

## 生命流轉，落地成花

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### 創作都會回到源頭

《遇／預見六燃》是賴雯淑老師自美國返台任教後的第六次個展。如果創作會經由心湖底識溯回源頭，那麼是不是從先前展覽就可以找到今日展覽的前因？翻動時間的翅膀、光影的縐褶，我們會找到的是本源種子，或是一莖一葉，落地生根？

雯淑於 2005 年應聘交通大學，那是她去國離鄉十六年後生命軌跡的落點。然而之後好幾年，新竹仍是另一個異地。異地，表現為個人與世界之間，地方的缺位。

雯淑返台後的第一場個展《未完成的影像》於 2007 年在交通大學藝文空間展出，第二場個展《內在之光》於 2010 年在鳳甲美術館舉行。翻閱這兩場展覽的畫冊，在《未完成的影像》中，我們看到不同形式的造紙成書，或是用來收存越洋信件的情感密碼，或是收藏那無處可藏的意象，又或是做為記憶的容器。於《內在之光》，作者「企圖表達光可能是什麼」，在這些作品中，「符號是象徵的，意義是多層、流動的，訊息是個人、隱諱的」。

2012 年在美國北科羅拉多大學展出的《縐褶之間》，反向作繭、抽絲製紙、造書為翅，在縐褶中一念穿越不同的時間和空間。書本如翅，開合之間，記憶揚起又再闔上，生命重溫並且重構。雯淑說：「Book of Wings 這本手作書雖與我有私人的關聯，但人類不也共同擁有一條臍帶，與孕育我們的大地、宇宙相聯嗎？」[1] 翅膀與臍帶，在對於家人的私密情感與世界的普同情懷之間，並沒有一方土地做為所在。

2014 年的《林中路》再次於交通大學藝文空間展出。這項展覽「意圖以光為進路，反思海德格對藝術作品本源之探問，同時也是以藝術創作來實踐生命」。<sup>[2]</sup> 創作者以物質世界的可見光道來指涉通往精神世界的林中路。光纖連綴的，「其實都是向內探索的道路」。

在雯淑先前舉辦的個展中，展覽空間都只是創作理念現身的空間，直到 2017 年《生命之樹：雲端種樹計畫》，國立臺灣藝術教育館的展場才被賦予了意義。但即便如此，展場所被賦予的意義並不內在於它自身，而是因為其平面圖「與藥師佛壇城幾乎一模一樣」。換言之，展覽空間的意義在於它具現了展覽的理念。

### 如果沒有遇見六燃

對於藝術工作者而言，每一次創作都是與自我及世界的對話，從而每一場展覽，都在生命中印下自成一格的意義。然而《遇／預見六燃》標示了雯淑藝術創作的重大轉折。

2015 年 4 月，怪手拆除了寡婦樓，雯淑從趙家麟老師的演講中知道了新竹六燃的曲折身世。雯淑寫下：「從那一天起，新竹不再只是一個任教之地，新竹六燃，就像一條濕軟的臍帶，把我輕輕連回母親的身上。」<sup>[3]</sup> 與雯淑在北科羅拉多大學展覽所提出的理念型臍帶不同，這條臍帶從空間歷史和生活記憶中長出，讓新竹不再是異地。

這是第一次，雯淑展覽的展場不只是展出作品的空間。在以往的展覽中，影像未完成之處可以不是交大，內在靈光投射之所可以



保溫駐站基地「大煙囪下的家」二樓窗外的落地生根開滿了花。

不在鳳甲，甚至生命之樹也只需要一方雲端的壇城供其生長，在不同的地方展出，並無損於展覽所要傳遞的意義。然而如果沒有遇見六燃，就不會有這場展覽。即使將七件作品全數搬到另一個展場，讓葉是葉、紙是紙、光是光，但展覽的意義也將完全不同。

《植·根》的理念，不只表現在展場樓梯間的作品，並且也因窗外平房屋頂上青綠一片的「落地生根」而有了多層次的意義。《聲·活》以音聲呈現了基地上的各種聲音，也呈現了動物和人層層交疊的生活。大煙囪下方《時間甬道》展區有兩株畫在牆面上的風茄。「時

間甬道允許時間旅行，它的存在，讓平行時空旋轉，就像神奇的風茄，能讓同理心與愛得以交會，生命得以重新萌芽綻放。」[4] 第一次，雯淑的展覽不只是為了展出作品，並且是為了呵護地方。

從自我的理解和重構，到探問城市的歷史記憶，在六燃基地上，雯淑與其伙伴的保溫睦鄰駐站計畫，為「再造歷史現場」帶來溫潤的內涵。在流離停駐處，連接斷裂生命；在個人與世界之間，照護出地方。雯淑說：「我也是加入其中的一株小小落地生根，……」

[1] 《穿越皺褶》賴雯淑裝置藝術個展。

<https://wendylai.lab.nycu.edu.tw/index.php/through-the-wrinkles/>

[2] 林中路 賴雯淑 藝術裝置展 Off the beaten track Installation by Wen-Shu Lai。

<https://wendylai.lab.nycu.edu.tw/index.php/off-the-beaten-track/>

[3] 賴雯淑，2021，〈攝影景框內的新竹六燃〉，收於趙天麟，《二戰工業遺址新竹六燃 Then & now》，頁 5。臺北：田園城市。

[4] 遇／預見六燃：賴雯淑藝術裝置個展。

<https://wendylai.lab.nycu.edu.tw/index.php/encountering/>

# The Endless Circulation and Inner Transmutation of Life

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## Artistic Creation Has Its Origin in Itself

“Encountering / Foreseeing the Sixth Fuel Factory” is Wen-Shu Lai’s sixth solo exhibition after her homecoming from the United States. If artistic creation could trace its origin via the subconscious mind, can we thus discover the fountainhead of this exhibition in its antecedents? As we rummage through the wings of time and the creases amidst shadow and light, will we find the very seed of origin or the stalks and leaves thriving on their roots?

Wen-Shu has taught at the National Chiao Tung University (NCTU) since 2005, on which her life trajectory perches after her 16-year residence in the United States. However, several years after she settled down in Hsinchu, this city remained a heterotopia which manifests itself as the absence of placeness between individual and the world.

Wen-Shu’s first post-homecoming solo exhibition “Unfinished Images” (Fragments of Images) took place at the NCTU Arts Center in 2007, and the second one “Light from Within” was on view at the Hong-gah Museum in 2010. The catalogue of “Unfinished Images” shows us different forms of paperbacks, transoceanic letters as emotional ciphertexts, imagery having nowhere to go, and receptacles as memories. In the catalogue of “Light from Within,” she “attempts to express what light may be,” and the works in this exhibition indicate that “the visual symbols are metaphoric; the meanings are unfixed and weaved into layers; the messages are personal and ambiguous.”

Her solo exhibition “Through the Wrinkles” was held at the University of Northern Colorado in

2012. She spun cocoons reversely, made paper with fibers, and produced a book as wings, setting out on a spiritual journey across multiple space-time through the wrinkles. Memories flood back and fade as the wing-like book is opened and closed, through which life is revived and restructured. Wen-Shu stated: “Personally, the ‘Book of Wings’ is connected with my own private memories. However, the book is also connected with the earth, the universe, and others through an umbilical cord that we all share.”[1] Nevertheless, the wings and the umbilical cord find no foothold between private attachments to her family and universalistic feelings for the world.

Her solo exhibition “Off the Beaten Track” was hosted by the NCTU Arts Center again in 2014. The exhibition “used light as a vehicle, seeking to reflect on Heidegger’s investigation into the origin of artworks and meanwhile treat artistic creation as an act of self-actualization.”[2] The material optic fibers served as the metaphor for the paths leading to the spiritual world located well off the beaten track. In other words, “each path leads us to our inner world.”

The venues for the aforementioned solo exhibitions were little more than spaces accommodating creative philosophies. It was not until “Tree of Life: Planting Trees in the Cloud Project” (2017) that the National Taiwan Arts Education Center, namely the venue for the project, acquired true significance. What is worth noticing is that the significance of this venue lies not so much in itself as in the fact that its floor plan is “pretty much identical to the Medicine Buddha Mandala.” To put it another way, the venue took on special significance because it embodied the central idea of the exhibition.

## If She Hadn't Encountered the Sixth Fuel Factory

As far as an art practitioner is concerned, each creative endeavor is tantamount to a dialogue between herself and the world, so that each exhibition left a *sui generis* imprint on her life. "Encountering / Foreseeing the Sixth Fuel Factory" further marks a major turning point in Wen-Shu's artistic praxis.

In April 2015, the "Widow Building" was demolished by backhoes. Wen-Shu learned of the complicated history of the Sixth Fuel Factory from Prof. Zhao Jia-Lin's lecture. She wrote: "Thenceforth, Hsinchu was not simply a place of teaching any more. The Sixth Fuel Factory in Hsinchu connected me back to my mother in a way similar to an umbilical cord." [3] This umbilical cord is distinct from its ideological counterpart that Wen-Shu proposed in her exhibition at the University of Northern Colorado. The former grows from real-life memories and the history of this space, making Hsinchu no longer a heterotopia.

This is the first time that the venue for Wen-Shu's exhibition is more than just a space for display. By way of comparison, her previous solo exhibitions could be mounted somewhere else without compromising the meanings they were intended to convey. For example, the unfinished images needed not be shown at the NCTU. The light from within wouldn't necessarily be projected in the Hong-gah Museum. Even all that the tree of life required was simply a mandala

on cloud. However, this exhibition would have been impossible without her serendipitous encounter with the Sixth Fuel Factory. If she moves all the seven pieces of work to another venue, the exhibition would carry a radically different meaning even though she doesn't change an iota of them.

Her idea of "taking root" not only finds expression in the work *Plants · Roots* installed on the staircase, but also acquires multiple meanings due to the "air plants" covering the roof of the bungalow under the chimney. The work *Sound · Living* features the soundscape formed by the sounds of all stripes at the site, and demonstrates the intertwined lives of animals and human beings. The work *A Time Tunnel* shows two hand-painted mandrakes on the wall. "A time tunnel is a passageway enabling time travel. Its existence makes the parallel time and space revolve, like a magical mandrake, allowing empathy, love and life to meet and sprout again," [4] Wen-Shu stated. This is also the first time that Wen-Shu expects her exhibition to cherish and conserve the venue instead of highlighting her works.

From self-understanding and reconstruction to exploring the city's historical memories, the "Good Neighborliness Residency Project at the Big Chimney Factory Base" launched by Wen-Shu and her partners at the site of the Sixth Fuel Factory attaches heart-warming connotations to "Regeneration of Historic Site." It not only connects lives cast adrift, but also restores placeness between individual and the world. Wen-Shu said, "I'm a small air plant in the project as well..."

[1] <https://wendylai.lab.nycu.edu.tw/index.php/through-the-wrinkles/>

[2] "Off the Beaten Track—Installation by Wen-Shu Lai," <https://wendylai.lab.nycu.edu.tw/index.php/off-the-beaten-track/>

[3] Wen-Shu Lai, "The Sixth Fuel Factory in Photographic Frames," in Zhao Jia-Lin, *WWII Industrial Heritage: The 6th Japanese Naval Fuel Plant in Hsinchu, Taiwan, Then & Now* (Taipei: Garden City, 2021), p. 5.

[4] "Encountering / Foreseeing the Sixth Fuel Factory: Solo Art Installation by Wen-Shu Lai," <https://wendylai.lab.nycu.edu.tw/index.php/encountering/>