

YIRI ARTS

PRESS RELEASE

王冠蓁：幽靈說



文 / 王冠蓁

這是一檔油畫的身體以及通道的油畫的畫展。

每個顏色筆觸都是尚無法理解且感知的構組，不確定在哪個鳥叫聲後、陶瓷撞擊前或風撫過的瞬間，走出光線無法觸及之地的那個時刻。

而顏料獨特的性格，它會帶著我產生適合繪製的畫面，跟我的想法溝通，很像認識一個幽靈朋友，在後來被宣判已死的繪畫裡，沁貼著我的手，搔撓著尚暝濕濡的凌晨，遊蕩在畫家的工作室，等待提筆時的附身。

我也還沒有想過這些畫面裡的東西是怎麼成型的，但祂就應該是這樣子，這些油畫最終都不一定會成為什麼樣子，沒有什麼太在意的部分，在一個時間無限延展和塌陷之中振動，全然處於畫下去的時候就是最好的時候，與不講究的狀態，在喜好的不確定下，順期自然的造型和顏色，像依附山脊生長的草，

繪畫在我知道畫畫並畫出第一個形象的時候還未被賜死，或也許我想切入的縫就在兩個墓之間長滿芒草筆觸的徑，撿拾沿途墳塚剝落的磁磚、缺角的陶瓷酒杯，只想在遊走中能與幽靈對視、沾取再成為形狀。

《幽靈說》展出我在 2020 年三月至此開始碰觸學習的油彩畫，也在此覺察此前壓克力彩未發現的體驗，就是顏料與畫家的畫布上相會，我們各自攜帶一些未知無知和不知，虛構出一套參照生

YIRI ARTS

PRESS RELEASE

活環境與事件的景觀的共同演練。

還有在此之前 14-19 年部分壓克力彩的畫所構成的「不知之屋」，我不會稱為繪畫裝置，而是觀觸的想像及媒材轉換之間的凹折映射之谷。另一組作品「碎小集」也是從 14-20 年之間在不規則畫布上以壓克力和鉛筆快速擷取的日常玄想，牠們從顏料過渡和意識外溢，即是幽靈顯影而至。

我是怎麼被畫出來的，
關於放置的位子，
或公開而隱晦的記事，
很多事情都是後來才知道的，
搞不清楚畫下那一筆的時候在想什麼，
為什麼我們在這個身體裡，
所以隱蔽的房子裡幽靈說。

展期 | 2023.01.27–2023.02.18

地點 | YIRI ARTS 1F, 台北市內湖區新明路 86 巷 1 號

營業時間 | Tuesday—Saturday, 14:00—19:00

休館 | Sunday—Monday

更多相關資訊或協助，請聯絡：

gallery@ms.yiri.com.tw

這個秘密，或許我不想對你說。

撰文/陳正杰

在一種大敘事架構當道的當代藝術派對中，藝術家王冠綦似乎在舞池邊緣游移著，或者像是獨舞，更或者是一個人的囁語。或許正是因為如此獨特，反而讓人忍不住多看幾眼。

藝術家在哪兒？

閱讀藝術家王冠綦的創作論述〈幽靈說〉，很自然聯想到黑格爾海德堡美學演講中「藝術走向終結」，或羅蘭巴特的「作者已死」，前者認為藝術本身不再需要有更多的外在的追求，傳統的藝術概念走向消亡；後者是文本建立後，話語權或詮釋權的轉移。我想冠綦應該是更偏向從「作者已死」的觀點去思考與討論，但作者真的已死嗎？而那個屬於藝術家私密處的情感，觀眾有權力轉譯嗎？

藝術家在這設定了一個轉折，將作品或材料擬人化為他者，一個幽靈的「朋友」。創作開始構思時，即宣告這位朋友的生命開始倒數；製造或實驗的過程中，是藝術家與幽靈不斷溝通與交流的時刻，但生命好像隨著作品的完成度一點點消失；最後作品完成，這位朋友也可能默默逝去。若去對應人類學家 Tim Ingold 以一種新的討論形式去談人與物質的關係時，人與物質是種適應、感知、學習的關係，取代傳統形質論單向駕馭的形式。如同王冠綦與她的幽靈朋友，以一種更加友善的方式討論或看待這個世界。或許這時再討論他者是否作為藝術家的投射，還是觀眾如何詮釋作品已經毫無意義可言。創作「過程」，似乎才是冠綦所擁有且在意的，那個藝術家與筆刷、顏料、畫布彼此對談的過程。

未曾消失的靈光

冠綦的創作中，可以體驗到班雅明所談論的「靈光」。藝術品作為一個真實的關係或一個實際體驗情境的傳遞者，在物質和形式中，帶有這個關係中意識或潛意識的痕跡。《碎小集》收集了 2014 至 2020 年間藝術家的寫生、塗鴉或草圖，大量大小與規則不一的畫布，皆是源於生活的體驗與觀察。那些畫布的碎片與殘片，如同藝術家生活的片語隻言，即便是喃喃自語，也不失為一種對話的形式。班雅明認為記憶是最重要的敘事能力。藝術家只有憑藉自己的記憶，所敘述的故事才能掌握事物的演變，而且還可以跟事物的消逝以及死亡相安無事。但記憶是否只是依賴各種事件單純的堆疊而形成，還是透過這些片段被有意識地形塑出記憶的樣貌？我想《碎小集》的生成並不在於建構一個短暫的個人史，更不會是一種流水帳，而是收集記憶的材料，為了不要被遺忘。

YIRI ARTS

PRESS RELEASE

介入行為作為一種語言

王冠羣的「繪畫外出」系列，無論是公布欄、賣場推車、大型廣告看板、機車外送，都是以行動去介入當代社會，繪畫或雕塑從形式語言，轉為材料，行為成為主要語言。打破作品固有的存在場域，雖然不是什麼新鮮的議題，「當態度變為形式」作為一場里程碑式的展覽，「繪畫外出」又提供了什麼提示給我們。

觀看形式從被動性轉為主動。繪畫與雕塑一般來說都是被動性閱讀，觀者需要移動至固定或特定的場所，如美術館、畫廊、藝術空間，才能觀賞作品。當藝術家用賣場推車、機車將作品移動至面前時，觀眾都會看到，但思考與否則是選擇性的。

非理性空間的閱讀感。當作品處於一般展示空間時，展覽的設定、營造出的氛圍、作品的陳設，觀眾會有一種觀賞的節奏感與合理性，這就是場域的功能。但置換到例如廣告看板或社區公佈欄時，一種物件與場域的合理性被破壞時，閱讀線索消解時，物件的本質與功能是否產生變動？物件的語言還是相同的嗎？而對於觀者而言，則會重新開始審視物件的存在意義，是什麼？誰放在這裡？為何在這裡？都值得去探索。

用王冠羣的一句話作為總結「如果繪畫不能作為語言，那說不出的話就變成眼淚。」我想藝術家已經用繪畫完成了一場很精彩的對談。

YIRI ARTS

PRESS RELEASE

繪畫的魂與體：「幽靈說」裡的死亡意識與陰鬱視感

撰文／梁廷毓

藝術家王冠蓁自 2014 年至 2022 年間的繪畫創作，以 2020 年為創作的轉折，此前主要以壓克力彩為媒材，之後則開始使用油彩進行創作。除了平面繪畫之外，也有從繪畫發展而來的空間裝置與畫布草圖集，涵蓋多樣的藝術形式。並在描繪人物、景物的型態上，呈顯出獨特的繪畫意識及意涵。「幽靈說」(Breathing Ghost) 一展，雖以「幽靈」為名，但她的繪畫並不是對妖精、鬼魅的描摹，也不是奇異題材、內容的搜羅；而是對藝術家而言，繪畫始終具有一種難以窺見的面貌，甚至是無可言說的複雜感知。

若是繪畫曾有過「生命」，並經歷了某次「死亡」，而且今日成為「幽靈」，那究竟指的是甚麼呢？眾所周知，1839 年左右攝影術 (photography) 發明之後，法國畫家保羅·德拉羅什 (Paul Delaroche) 宣稱：「從今起，繪畫已死」(From today painting is dead.)。這種宣告繪畫「猝死」(sudden death)，突如其來的死訊，預示其作為再現性的視覺媒介，被當時人們認為終究將被照相機的複製技術取代，視為繪畫出現「瀕死」的徵兆。繪畫行為對一些畫家而言，在今日無論如何都是精神分析式的哀悼者狀態 (manic mourners)，充盈著憂鬱 (melancholia) 與哀悼 (mourning) 的氣息：在被判死之後持續地作畫，如同一種對逝者的弔念，以及繪畫作為古老的形式，要如何對歷史進行超越的焦慮。

展覽標題無法不令人想到，雅克·德希達 (Jacques Derrida) 借了法文「H」不發音的特性，將「存有學」(Ontology) 的讀音，置換成具有纏繞、作祟性質的「幽靈學」(Hauntology)，並指向一種因社會、政治和歷史因素而徘徊不散的幽靈。似乎對於當代的繪畫者而言，總是存在一個繪畫史的幽靈，以及被多次宣判「繪畫已死」之後，仍然不死、且持續回返的鬼魅。進一步論，若從「死亡學」(thanatology) 的角度，我們看到的是繪畫生命的垂死和掙扎。但與其說「繪畫已死」，不如說在被宣判「死」後，反倒成為徘徊不散「繪畫幽靈」。顏料、畫布成為其附體的介質。提起筆時，等待繪畫幽靈的附體，因為繪畫的歷史如同語言的歷史，比任何一位個人的生命更長久。與其說是人拿著畫筆在畫圖，不如說繪畫操持著任何一隻正在提筆作畫的手。

繪畫對許多藝術家來說，得知其「被賜死」的時刻，是在認識到藝術史和進入當代藝術學院之後。此次王冠蓁藉由系列油彩畫作、碎小集、繪畫裝置等，進行視感、描繪方法與繪畫意識之間多重的辯證。例如，《不知之屋》像是畫作的紀碑，也是一處哀悼之所，隱隱回應著過去的展覽：「在疲憊與等待的時候沒有遮蔽之處」。這一次，藝術家搭起一座以繪畫構成的小屋，收納、拼裝過去 2014 至 2019 年的作品。筆者曾經指出，這批作品大多以晃動筆觸描繪人物與其所處的世界，

YIRI ARTS

PRESS RELEASE

並透過略顯活潑卻不紊亂恣意的筆觸塗抹畫面，細緻而流線的筆觸溢滿畫面，彷彿吾人能望見畫家那雙意圖保持失序卻又壓抑調動的手法。讓筆觸在失序與有序之間，使畫面維持在一種高張而有機的緊張關係之中，形成藝術家個人極為殊異的繪畫語彙。

值得注意的是，藝術家在 2014 至 2020 年之間，將畫布剪成大小不一、形狀不規則的尺寸，繪製於其上的系列作品。近百張的圖幅，如藝術家所說：簡易的圖像類似文字的方式，將閃現的畫面快速擷取，把畫畫視為腦內顯影的載體。在此過程中觸及「草圖」和「作品」之間的界線，涉及書寫 (writing)、素描 (drawing) 和繪畫 (painting) 之間的複雜關係，甚而是一種「繪畫—書寫」狀態的素描。以這個角度來看，則呼應著德希達在《檔案熱》(archive fever) 裡面提到潛意識要如何書寫的問題——畫布上那些似有若無的筆跡、橫橫豎豎、迷亂無章的的痕跡 (traces)，這些如幽魂般的軌跡、印跡，恣意串流在新、舊交疊的層層書寫痕跡之中。既是從草圖到作品過程中的繪畫痕跡，也是意識流的書寫和塗抹，指向一處由繪畫構成的非思之域。

在諸多作品中，能看見作畫時的身體動勢，以及對手足、身形的描繪，彼此相互關聯的現象。例如，《休息的人》(2015)、《清晨》(2021) 作品中四肢癱軟的人體；《紅龍》(2021) 和《遊戲前的遊戲》(2019) 畫裡詭異曲折的人物群像，畫面中層疊、摺皺的肉身，癱軟、躺平的身軀，透過筆觸和視覺的動勢被促成，成為一處讓顏料、手足、身體在時間、空間相互摺疊的宇宙。另一方面，在她以油彩為主的繪畫中，《喝茶小杯》、《早餐店奶茶》(2021) 裡細微、無神卻又銳利的眼神，讓「嗜睡」與「瀕死」的視線感僅有一線之隔；《太陽雨》、《散步的日子》(2021) 中的一切事物，被壓實在混濁、暗沉的油彩顏料上——當觀者仔細端詳畫作，有股無可言喻的寒氣，藉著灰冷、混濁的色感，這種宛若鬼魅般 (ghostly) 的狀態，形成一種極為異質且陰鬱的「幽冥繪畫」。

總體而言，藝術家對於遭逢繪畫死亡的時刻、症候和瀕死意識有著特異的覺察和洞見。每張畫都在顏料、色澤和筆觸層面，進行一種繪畫史的招魂。若顏料在畫布運動，是色彩於分子微粒層次的作用，那麼繪畫從來沒有視覺疲乏的問題。更精確地說，這讓王冠綦的作品，彷彿一種即將投射於現實的「潛影」(latent image)。此種潛在之「畫」，指向尚未成像、還未顯影的繪畫（或是從草稿到完稿過程中的層層軌跡），是一種介於成型與還未成型之間、仍在不斷變化中的動態觸感、並以這樣的繪畫「手勢」來試探的繪畫在畫布平面上「發生」的方法。因此，與其說繪畫死後，才有幽靈；不如說從作畫行為乃至於繪畫本身，都如同幽靈一般的生息、凝煉。在她的作品當中，令我們看到一種異質的動力學 (dynamics)，在與幽靈交纏不散的關係當中——繪畫再次以獨特的方式，被誕下來。

YIRI ARTS

PRESS RELEASE

Wang Guan-Jhen : *Breathing Ghost*

Text / Wang Guan-Jhen

This is an exhibition that explores the body and passage of oil painting.

Every stroke of colour is an incomprehensible and perceptible composition. I am not sure at which moment I stepped out of the place where the light cannot reach—it could be following a random bird chirping, or before the crash of the ceramics, or the moment when the wind caressed me.

The unique characteristic of paints leads me to a pictorial space particular to painting in correspondence with my thoughts, much like meeting the ghost of a friend. In the painting that was later pronounced dead, touching and scratching my hand on a wet early morning. It wandered around the painter's studio, waiting for its possession, when I picked up the paintbrush.

I have yet to think about how images in the paintings are formed, but it should be like this. These oil paintings may not currently be what they will be in the end. There is no part that I aim to control. After the all-encompassing vibration of movement through the act of creation, the best time to paint is when fully engulfed in the process and in the state of not being conscious. Under the uncertainty of preferences, the natural shape and colour follow the intuition, just like grass growing on the ridge.

I know how to paint as well as paint my first image before the painting has been given to death. Perhaps the passage I want to cut into is the path between the two tombs full of silver grass, picking up the tiles that have fallen off the tombs along the way, or those ceramic wine glasses with missing edges. I want to meet the ghost's glaze during the walk and collect it into a spectral shape.

Breathing Ghost is an exhibition comprising new oil paintings I have been practising since March of 2020. I perceived a novel experience which I hadn't discovered while using acrylic paints. From the encounters with paint and canvas, we each carry some sense of unknown, ignorance, and uncertainty, which combine to fictionalise a series of landscapes according to everyday observation.

YIRI ARTS

PRESS RELEASE

Amongst the works on show will be *House of Ignorance*, formed of acrylic paintings from 2014 - 2019. I wouldn't call it a painting installation but instead describe it as a valley suffused with the otherworldly glow of imagination, simultaneously reflecting transitions between mediums. Similarly, *A Collection of Fragments*, made between 2014 - 2020, transcribes from daily imagination using acrylic and pencils on irregular canvases. That is in which the shifting medium and overflowing consciousness that evolves across works is a manifest of ghosts.

How I was drawn,
where the place is placed,
those shared and concealed stories,
a lot of things are learned later,
I do not know what I thought when I made that stroke,
why we are in this body,
said the ghosts in the hidden house.

Date | 2023.01.27–2023.02.18

Venue | YIRI ARTS 1F, No. 1, Lane 86, Xinming Rd, Neihu District, Taipei 114

Open | Tuesday—Saturday, 14:00—19:00

Closed | Sunday—Monday

For more information or request please contact :

gallery@ms.yiri.com.tw

YIRI ARTS

PRESS RELEASE

A Secret That I Don't Want to Tell You

Text / Chen Cheng-Chieh

In the modern art party dominated by a grand narrative structure, artist Guan-Jhen Wang seems to be wandering on the edge of the dance floor, either as a solo dancer or as a person talking in sleep. Maybe it's just for the uniqueness that people can't help taking a few more looks.

Where are the artists?

When reading the creation and discussion of the artist Guan-Jhen Wang, *Breathing Ghost*, you can naturally associate it with Hegel's aesthetic speech in Heidelberg about "End of Art" or Roland Barthes' "Death of the Author." The former believed that art itself no longer needed more external pursuits, and the traditional concept of art tended to die; the latter was the transfer of discourse or interpretation right after the establishment of the text. I think Guan-Jhen Wang is more inclined to think and discuss from the perspective of "Death of the Author." However, is the author really dead? Does the audience have the right to interpret the artist's private emotions?

The artist has set a turning point here by personifying the works or materials as others, as a "ghostly friend". At the time when creation was conceived, the friend's life was declared to begin the countdown. In the process of producing or experimenting, it was a time of constant communication and exchange between the artist and the ghost, but life seemed to disappear with the completion of the work. When the work was completed, the friend might also die in silence. According to anthropologist Tim Ingold, when talking about the relationship between man and matter in a new form of discussion, the relationship between man and matter is about adaptation, perception, and learning, replacing the one-way control of traditional hylomorphism. Just like Guan-Jhen Wang and her ghost friend, they discussed or viewed the world in a more friendly way. Perhaps it is meaningless to discuss whether the other party is a projection of the artist or how the audience interprets the work. The "process" of creation seems to be what Guan-Jhen Wang owns and cares about—the process that the artist communicates with the brush, paint, and canvas.

YIRI ARTS

PRESS RELEASE

The holy light has never disappeared

In the creation of Guan-Jhen Wang, the “holy light” mentioned by Benjamin could be experienced. The artwork, as a real relationship or a transmitter of the actual experience situation, bears the traces of consciousness or subconsciousness in this relationship in the material and form. A Collection of Fragments collected her sketches, graffiti, and sketches, which are a large number of canvases in different sizes and shapes produced from 2014 to 2020. They are all derived from the experience and observation of life. The fragments and remnants of the canvas are just like the phrases of the artist’s life. Even if she mumbled to herself, it could also be regarded as a form of dialogue. Benjamin believed that memory was the most important narrative ability. Only by relying on their own memory, can artists master the evolution of things through the stories they tell, and they can also be at peace with the disappearance and death of things. However, does memory only depend on the simple stack of events, or is it consciously shaped by these fragments? I think that the production of A Collection of Fragments is not about building a short personal history, nor is it a daily account, rather, it is to collect memory materials so as not to be forgotten.

Using involvement as a language

Guan-Jhen Wang’s “Painting Approaches Audience” series, whether they are bulletin boards, shopping carts, large advertising billboards, or delivery motorcycles, they interfered with modern societies through actions. Painting or sculpture has changed from formal language to material, and behavior has become the main language. It is not a new topic to break the inherent existence fields of the works. However, “when attitude becomes form” appeared as a landmark exhibition, and “Painting Approaches Audience” provided us with some tips.

The form of watching changed from passive to active. Generally speaking, painting and sculpture are passive viewings. The viewer needs to move to a fixed or specific place, such as an art museum, gallery, or art space, to watch and appreciate the works. When artists move their works to the front of the audience with shopping carts or motorcycles, they will see them, but whether to think about them is optional.

Reading sense in irrational space. When the works are presented in a general exhibition space, the setting of the exhibition, the atmosphere created, and the display of the works will give the audience a sense of rhythm and rationality of appreciation, which is the

YIRI ARTS

PRESS RELEASE

function of the field. However, when it is replaced with billboards or bulletin boards in the community, does the nature and function of an object change when the rationality of an object and field is destroyed and reading clues disappear? Is the language of the object still the same? The viewer will start to examine the existence and meaning of the object again. What is it? Who put it here? Why is it here? It is worth exploring.

To sum up, Guan-Jhen Wang said, “If painting cannot be used as a language, words that cannot be said will turn into tears.” I believe the artist has completed a wonderful conversation with her painting.

YIRI ARTS

PRESS RELEASE

The Soul and Form of Painting: Death Consciousness and Gloomy Sense in “Breathing Ghost”

Text / Liang Ting-Yu

When reviewing artist Guan-Jhen Wang’s painting creations from 2014 to 2022, 2020 is a turning point. Previously, she mainly used acrylic paint as a medium, and after 2020, she began to use oil paint to create. In addition to plane painting, there were also space installations and painting cloth atlases developed from painting, covering a variety of art forms. In the portrayal of figures and scenes, her works showed a unique style of painting consciousness and implication. Although the exhibition “Breathing Ghost” has the name of “Ghost,” her paintings are not portrayals of spirits and ghosts, nor are they collections of strange themes and contents. However, for artists, painting always has an aspect that is difficult to see, and even a complex perception beyond words.

If a painting has ever had “life” and experienced “death,” and it has become a “ghost” today, what exactly does that mean? As we all know, after the invention of photography around 1839, Paul Delaroche, a French painter, declared: “From today painting is dead.” This sudden declaration of the death of painting indicated that, as a reproducible visual medium, it would eventually be replaced by the reproduction technology of the camera, which was regarded as a sign that painting was “dying.” For some painters, the action of painting is in the psychoanalytic state of manic mourners, and full of melancholia and mourning nowadays: painting after being sentenced to death is like mourning to the dead, and in its ancient form, painting is anxious about how to transcend history.

From the title of the exhibition, people can’t help but think that Jacques Derrida took advantage of the silent character of the French “H,” replaced the pronunciation of “Ontology” with “Hauntology,” which meant intertwined and haunting, and pointed to a kind of ghost lingering due to social, political, and historical factors. It seems that for modern painters, there is always a ghost in the history of painting, and a ghost who is still immortal and continues to return after being announced that “painting is dead” for many times. Further, from the perspective of “thanatology,” we can see the dying and struggling of the painting’s life. But rather than saying that “painting is dead,” it is better to say that after being sentenced to “death,” it has become a wandering

YIRI ARTS

PRESS RELEASE

“painting ghost.” Pigment and canvas become the medium of its attachment. When painters pick up the brush, it is like they are waiting for the attachment of the painting ghost. This is because the history of painting is like the history of language, which is longer than any individual’s life. It is not so much that a person is drawing with a paintbrush, as painting is holding any hand that is drawing with a paintbrush.

For many artists, the moment when they learned that painting was “bestowed on death” was after they have learnt about the history of art and entered the academy of modern art. This time, Guan-Jhen Wang conducted multiple dialectics between visual perception, painting methods, and painting consciousness through a series of oil paintings, A Collection of Fragments, and painting installations. For example, the House of the Unknown is like a monument of paintings, and also a place of mourning, vaguely responding to the past exhibitions: “There is no shelter when tired and waiting.” This time, the artist put up a small house composed of paintings to collect and assemble works from 2014 to 2019. The author once pointed out that most of these works depicted the characters and the world that they live in by shaking brush strokes, and painted the picture through slightly lively but not disorderly and unrestrained brush strokes. The meticulous and streamlined brush strokes filled the picture as if we could see the painter’s methods of keeping out of order but suppressing losing control. The strokes were controlled between disorder and order, maintaining the picture in a relationship of high and organic tension, and forming the artist’s extremely different painting vocabulary.

It is worth noting that between 2014 and 2020, the artist cut the canvas into different sizes with irregular shapes and painted a series of works. For the nearly a hundred paintings, as the artist said: simple images are similar to words, flash pictures are quickly captured, and paintings are regarded as the carrier of brain development. In this process, the boundary between “sketch” and “work” was touched, involving the complex relationship between writing, drawing, and painting, and even a sketch in a “painting—writing” state. From this point of view, it echoes the question that Jacques Derrida mentioned in the archive fever about how to write the subconsciousness—the seemingly absent handwriting on the canvas, the horizontal and vertical traces, the confused and unorganized traces. These ghost-like tracks and imprints freely flowed in the new and old overlapping layers of writing traces. It is not only the trace of painting in the process from a sketch to the final work but also the writing and smearing of the stream of consciousness,

YIRI ARTS

PRESS RELEASE

pointing to a non-thinking field composed of painting.

In many works, we can see the body movements when painting, as well as the portrayal of hands, feet, and body shape, which are interrelated. For example, in the limp human body in *Resting People* (2015), *Early Morning* (2021); in the paintings of *Red Dragon* (2021) and *Games Before the Game* (2019), the figures were weird and tortuous—the layers of wrinkled flesh, the limp, flat body in the picture were formed through the movement of strokes and vision, becoming a universe where pigments, hands, feet, and bodies overlap in time and space. On the other hand, in her painting based on oil paint, the subtle, soulless but sharp eyes in the *Tea Cup and Milk Tea of the Breakfast Shop* (2021) made the “lethargy” and “dying” sense of sight only a thin line apart; everything in *Sunny Rain* and *Walking Days* was compacted on the muddy, dark paint—when the viewers carefully examine the painting, there is an inexplicable chill. With the cold gray and muddy color sense, this ghostly state forms an extremely heterogeneous and gloomy “painting of the nether world.”

In general, the artist has a special awareness and insight into the time of the painting’s death, warts, and near-death consciousness. Each painting is evocative of painting history in terms of pigments, colors, and strokes. If the movement of paint on the canvas is the function of color at the level of molecular particles, then painting has never had the problem of visual fatigue. More precisely, it makes Guan-Jhen Wang’s works look like a “latent image” that will be projected into reality. This kind of potential “painting” refers to the painting that has not been imaged or developed (or the track of layers from the sketch to the completion). It is a dynamic touch that is still changing between taking shape or not and tries to explore the way of painting “happening” on the canvas plane with such painting “gestures.” As a result, it is not so much that after the death of painting, there is a ghost; rather, from the painting behavior to the painting itself, they both live and condense like ghosts. In her works, we can see that there is a kind of heterogeneous dynamics in the relationship with ghosts—painting was born again in a unique way.