Reconstructing Time and Space: Wang Hsiang Lin's *Take Me Somwhere Nice*

文‧沈柏逸　圖‧王湘靈　版面設計‧蕭郢岑

王湘靈的創作一直以來都散發著幽微、孤絕、沉寂、冷冽與如夢似幻的質感。相較於如實記錄外在世界的清晰影像；她的影像始終曖昧，處於不穩定的懸浮貌。如同她2020年在台北美術館的個展命題「快要降落的時候」，無論是該展的影像、空間與觀者體驗，都懸置於「之間」的未定狀態。

....

Wang Hsiang Lin's work is characterized by a sense of profundity, silence, solitude, austere coldness, and dreaminess. Rather than presenting clear realistic images that represent the external world, her photographs are usually ambiguous, and they drift in uncertainty. In 2020 Wang mounted a solo exhibition at the Taipei Fine Arts Museum: *Take Me Somewhere Nice.* True to the suspense captured by the Chinese title of the exhibition—which literally translates as "when one is about to land"—the displayed images, the exhibition space, and the visitor's experience were all dominated by the indeterminacy of "betweenness."

Darkness in *Metamorphosis* and *Take Me Somewhere Nice*

We may begin by recalling Wang's *Metamorphosis*, which won the Grand Prize at the 2015 Taipei Arts Awards. In *Metamorphosis*, we encounter solitary bodies and manmade or natural objects that emerge from dark and unfathomable backgrounds. Wang uses staging, lighting, and the concept of slow photography to construct and arrange her scenes. Her photographs bring into focus the tensions between the isolated objects (such as trees, flowers, sculptures, and human bodies) and the empty, dark backgrounds, commu-

重 構 時 空 的 窨 像

王 湘 靈 《 快 要 降 落 的 時 候 》

《質變》與《快要降落的時候》的暗黑調度

我們可以從她2015年得到台北美術獎首獎的《質變》窺知一二。在《質變》中，我們可以看到孤立的身體、人造物與自然物，浮現於深黑不見底的背景上。她運用擺拍、打光與緩慢拍攝等場面調度的方式，在照片的框內形塑留白（黑暗背景）與孤立被攝物（樹、花、雕像、身體等等）的張力，而觀者也在當中感受到寂寥的孤獨。

黑暗在《質變》打下基礎，而詭謫的黑暗也承繼到《快要降落的時候》，但黑暗不再只是沉寂於框內的場面調度，而是溢出到展覽空間，成為「黑暗的空間部署」，而她不只運用黑暗空間乘載影像，同時也運用光投射影像。

「影像----聲音」的鏡像重複

當觀者走進第一個「影像展場」時，迎面而來的先是昏暗空間，再來我們可以看到她更彈性地使用各種媒材與現成物。比方說大型白光裂口的照片投射在漂浮的巨型薄紗上或是傳統輸出的照片、幻燈機與投影機疊加的影像、私人家族照

nicating a sense of solitude to her viewers.

First sounded in *Metamorphosis*, this dark note, which is full of strangeness, is struck again in *Take Me Somewhere Nice*. But in the latter exhibition, darkness is no longer simply confined to the staging of the scenes inside the frames. Rather, it spills into the exhibition space, integrated as it is into Wang's spatial deployment of darkness. Not only has Wang created a dark environment that accommodates her visual works, but she also makes use of projectors to produce glowing images.

Image–sound mirroring

When visitors enter the exhibition's first gallery, what immediately greets them is a sensation of dimness. They are then exposed to Wang's ingenious uses of various media and existing furnishings: for example, a bright gap of light projected onto a suspended piece of fine gauze, traditionally printed photographs, superimposed images cast from a projector and a slide projector, family photographs, old newspaper materials, and a video of a triangular wood structure slowly burning by the sea. Going far beyond traditional exhibitions of printed and framed photographs, in *Take Me Somewhere Nice* Wang sets out to explore the rich possibilities of different media.

片、多年前的報紙檔案，或是海邊拍攝燃燒三角木頭的緩慢錄像。從中可以發現，《快要降落的時候》不只停在輸出、裝裱的傳統攝影展，而是開拓更多影像媒材運用的可能。

當觀者走到第二個展場，有如走進「無像可看」的空白困境，展場只有投影機依循「影像展場」投射「等比例」的白畫面，以及在空間中環繞著她解構希臘作曲家伊阿尼斯 澤納基斯（Iannis Xrnakis）以非洲鼓爲基調的作品《OKHO》。在此，觀者感受到展場再次「重複」的鏡像，但這次的重複卻消失了影像，增

加了聲音。相較於古典音樂對旋律與調性的遵循；她如同澤納基斯使用無調性、序列性、隨機與不斷重複的實驗音樂形式。當觀者身處再次重複的「聲音展場」，將失去視覺的定向與索引，而是得用身體感受無方向的空白以及聲音的律動。

要言之，「影像展場」讓人感受時間的流逝、疊加與不穩定性，黑暗空間背景的運用讓觀者更沈浸地感受內在「時間」；而在「聲音展場」大量投射的白光以及解構音樂的使用，則讓觀者疏離地意識乘載作品的美術館「空間」。

The exhibition's second gallery plunges us into a quandary, depriving us of visual references. There are only projected blank canvases, which are arranged as if the entire space is an exact replica of the first gallery, but emptied of its visual contents. Unlike the first gallery, however, the space here is pervaded by Wang's deconstructionist reworking of the Greek-French composer Iannis Xenakis's *Okho*, a piece scored for djembes. We would feel as though we had entered a mirror, but this experience of duplication is imageless and complicated by sound. Breaking away from classical music with its melodic and tonal conventions, Wang, like Xenakis himself, adopts an experimental form of music that jettisons tonality and accentuates se-

quentiality, randomness, and constant repetition. Finding ourselves in this soundscape within a replicated gallery space where visual frames of reference are forfeited, we have to rely on our bodies to feel the non-directional blankness and the rhythmicity of the sounds.

To sum up, the "image gallery" makes us feel the passage of time and temporal overlapping and instability. The dark space is deployed in a way that enables us to immerse ourselves more deeply in the experience of our inner "time." On the other hand, the "sound gallery" makes prodigal use of white light and deconstructionist music, allowing us to become conscious—from a detached perspective—of the physical space that hosts the artworks.

線性同質時間的抵抗

必須注意的是，王湘靈展示的影像時間並非線性的日常時間觀。她的影像內容雖然多是自然風光的景物，但是它卻不同於常人拍攝的沙龍風景照，照片索引外在世界的地方；她的影像曖昧、模糊、抽象甚至去地方性，有如漂浮在我們腦袋記憶深處的某個角落。

換言之，她的影像索引的是人們內在記憶的不穩定性，因此她所拍攝的風景地點並非重點。此外，這些風景影像也不全是她拍攝，有些是事實上是從跳蚤市場搜集的拾得影像（found footage）。

內在記憶的不穩定共性

王湘靈透過展示影像的重疊、交錯與混雜（自己拍攝以及拾得影像），使觀者與她共享一段不穩定的記憶。如果傳統照片實際指引著「此曾在」的同質過去；那麼王湘靈則是藉由曖昧不定的影像，創造時間裂縫，重構例外時間觀。

同樣跟幽暗、影像、聲音與內在性有關的創作，攝影家李岳凌以街拍方式，更具地方特質地探

Resisting linear, homogenous time

It is worth noticing that Wang's images do not display the linear sense of time which governs our daily lives. Although most of her images contain natural objects and landscapes, they differ from run-of-the-mill landscape photographs, which take the external world as their referent. Wang's images are ambiguous, vague, abstract, and even delocalized, as if they were drifting in a remote corner inside our memories.

In other words, Wang chooses to reference the instability of people's memories; therefore the exact locations of her landscapes do not matter. Furthermore, not all of the exhibited landscapes are captured by her. Employing the cinematic technique of "found footage," Wang actually obtained some of her images from flea markets.

The instability of inner memory

Through overlaying, intersecting, and hybridizing photographs taken by herself and images she has acquired from other sources, Wang shares with her viewers an unstable process of remembrance. If, as Roland Barthes said, conventional photography references something that has been—"ça a été"—then Wang has opened up temporal fissures and reconstructed an extraordinary vision of time through ambiguous and elusive images.

Photographer Lee Yehlin's work also draws on darkness, imagery, sound, and interiority, but he adopts a more localized approach to catch that sense of chaos

集台灣帶給他的混沌感，他透過街頭捕捉的
影像以及書籍的編輯，傳遞聲音幽暗不定的
聯覺。然而，王湘靈則是運用空間部署的方
式，呈顯無法定位的狀態，她更多是透過抽
象以及不可見的影像，積極喚醒人們在日常
中往往遺忘的記憶碎片。

《快要降落的時候》充滿「幽暗的黑」
以及「投影的光」的辯證。黑暗不再只是
影像形式的表現，更是乘載影像的根本條
件，這讓人反思，投影的光（影像）得以
成立的條件恰恰是黑的空間。在黑暗中摸
索，我們開始從同質線性時間的裂縫，想
像不穩定的例外時間觀，進而重新塑造感
知現實的可能。　　　　　　　　　　□

which Taiwan conveys to him. Through images captured on the streets and through special editorial intervention, Lee forges a synesthesia that evokes dark, mercurial sounds. Wang Hsiang Lin, on the other hand, uses spatial deployment to present an indefinable status; through abstract and even invisible images, she actively reawakens those fragments of memory that we lose sight of in our daily lives.

Take Me Somewhere Nice foregrounds a dialectic between "gloomy darkness" and "projected light." Here darkness—no longer merely an element of the formal structure of the images *per se*—becomes a fundamental condition for the hosting of the visual works. This is intriguing because the very condition that makes projected light (images) possible is precisely a dark space. Groping in the dark, we enter the fissures of linear, homogenous time and start to imagine an alternative, unsteady and beyond-the-routine vision of time. From there, we may explore the possibility of perceiving reality in a new way. □

*(photos by Wang Hsiang Lin/text by Shen Bo-yi/
tr. by Brandon Yen)*