

**Yi-Ting Wang**



## *Second Life* 第二生命

2015-2016

2015 RISC 9th International Meetings Sciences & Cinemas - Cinéma Les Variétés, Marseille

2017 Next Art Tainan 2017 Award

Platanus tree, iron wire, bamboo sticks

Various sizes



The platanus trunks originated from Marseille, France. Platanus trees are commonly found on the roadside in the city and they are known to be rapid growers. The locals trim these trees every two years and upon close inspection, you would find traces and scars left behind by the industrial saws on the cross-section. The branches would regenerate and come to life once more around the cross-section almost immediately after human's intervention, fully exposing its vitality.

*"Can a daily object communicate and prolong nature, in turn create a second life before the nature disappears?"*

Infusing the tree trunks with the artist's own imagination, attempting to prolong their desires to continue growing, bamboo sticks are implemented to replace drawing lines and painting strokes on a canvas, creating a virtual space. By repeating the process of construction and deconstruction, the artist devoted her energy into the natural sculptures; and thus, bringing new form and life to the platanus trunks.

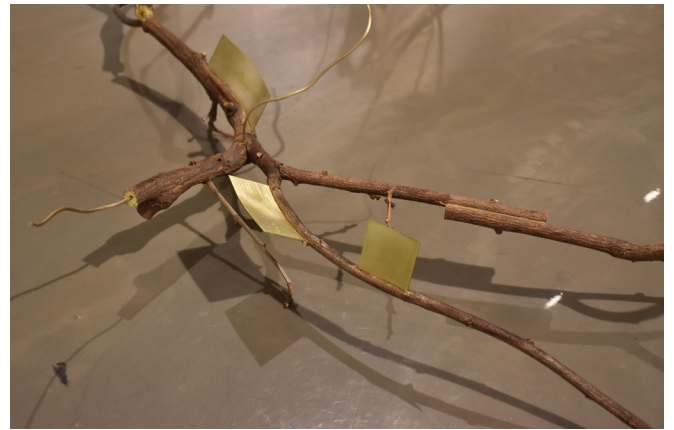


### *Reed* 蘆葦

2020

Video loop, wood, needle

In “Reed”, the image of reeds swaying with the wind blowing on wetland is repeatedly stopped and replayed. The tip of each reed is marked by the artist using pinning needles, where they interact with the shadows on the wall, forming a visible melody on the wall - a collaboration of mankind and nature.



### *Rhythm of Time* 時間節奏

2018

Gwangju Museum of Art, Gwangju, Korea

Brass, tree vine

140 x 245 x 80 cm

In *Rhythm of Time*, tree vines became the bearer of time, where they intertwined with the drawing lines, as if timeline echoed music notes, the repetition of this visualised rhythm extends, until it forms a loop that will never end.





*Quand le vide se vide*

2018

Paint House 文賢油漆行, Tainan

“Impression, Tainan” artist-in-residency Tainan-Paris 2018

Old windows, copper



*Feuilles mortes* 枯葉

2015

Tracer Transcrire Spatialiser l'espace, Gallery MAD

Marseille

Performance

Video 6'34



*Disembodied Posture* 不存在的姿態

2017-2018

Soulangh Culture Park, Tainan, Taiwan

Pine tree, fabric line, wire, charcoal

Site-specific work



Pine trees are highly regarded in oriental culture. The trees are almost like natural sculptures; through deliberate and artificial manipulation, they are cultivated to satisfy human aesthetics and spiritual aspiration. However, man can not prevent his own death, all boundaries and limitations would eventually fade away in the face of death. People tend to focus on the longevity of pine trees but never on its death. This attitude towards life and death also reflects on what the Taiwanese society is now facing - its unacceptance to confront death.

The artist utilised natural materials to explore the essence of life, the exchange and circulation of all visible and invisible energy. Through a process of repetitive construction and deconstruction, the characteristics of natural objects are stressed, the artist infuses her energy into the withering objects, creating a new state of being. This was the artist's attempt to investigate contradictory issues, life and death, extension and termination, growth and decay, existence and disappearance.





*Coexistence* 共生

2017-2018

Wooden frame, dioscorea juice, bar of paper mulberry, cable, red clay

52 x 52 x 7 cm



The texture of bark corresponds as a growth diary, interpreting the changing of time, the traces of disaster and newborn. The bark has different textures with patterns of thin and thick lines due to its ductility. The bark returns to life in its essential state by folding, pinching, pulling, pressing and squeezing. The textures form new patterns developed into a landscape as if it is a hill, a valley or a stream in the geometric frame. The artist used natural pigments to depict the imaginative landscape on the other side of the bark attempting to juxtapose realities and imaginations, artefacts and natures, disappearance and existence.



*L'arbre de fil* 線樹  
2016  
Parc national des Calanques , France  
Oak tree, thread



*L'arbre de fil* interweaves objects from different times using threads, where they painted the path of every fallen leaf, simultaneously they drew the borders of the oak tree situated in an ostensibly permanent forest. Within the border time was seemingly paused, the work joins two distinctly separate time lines whilst highlighting the ephemerality of the natural object in question.





*Untitled* 無題

2016

Workshop CIRVA -

Centre International de Recherche sur le Verre et les Arts plastiques

rock of calanque, glass

67 x 25 x 37 cm

“What is the essence of glass?” The artist started the creative process by restoring industrial glass to its original state, imagining glass to be one of the elements that constructed an ancient rock. The time of development of glass and rock overlapped and combined with each other, forming a new presence.



*Les lignes* 線條

2014

Rice paper

69 x 319 cm



*Untitled* 無題

2014

Rice paper

1130 x 92 cm