楊世芝 EMILWANG



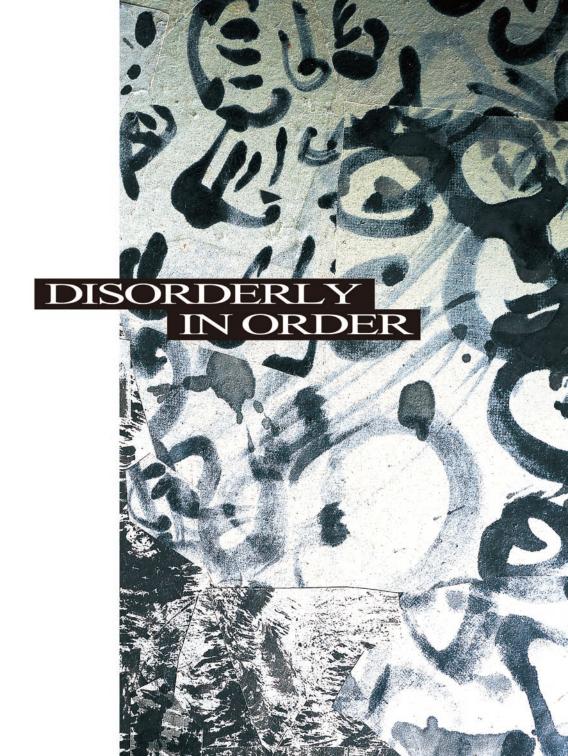


紀念好友朱家麗

Commemorates the good friend Sherry Chu

楊世芝 EMILWANG

斷變之間 2010



No matter what perspective is taken to look at 2010, it is a year defined by great shock. The environment is undergoing massive upheaval, with a changing global climate and constant natural disasters in the forms of earthquakes and floods. The fate of the world economy is in the hands of a powerful few and at anytime, ordinary people can easily find themselves in the situation of uncertainty and instability. In this type of era, feelings

of hopelessness and frustration are commonplace in our daily survival. However, art is becoming increasingly pure. To me it is no longer a medium for self-cultivation or the extension of our culture development. The privilege of "just doing it" is enough to make me feel blessed.

The main direction of recent works is a continuation of a long-focused topic – how "Entirety" can open up even more possibilities in contemporary painting. In this exhibition, in addition to continuing the content of 2007's description "Unconventional Strokes" (refer to catalog appendix), I would also like to extend the discussion on the point, "The Brush Follows the Intentions," found within traditional painting. Because my composition starts to expand slowly from the first stroke, there were no images set in my mind, only that which started to continuously expand, change and integrate. The

work's size was not predetermined, only following the "Overall" progress of the evolution of image. This is completely different from the "The Brush Follows the Intentions" and

accomplished using traditional texture strokes, the same effects and results are

"View in Heart" approaches. To me, the important part is not to deny anything, but to open up more possibilities. In relation to the various definite forms found within traditional paintings' "texture strokes," each has its unique merit and function, but all has to obey a set of rules. Even the attempt of Huang Bing Hong's "Strokes in fragment" and "Strokes in change" is still merely a strive towards the loosening of the rules of the "Stroke."

This time, in my latest work, "Verdant Gay "(蒼潤華滋), I use a large area to discuss "fragmentary strokes, changing strokes", but implement with collage of cut-out stroke pieces. Energy and tension reside within the different strokes fluctuating with each change. "The different fragments are united by their energies," though not

achieved.

The above views were generated after the work was completed, in quiet contemplation while I distanced myself objectively from the piece. After organizing the analysis of the experience, I hope to share with all of you my progress over the past few years.

2010年無論從哪個角度看,都是一個農撼年代。大環境方面,天災不斷,氣候異變,地震、水災頻傳。強權掌控的全球經濟,又好像是一段茫盲迷途,每個人都可能隨時身陷其中。這樣的年代,絕望、挫折混雜著必須活下去的意念,而藝術卻顯得愈發純粹,它忽然再也不是修身養性的媒介,也不是肩負什麼拓展文化的使命,光是「單純去做」,就已令人覺得幸福得淚流滿面。

近期作品的主要方向,還是在延續多年專注的議題一「整體觀」在現代繪畫中如何能走出更多的可能性。這次展品,除了繼續2007年作品說明<筆墨可以橫著走>(可參考畫冊附錄)中的內容外,還想試著延伸談談有關傳統繪畫中所謂的「意在筆先」的基點,因為我的構圖是從第一筆慢慢發展,心中完全沒有預設任何圖形,筆觸不斷延伸發展、改變、成形、整合。作品的大小尺寸也未事先確定,一直隨著圖像「整體」的發展來決定。這與「意在筆先」、「胸中有景」的作法是完全不一樣的。對我來說,重要的不是否定什麼,而是開展另外的一些可能性。至於傳統繪畫中的「皴法」當然形式很多,各有特別的功法與作用,但都有一定的規矩,既使是黃賓虹的「筆筆斷…筆筆變」,也還是在同一「筆法」的規範之下,試圖鬆動。

這次在近作「蒼潤華滋」中,我用了大面積的部份在 談「筆筆斷,筆筆變」,但用了不同的筆觸斷片,順著斷 片之間隱藏的力量,一連一變,一變一連,而「斷變之間 ,以氣貫連」,雖非傳統的皴法,但有異曲同工之力。

以上的看法是在作品完成後, 靜下心來, 與作品慢慢 拉出距離, 整理分析後的心得, 希望與大家共享這幾年的 進展。



花與瓶的原型 細部



花與瓶的原型 墨、水彩紙拼貼於麻布 120×110CM 2009







蒼潤華滋(左二) 細郎

蒼潤華滋(四聯作)

※ 整克力、棉紙拼貼於麻布 600×200℃ 2010









圖級 圖 水彩紙拼貼於麻布 120×110℃ 2009







春夏秋冬(四聯作) 春 墨、水彩紙 拼貼於紙版 23X33cm 2008







The Unconventional Strokes

In these past years of painting, I never intended to use conceptual ideas such as "East/West", "realistic/abstract", to define my work but I clearly understand whatever the material, "entirety" will always be the issue of my attention.

Most traditional discourses of Chinese painting were centered on the perceptual direction of "aura", "verve" and "vividness". Rarely were there discussions on the concept of "entirety". What exactly is this term, "entirety", in relation to Chinese art?

The concept of "entirety" exists both in traditional Chinese painting and in calligraphy. Taking the calligraphy for example, from the first stroke when the brush touches the paper and every stroke thereafter, to the characters formed by the strokes, and the lines formed by the characters. The intimate relationships amongst all the strokes are constructed until the whole is complete. Only then, the artist's vision and spirituality can be seen as an "entirety". In fact, this concept applies to the brush painting as well. "Entirety" is not only in the structure, but also in the content. The process begins to exist with the brush and ink, where every dot and stroke compiles and affects the formation of "entirety"; therefore, the brush and ink undertake several aspects: to describe the object, to create an overall atmosphere, and to carry the abstract paradigm between every stroke.

As a result, the expressions of "entirety" and brush strokes in traditional art were accumulated for thousands of years of cultivation, which have definitely become important characteristics we cannot neglect. In fact, Chinese painting demands highly specialized techniques; nevertheless, it has inherited limitations, such as no halt, no mistakes, and no changes. Most traditional artists spent their whole lifetime perfecting their techniques and developing personal styles, but at the meantime, limited themselves from other possibilities due to their habitual techniques. So to break away from these habits and allowing one to find a new way, is the most important challenge in modern painting.

For that reason, I tried to use ink in a different way, and to release the traditional techniques by first making the strokes freely on paper and letting my inner drive rather than any preconceived pictorial structure to guide the brush. By doing so, the strokes on paper can dance independently, maybe in a simple rhythm or just a haphazard scribbles. All the strokes and forms do not have to possess any concept or objective. Then I randomly cut them into pieces just like colors on a palette, every piece embodies the inner strength that is about to be ignited. Since no structural composition is preplanned, everything is randomly revolving, but interacting with "entirety". These strokes no longer have the lives as I have originally created for them; they have a brand new relationship and vitality; and the result has exceeded anything I can ever intentionally construct. Most importantly, all the dialogues between strokes and the sense of "entirety" are constantly interacting through countless adjustments, attempts, probing, deciding, and fitting, and the final form of "entirety" will eventually be revealed.

筆墨可以橫著走

在多年的創作中,我一直無意用「中」/「西」、「寫實」/「抽象」等概念來界定自己的作品。但 我很清楚,無論用何種媒材,「整體觀」一直是我所關注的議題。

「整體觀」在中國傳統繪畫中,必然會在一流的作品中完整呈現。而傳統畫論多半從「靈氣」、「 神韻」、「生動」等意會的方向討論,甚少著墨於「整體觀」的全面性思考。然而,究竟什麼是「 整體觀」呢?

以一般人比較熟悉的書法為例,第一筆落下之後,接著下一筆與每一筆之間的關係,完成一個「字」的小整體;每一個小整體完成「行氣」的整體;行句之間再完成整篇的「空間」整體。本質上,「整體觀」不但是視覺的,也是精神的;它是結構,也是內容。「整體觀」實際上的操作是靠筆壓,一點一劃的逐步推測,每一筆壓都牽動著整體的構成。所以,筆壓擔負了許多面向;對象物的描繪、整體氛圍的營造、筆與筆之間所能承載的抽象思維等,都是在每一筆與整體關照之間慢慢呈現。這樣的「整體觀」不僅存於書法作品,在繪畫中當然也如此自然呈現。「整體觀」與筆壓的表達在傳統繪畫中,是經過了千百年逐步孕育而成,自有其完整的體系,在未來的傳承上,這些得來不易的精髓,當然是絕不能被忽視。

藉由線條而來的傳統繪畫,不僅是「空間」的創生,也是空間中「時間」的連續延展,而所有的筆 觸不能停滯,不能有敗筆,不能更改,必須一氣呵成。整體而言,是畫者內在狀態的外在延伸。從 好的方面看,絕對是文化的特色。但它的缺點,也正是這個特色所帶來的壓抑。因為畫者多半以終 其一生練就出來的功力、技術、慣性,成就作品,但他的功夫也同時阻絕了許多新的可能。是故, 打破習性,讓筆應有新的展現,似乎是現代繪畫最重要的挑戰。

於是,我試著先在毫無構圖結構的限制之下,釋放自身潛在的驅動力,讓畫紙上的線條自主獨立地 舞動,可以是單純的律動,也可以是塗鴨,不具有任何既定的概念和表達目的,只是一些各自獨立 的筆觸。隨後,任意地與開畫紙,讓這些無數的筆觸,有如関色板上的顏料,每一個片斷都穩含了 將被啟動的內在能量。當第一筆的片斷貼在畫布上後,也就是從「無」走向「整體」的開始。每一個筆觸的片斷都有生成為某一條線的可能。因此,過程是連續地創生與不斷的對話。完全沒有既定 的圖形結構,永遠在機遇性的變動中,與「整體」互動。這些線條的生命不再是我當初釋放出來的 獨立筆觸,他們有了完全新的關係和生命力,完成的圖像也超越了我所能刻意構思的結構。重要的 是,「整體觀」一直必須存在於,每一筆觸來回牽動的關係,以及持續變動的結構裡,不斷地嘗試 、調整、探索、選擇、統合。最後,「整體觀」完整呈現。

Emily Shih-Chih Yang

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Department of Art, Graduate Program San Francisco State University, 1982-1983

Department of Art. B.A.

San Francisco State University, 1976-1979

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he National Academy of Fine Art, New York, 1971

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SOLO EXHIBITIONS

2010 IT Park Gallery, Disorderly in Order, Taipei, Taiwan

2007 IT Park Gallery, Unconventional Strokes, Taipei, Taiwan

2002 IT Park Gallery, The Co-existentiality in Visual Experience, Taipei, Taiwan 1999 IT Park Gallery, To Explore the Co-existentiality in Visual Experience, Taipei, Taiwan

1997 National Tsing Hwa Univ. Art Center Shin-Chuen, Taiwan

1997 Yuan-Ze Univ. Center for Humanities and Arts, Taoyuan Shian, Taiwan

1995 Duchamp Gallery, Kaohsing, Taiwan

1995 Up Gallery, Taipei, Taiwan

1992 Space II, Taipei, Taiwan

Ink Painting, Taipei, Taiwan

1990 DD Art Space, Taipei, Taiwan

1989 Space II, Taipei, Taiwan

1987 Spring Gallery, Taipei, Taiwan

SELECTED GROUP **EXHIBITIONS**

Contemporary Value, Ever Farvest Art Gallery, Taipei, Taiwan 2009

2008 Taipei Fine Arts Museum-Form, Idea, Essence and Rhythm: Contemporary East Asian

National Tsing Hwa University Art Center-20 years, Shinchuen, Taiwan

2007 107 Gallery-Taichung, Taiwan

The Third Chengdu Biennale, Chengdu, China The Open Ink Painting, Guan Shanyue Art Museum, Shenzhen, China

2005 Kuandu Museum of Fine Arts, Kuandu Extravaganza, Taiwan

Lin & Keng Gallery-4+1=6, Taipei, Taiwan

Taipei Fine Arts Museum, Lightscape, Taipei, Taiwan

2004 IT Park Gallery, Scene, Taipei, Taiwan 2002 Tian-Pone Art, Meeting at the Edge, Taipei

1999 IT Park Gallery, Magnetic Writing, Taipei, Taiwan

1998 Taipei Fine Art Museum, Mind and Spirit, Women's art in Taiwan

Beaux Arts/ Art in the World, Paris, France

Pyong Taek International Art Festival, Pyong Taek, Korea Grands et jeanes d'aujourd'hui, Paris, France

1995 Kwang Hwa Information and Culture Center, H.K.

1994 National Museum of Thailand, Bangkok Thailand

Provincial Fine Art Museum, Taiwan

1993 Duchamp Gallery, Kaohsiung, Taiwan

New Trends Gallery, Taichung, Taiwan

Go Go Gallery, Tainai, Taiwan

Up Art Gallery, Kaohsiung, Taiwan

Home Gallery, Taipei, Taiwan

1991 Taipei Fine Arts Museum, Taipei, Taiwan

D D Art Space, Taipei, Taiwan

Up Art Gallery, Kaohsiung, Taiwan

楊世芝 美美國舊金山州立大學藝術研究所肄業,1982~1983

美國舊金山州立大學藝術系畢業,1976~1979

美國紐約國家藝術學院,1971 美國舊金山藝術學院,1970

展 覽 2010 伊通公園個展-斷變之間,台北

2009 當代價值聯展-日升月鴻,台北 2008 形 · 意 · 質 · 韻 - 東亞當代水墨創作邀請展 · 台北市立美術館 · 台北 6家素描-6號星球,台北

清華大學藝術中心聯展-牽二十,新竹

2007 第三屆成都雙年展-重新啟動,中國成都

開放的水墨-當代水墨藝術,關山月美術館,中國深圳 伊通公園個展-筆墨可以橫著走,台北

107畫廊聯展-灰白交接,台中

2005 關渡美術館-2005關渡英雄誌,台北 大未來畫廊聯展-4+1=6,台北

台北市立美術館-光景,在理性與感性之間,台北 2004 伊通公園聯展-景色 楊世芝、顔頂生、黄宏徳三人展,台北

2003 伊通公園聯展-64種愛的欲言 在SARS漫延的年代專題展,台北 2002 伊通公園個展-視覺的統合經驗,台北 天棚藝術五人聯展-在遷緣相遇,台北

大趨勢聯展,台北 1999 伊通公園個展-探討多重共存的視覺經驗,台北

關渡藝術節聯展-紙上作品展,台北 伊通公園聯展-磁性書寫 念念之間紙上作品專題展,台北 1998 福華沙龍-四種接觸,高雄

Pyong Taek Int' | Art Festival,韓國平澤

清華大學藝術中心個展-另類視覺的歷程,新竹

Beaux Arts-Art in the World, 法國巴黎 台北市立美術館-意象與美學,台北 大師與新秀,法國巴黎 1997 元智工學院藝術中心人體速寫個展,內壢

> 1995 阿普畫節個展,台北 杜象藝術空間個展,高雄

> 香港光華新聞文化中心聯展-台北現代畫展,香港 1994 雄獅畫廊四人展-台灣女性藝術家抽象繪畫展,台北

台中省立美術館-2號公寓台灣訟展,台中 帝門藝術中心聯展,台北

泰國國家美術館聯展-台北現代書展,泰國曼谷 1993 杜象藝術空間-潛意識的清流型態展,高雄

新展望畫廊6人聯展,台中 新生態藝術環境聯展,台南 1992 2號公寓個展,台北

黄河藝術中心(2號公寓成員聯展),台中 1991 台北市立美術館-公寓展(2號公寓成員聯展),台北

玄門藝術中心聯展,台北

1990 鼎典藝術中心三人展,台北

1989 2號公寓個展-人體速寫,台北

福華沙龍-紙、藝術展,台北

1987 春之藝廊個展-光影間,台北

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