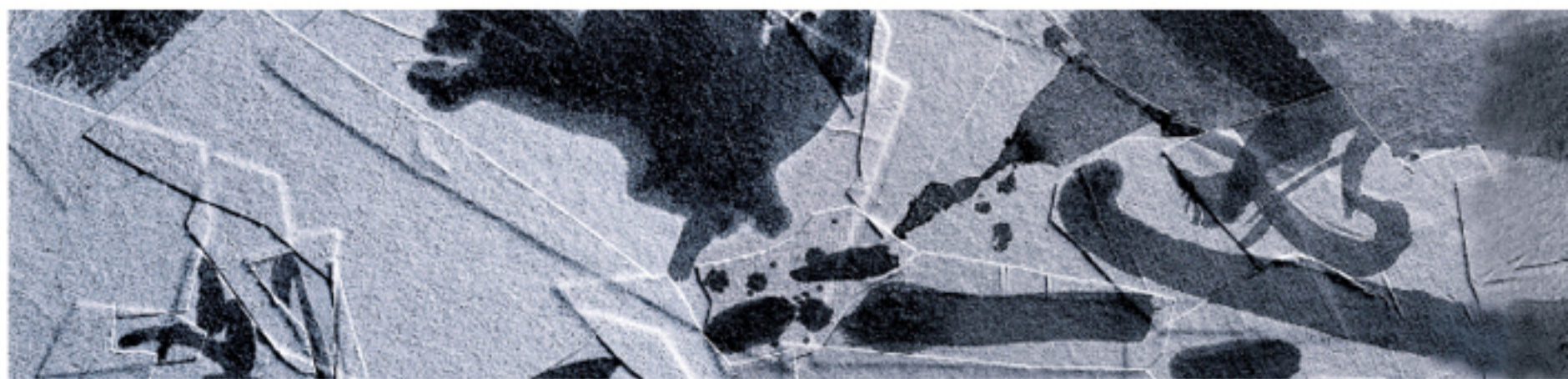
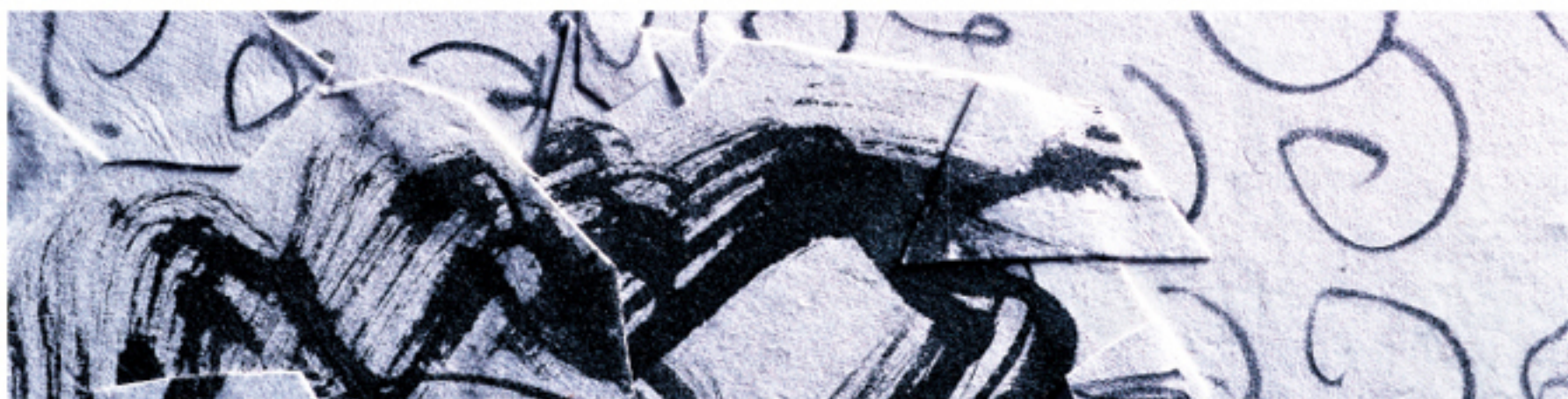


# 楊世芝

Emily S.C. Yang 2004-2007







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Emily S.C. Yang 2004-2007

伊通公園個展-筆墨可以橫著走 Unconventional Strokes











大地的寓言 The Earth Fable 墨、色筆、棉紙拼貼於麻布 180×150cm 2005









生長 Growth 墨、壓克力、棉紙拼貼於麻布 120×120cm 2006









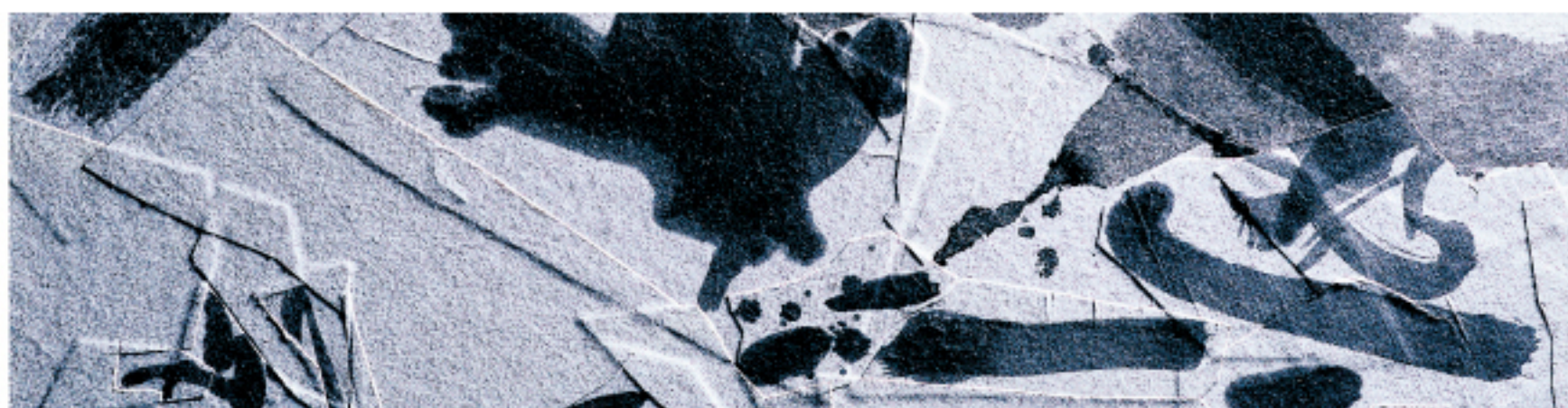






秋意 Autumn Breeze 墨、壓克力、鉛筆、水彩紙、棉紙拼貼於紙板 33×67cm 2007









草山行 Grass Mountain 墨、棉紙拼貼於紙板 45×48cm 2007









天成 Without a Trace 墨、棉紙拼貼於紙板 42×49cm 2007

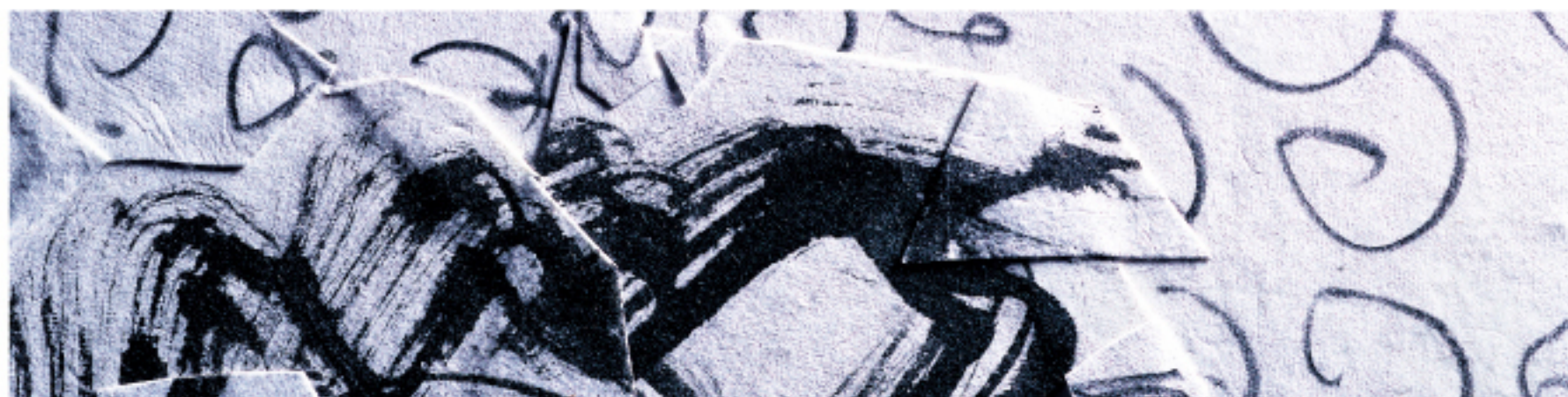








墨山水 Landscape in Ink 墨、棉紙拼貼於麻布 450 × 180cm 2007







盛開 An Magnitude Blossom 墨、壓克力、鉛筆、棉紙拼貼於紙板 33×67cm 2006









月雲遊 Portrait of the Night 墨、棉紙拼貼於紙板 45×47cm 2007









物競天擇 Natural Selection 墨、壓克力、水彩紙、棉紙拼貼於麻布 120×120cm 2006





是祝福，還是放話 Behind the Screen 色筆、紙拼貼於紙板 90 × 20cm 2004



放大的角落，有放大的生命 Enlarged Life 色筆、紙拼貼於紙板 90 × 20cm 2004



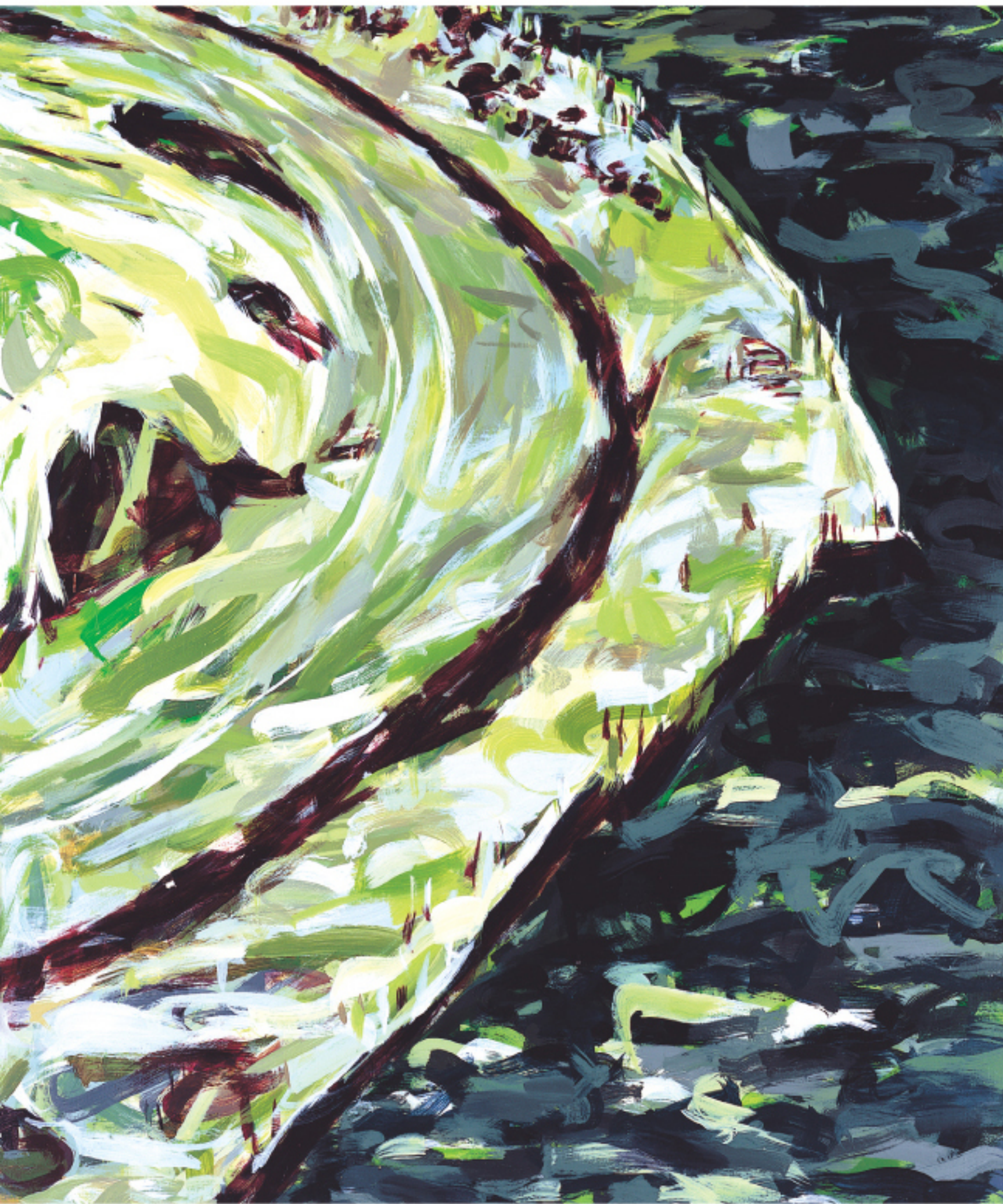






生命的曲線 An Elusive Curve 壓克力於麻布 300 x 180cm 2005







## 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 spirit can be seen as an "entirety". In fact, this concept applies to 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 through 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 style, but at the same time, they are limiting themselves from other possibilities due to habitual techniques. So to break away from these habits and allow 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 revolves, yet interact with "entirety". These strokes no longer have the lives as I have originally created for them; they have brand new relationships 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墨，一點一劃的逐步堆砌，每一筆墨都牽動著整體的構成。所以，筆墨擔負了許多面向：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」與筆墨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，讓筆墨有新的展現，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，也可以是塗鴉，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，任意地剪開畫紙，讓這些無數的筆觸，有如調色板上的顏料，每一個片斷都蘊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。



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Department of Fine Art  
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#### SOLO EXHIBITIONS

- 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
- 1990 DD Art Space, Taipei, Taiwan
- 1989 Space II, Taipei, Taiwan
- 1987 Spring Gallery, Taipei, Taiwan

#### SELECTED GROUP EXHIBITIONS

- 2005 Kuandu Museum of Fine Arts, Kuandu Extravaganza, Taiwan
- Lin & keng Gallery 4+1=6, Taipei
- Taipei Fine Arts Museum, Lightscape, Taipei
- 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
- Pyongyang International Art Festival, Pyongyang, Korea
- Grands et jeunes 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, Tainan, Taiwan
- Up Art Gallery, Kaohsiung, Taiwan
- Home Gallery, Taipei, Taiwan
- 1991 Taipei Fine Arts Museum, Taipei, Taiwan
- 1990 DD Art Space, Taipei, Taiwan
- Up Art Gallery, Kaohsiung, Taiwan



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美國舊金山藝術學院，1970
- 展 覽
- 2007 伊通公園個展－筆墨可以橫著走，台北  
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、顏頂生、黃宏德三人展，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－在邊緣相遇，台北  
大趨勢，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'l Art Festival，韓國平澤  
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  
清華大學藝術中心個展－另類視覺的歷程，新竹  
1995 阿普畫廊個展，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號公寓台灣聯展，台中  
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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  
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玄門藝術中心聯展，台北  
1990 鼎典藝術中心三人展，台北  
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## 伊通公園個展-筆墨可以橫著走

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