷，更毫無疑問地豐富了我的創作。

RH:你曾說過，自從2014年回台後，妳原本淡忘的台灣特質慢慢開始出現。是否能談談這個台灣特質，它對妳的創作有什麼意義？

王:2014年是我第一次回台灣發表創作，它的難度在於，那是一種逆向的文化衝擊。兩年後的今天，我還在釐清回台灣的感覺是什麼。我是個台灣人，我和台灣島、台灣人們的關係是密不可分的——這一切對我的意義究竟是什麼？我其實還沒想清楚，但我希望這兩個月的時間和此次個展的經驗，能有助釐清這些。這只是旅程的起點，而我邀請了Ron、Mark和幾位藝術家與策展人同行，幫助我尋找那個模糊未明的東西——或許就是已經忽略的台灣本質。

RH:現在的台灣給妳的感覺很不一樣嗎？

王:是的，非常不一樣。

RH:妳離開後，台灣歷經了很多改變。

王:我覺得那是台灣最有趣，最迷人特點，她是一個不斷改變的國家，永遠在推陳出新，我實在跟不上她變化的速度，台灣的生活步調很快，大家對新事物的迷戀。可能是為更好的生活而做的改變，但我也不能確定。我還在思索這個問題。

RH:妳打算在這次個展後經常回台灣嗎？這次機會是否為妳開啟了某種新的、與台灣連結的機會？

王:或許可以藉這個問題來談談這次個展，尤其是展覽取名為「懷舊的未來」的原因。我的重點並不在於回想往日的美好時光，而是藉由展覽省思過去15年，回顧在倫敦的生活，成為藝術家的歷程，那是在台灣的人沒有參與的一段。我希望在自省的過程中，可以邀請大家一起加入，共同尋找未來的可能。我希望未來能和台灣、台灣人民有更多的連結。我花了好幾年研究英國的歷史和文化，並以此為素材作新作品，這讓我有點難過。我對台灣的歷史，我成長的島嶼了解的實在太少。對我來說，該是回歸台灣的時候，重新和我當初遺留下的種種再度相連，發展以台灣為主題的新作品。





Yu-Chen Wang, drawing from *Heart to Heart*, 2016

RH:我想到你的作品《Happy End》，內容是你創造出一個可以帶你走向幸福的機器。這似乎是你的創作中很重要的一部分，掌握自己的生命，積極創造自己的未來，而不是等待順其自然的演變。這樣說對嗎？

王:沒錯，我想Ron說到重點了。昨天一其實過去幾天都是一我們之間在討論時有人問到：「倫敦是否改變我創作的方式？或是說，倫敦是否協助我走上藝術家這條路？」我學會用非常積極的態度面對生活。如果我一直待在台灣，可能情況會非常不同。我可能不會那麼主動。倫敦生活不容易，當地的經濟、競爭，你必須為自己打出一片天。還有它國際化、多元文化的大環境，不斷地為我的生活和工作帶來新的刺激。因此，《Happy End》彰顯那段時期的狀態，我必須很積極地為自己爭取立足之地，想清楚未來要走的路。坐以待斃是行不通的。奇蹟、美好的生活不會這麼簡單的發生。

MH:那是一種對未來非常浪漫的想像。你在構思《Happy End》時是處於什麼狀態？

王:那時我的情況很遭。到2010年時我已經在倫敦居住十年，正在申請英國永久居留權和公民身份。在英國十多年的努力與奮鬥中，每兩年我就得申辦新的簽證。最後我以工作證居留，後來因為全球經融陷入危機，我被裁員，突然間失去留在英國的資格。情況很不樂觀，所有的事都亂成一團。我和安卓不斷地和移民局抗爭。從某種角度來看，我們希望利用《Happy End》終結那段不好的過去。或許真的有機會到達一個美好的未來。現實很浪漫，也可以很殘忍。

MH:這次個展的作品運用了許多機械零件、齒輪、管子、槍。在《Happy End》中，「郁頌」這個角色是MadelnChina.com販賣機器零件網站的員工。這作品透露你對機器的喜愛和投入。這背後的淵源是什麼？

王:我也不知道怎麼形容。可能我就是很喜歡機械的東西，它

們給我很多靈感和啟發。很多機械都是依照人體設計的，甚至是為了取代人類，在形式和造型上，它們的設計和拼組的方式，就某方面來說是模仿人類。各種不同零件組裝的方式是很吸引人的。好像是小時候，把玩具拆開後再組裝回去。那種反覆、拼裝、重組，像小孩子玩遊戲。但我如何把這個概念變成藝術創作呢？可能就是比較正經的玩遊戲吧！

在《Happy End》裡，我企圖為作品創造新的脈絡，在尋找一個延伸創作的方式，而不是為作品提出解釋。編出一個為MadelnChina.com工作的故事，是個比較幽默的手法，但同時也是針對當時世界狀態提出回應。或許我只是想要討論我的台灣背景。事實上，我在那個網站找到很多有趣的機器零件和圖像，由此發展出不同繪畫作品。不管想製造什麼，都可以透過這個網站找到在中國的製造商。

RH:在你作品裡出現很多機器，多半來自英格蘭，或是你的伴侶安卓的家鄉喬治亞。那台灣製造的機器呢？當你身在台灣時，這個工業環境給你什麼想法？有什麼東西對你有所啟發嗎？還是你對這裡的環境比較習以為常呢？

王:兩年前我回來參加台北雙年展時，也同時在寶藏巖國際藝術村駐村，在公館那一帶前後待了將近三個月。寶藏巖的建築景觀可以說是個大雜燴。走在公館一帶的街道上，我終於明白自己繪畫風格的淵源。在台灣很多電線和水管都是分佈在建築物外面，電線從一棟房子連到另一棟；陽台外面加裝的鐵鋁窗，頂樓的加蓋；裝在室外的水塔、冷氣；曬在外面的衣服，中間還穿插了亞熱帶植物的盆栽，肆無忌憚的生長。很多人的住家緊連著自家經營的商店或小工廠，機器直接放在騎樓，師傅也就地在騎樓工作。公共空間和私人生活，工業環境和住宅區全都混在一起。我就是在那種環境裡長大的，直到現在，這場景依舊是許多人的生活常態。可以說是一團混亂，就像我的作品，不同的零件、植物、形象都互相碰撞。但這個混沌的狀態其實是亂中有序，有其運行的規律。



Yu-Chen Wang and *White Fungus* at the Taipei Fine Arts Museum, photo by Ema Chang

BIOGRAPHIES | 簡歷

Yu-Chen Wang

London-based artist Yu-Chen Wang creates complex and intricate drawings with pencil and watercolor, but also extends her practice into artists' books, films, performances, collage and installation. Her work has featured in international exhibitions and fairs at galleries including Institute of Contemporary Arts, London, UK (2006); FRAC Nord-Pas de Calais, France (2007); Montreal and Galerie L'Oeil de Poisson, Quebec City, Canada (2007); TÜYAP Istanbul Art Fair-ARTIST 2010, Turkey (2010); Cornerhouse, Manchester, UK (2011); Hayward Gallery, London, UK (2012, 2014); Taipei Biennial, Taipei Fine Arts Museum, Taiwan (2014); Yeo Workshop, Singapore (2015); Manchester Art Gallery, Manchester, UK (2016).

王郁頌

曾任英國科學產業博物館駐館藝術家(2015)，作品曾展出於英國倫敦當代藝術中心(2006)、法國北加萊當代藝術基金會(2006)、加拿大魁北克市魚眼藝廊(2007)、英國倫敦巴比肯中心(2008)、土耳其伊斯坦堡藝術博覽會(2010)、英國曼徹斯特角落之屋藝術中心(2011)、英國倫敦海沃美術館(2012、2014)、台北雙年展(2014)、新加坡楊洋藝坊(2015)，以及英國曼徹斯特藝術館(2016)。

www.yuchenwang.com

White Fungus

White Fungus is a globally-distributed art magazine and publisher based in Taichung City, Taiwan. The magazine has featured frequently in exhibitions and publishing fairs including *Millennium Magazines* at MoMA, New York; Friends With Books, Hamburger Bahnhof, Berlin; Publish And Be Damned, ICA, London; and The London Art Book Fair, Whitechapel Gallery. *White Fungus* has curated events at galleries and music venues including P.P.O.W, New York; the Lab, San Francisco; N.K., Berlin; SOUP, Tokyo; Zajia Lab, Beijing; Artspace, Auckland; and Adam Art Gallery, Wellington. In 2013, *White Fungus* undertook a magazine residency at Kadist Art Foundation, San Francisco.

《白木耳》

《白木耳》雜誌是一本發源於台中的當代前衛藝術雜誌及出版商，創辦人為來自紐西蘭的 Ron and Mark Hanson。《白木耳》視其雜誌本身為一個社群媒體藝術的實驗過程，介紹世界各地的前衛藝術、音樂、歷史、政治、原創作品、文學及漫畫等領域，也參與策劃各類跨領域藝術活動。近年發行第二本雜誌《潛意識餐廳》，關注台灣前衛聲音創作。

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