

Welcome to SYNONYM.

For Unknown Asia 2021, we are delighted to present Yi-Ting Wang 王怡婷, an award-winning Taiwan based contemporary artist who was educated and started her artistic career in Marseille, France. We are showcasing a modification of Yi-Ting's award-winning installation work: *Second Life* (2016) and a series of newly created mixed-media prints.

Yi-Ting (b. 1985) was born in Taipei, Taiwan. The artist obtained a BFA and MFA from Marseille-Méditerranéan College of Art and Design in 2013 and 2016 respectively. After finishing her education and training in France, she returned to Taiwan in 2016 and has actively participated in exhibitions and biennales held in France, Italy and Taiwan, undertook residency programs in Seoul (South Korea), Tainan (Taiwan), Vermont (US) and so on. She won the Tainan 2017 New Arts Award and was selected for the Taipei Fine Arts Award 2019.

Yi-Ting's practice engages with the use of natural media and man-made objects in an attempt to explore the very essence of time and life. The artist traverses the innate character of every living being in nature, fostering an exchange of energy between natural and artificial objects. Yi-Ting articulates her personal experience and imagination to construct space, a concept known as 'dessin' in French -- creating artistic works in the space -- dessin-espace. The aim of the artist's creation is to reinterpret the mundane objects we see and yet don't observe everyday -- branches, fallen leaves, stones -- leading to contemplation on the invisible relationship between contemporary human society and nature, as expounded in Taoism. Through personal observation focusing on the intricate texture, pattern and form in nature, imagination grows. Using the materials found in nature, the artist deconstructs and constructs them repeatedly, layer by layer, in a pursuit to recreate, reconstruct and repurpose the prosaics, via a gentle and respectful approach, as if sculpting a delicate and subtle dialogue with the natural materials.

This is Yi-Ting's first time presenting her works in an art fair, as well as exhibiting in Japan. The artist's works are mostly site-specific installations and are often found in museums and galleries. By respecting Yi-Ting's practice in reconstruction of space, this time at Unknown Asia 2021, we decided to present the artist's work in a manner of curating an exhibition.

10.15 - 10.17  
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皆さま、こんにちは。

私たちSYNONYMは、イーティンワン / Yi-Ting Wang (王怡婷) を紹介しています。彼女はフランスにてアーティストとしてのキャリアをスタートさせ、数々の賞を受賞しながらグローバルに作品発表を続けるコンテンポラリーアーティストです。今回の Unknown Asia 2021では、台湾でアワードに輝いたインスタレーション作品: Second Life (2016) を本展用にモディファイさせた立体作品、そして同コンセプトの元で新たに制作された平面作品を展示しています。

イーティンワンは1985年、台湾・台北生まれ。2013・2016年にMarseille-Méditerranéan College of Art and Design (フランス・マルセイユ)にて学士・修士を所得、その後、台湾へ帰国。これまでにフランス・イタリア・台湾などで数々の展示やビエンナーレに参加。また韓国・ソウル、台湾・台南、アメリカ・パーモントなどでレジデンシープログラムへも参加しています。2017年にはTainan New Arts Award、2019年にはTaipei Fine Arts Award に選ばれるなど、これからの更なる活躍が期待されます。

自然物と人工物を組み合わせる彼女のコンセプトは、生命の核心・可能性の探究。イーティンは、彼女自身の経験とある種の想像性もちながら、自然界にある生命の内側にせまり、自然・人工の垣根をつなげます。木の枝・葉っぱや石などの、どこにでもありふれた日常的な物質、自然に存在する物の質感やカタチへの独自の視点と考察から、彼女の創造性は広がっていきます。幾度も幾度も観察しそして対話し、構築と再構築を繰り返された彼女の作品は、まるで私たちと自然とを繋ぐ見えない橋のようでもあります。

Unknown Asia 2021 での本展は、作家にとって日本で初の作品発表、そして初のアートフェア参加です。主にインスタレーション/美術空間やアートスペースなどでのサイトスペシフィックワークに国内外で取り組むイーティンワンの世界観をこの機会に感じていただければ幸いです。

では、良い1日を!

木村 宗一郎 / アクセル ワン

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## WORK STATEMENT

/ 作品ステートメント

### **Second Life (2016)**

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 violently 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.

Infusing the tree trunks with the artist's own imagination, attempting to prolong their desires to continue growing, as if asserting her Taiwanese roots and Chinese heritage, bamboo sticks are implemented to replace drawing lines and painting strokes on a canvas, in turn creating a virtual space initiating a conversation between the East and the West. By repeating the process of deconstruction and construction, the artist devoted her self in carving out the natural sculptures connecting nature and contemporary human society ; and thus, bringing new form and life.

作品のシカモアの木はフランスから来ており、シカモアの木を何年も剪定した後に残った残りの枝から取られています。シカモアの木は急速な成長は、剪定の広大な領域をもたらします。残りの枝も見ることができます。昨年剪定の痕跡と隣同士に生えている枝は独立した個体のように、剪定を繰り返した後の成長状態は彼らの満たされていない欲望のようです。紙に描かれた線を竹の棒に置き換え、竹の棒は繰り返しのようものです。前後のブラシストロークは成長への欲求を継続し、同時に私に想像力を与えました。竹の棒自体の構造は軽く、プラタナスの本来の姿を保ちながら、完成する工場の状態に似ていると同時に、線を無期限に伸ばすことができ、想像力を無期限に続けることができます。

### **Imagining Borders Series (2021)**

This series of works is recently realised by Yi-Ting Wang during her Tainan residency in 2021. The prints are created based on one single drawing from the artist installation work showcased in 2016 - *Second Life*. Through the unique printability and characteristics of silkscreen, by reversing and flipping the image alternately and repeatedly, one layer of ink is added on top of another, hundreds of horizontal and vertical lines constructed the print, weaving a 2-dimensional extended melody off the 3-dimensional installation almost like an encore.

To accomplish the right colour of the prints, to achieve a controlled level of precision, as well as the correct balance of the amount of ink or oil paint used, days of experiment by the artist had to take place. The durational aspect of the work is translated to the viewers by the astounding textures reflected by especially the aluminium, as oil paint is not absorbed by the material, confronting how a traditional 2-dimensional work is viewed.

「セカンドライフ」のコンセプトを反映しており、版画は一枚の絵を基にしたものであり、繰り返し印刷できることから、プレートにした後、上下逆さままたは左右に印刷し、積み重ねて交互につなぎ、新たな架空の風景に再構築します。プリントのドローイングラインはすべて水平線と直線で構成されており、線と線の隙間が無限に広がる空間を構成しています。

## Space Concept

The 2-dimensional prints *Imagining Borders Series* (2021) echo the concept of *Second Life* (2016). Upon entering the space, viewers are welcomed by all the lines composed by the prints and the wooden sculptures, with one of the sculptures installed on the wall and another presented on display below eye level on a mirror plinth. 5 years after the initial inception of *Second Life*, the works continue to thrive and take on a different form, just like nature would always continue to grow and dictate itself without worrying for any human interference. By juxtaposing the installation with the a series of freshly planted mix-media prints, a new dialogue starts.

As if entering a miniature white cube gallery space, when the viewers move physically around the space in relation to the works, the lines of the prints vaguely connect with the lines stretched from the sculptures, infinitely extending beyond perception, forming an intimate dialogue between the space, objects and viewers.

グラフィック作品は「セカンドライフ」のコンセプトを反映しており、空間も線で構成されており、1つは立体、もう1つは平面上の構築空間であり、さまざまな角度から見ると、平面絵画の線はインスタレーションの線とのつながりがはっきりしない。絵と絵の間に無限に伸びる線があるので、作品と作品の対話を図り、展示フィールド全体をつなぐようにしています。