

楊世芝

Emily S. C. YANG

1949—

楊世芝 1949 年生於中國青島，不到一歲就隨父母來臺。1979 年於美國舊金山州立大學藝術系畢業，1982-1983 年期間就讀舊金山州立大學藝術研究所。1983 年返臺後於 1989 年加入由青年藝術家組成的創作團體「二號公寓」，1989、1991、1992 年於二號公寓舉辦個展並參加其聯展。之後重要個展包括於臺北伊通公園的五次新作發表，及參與成都雙年展、臺灣美術雙年展、深圳國際水墨雙年展等重要群展。

楊世芝 90 年代曾以壓克力與油彩為媒材進行約十多年的繪畫創作，並以她從中國文化傳統深刻體悟到的「整體觀」為創作核心。其所關注的「視覺整體觀」，首要是去除觀看時具象和抽象的概念二分，她的繪畫——不論媒材或創作過程，都是既具象又抽象，二者並存。除此而外，「視覺整體觀」也關注創作及生活的「整體」關係，創作係由生活出發，創作的結果也可說是基於生活經驗，以創作轉化之後，藉由另一個形式累積的呈現。

80 至 90 年代期間，壓克力和油彩是楊世芝創作的主要媒材，但自 90 年代起她同步進行水墨拼貼實驗（2002 年伊通個展也包括水墨拼貼實驗作品），至今並未稍歇。她的水墨創作進行的方式，是以「筆墨材料，拼貼手法」的方式進行，是建構—解構—再建構的過程，此路徑原是藝術家個人為紓解對創作慣性尋求突破而進行的新實驗，也藉此尋求創新的可能性；同時，與生活也有連結。

〈生命的曲線〉（2005）是介於油畫、壓克力顏料與水墨拼貼兩段主要時期過渡的重要作品。顏料的堆疊混合不似以往厚重，以大筆觸即興方式豪邁地進行揮毫，畫面提供了彷彿坐在高高載具上奔馳遭逢彎道仍快速前行的速度感，暢快淋漓，活潑而充滿生機。畫面結構中的「彎道」，彷彿提醒人們面對未來可能即將來臨前轉彎的一刻，成為一個預示般的隱喻。

〈蒼潤華滋〉（2010）的畫作名稱正呼應此畫作者予觀者的感受；觀眾面對此畫，猶如面對生機勃勃而充滿潤澤水氣的大自然。楊世芝提到：「在〈蒼潤華滋〉，我用了大面積的部分在談『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。」此作遠觀彷彿流暢而一氣呵成，引人入勝的寫意水墨，細觀則發現整幅作品俱是拼貼的痕跡；遠觀與近觀在觀者的心理上產生落差，也開啟作品其中一個意涵面向。藝術家藉由創作歷程將過程（痕跡）顯現出來，彷彿在告訴觀者看起來不著煙硝呈現意境的水墨拼貼，其實源自生活（與創作）上無數的「斷（捨離）」與重組的坎坷。此作是楊世芝水墨拼貼系列巔峰之作，大氣流暢。（張芳薇）

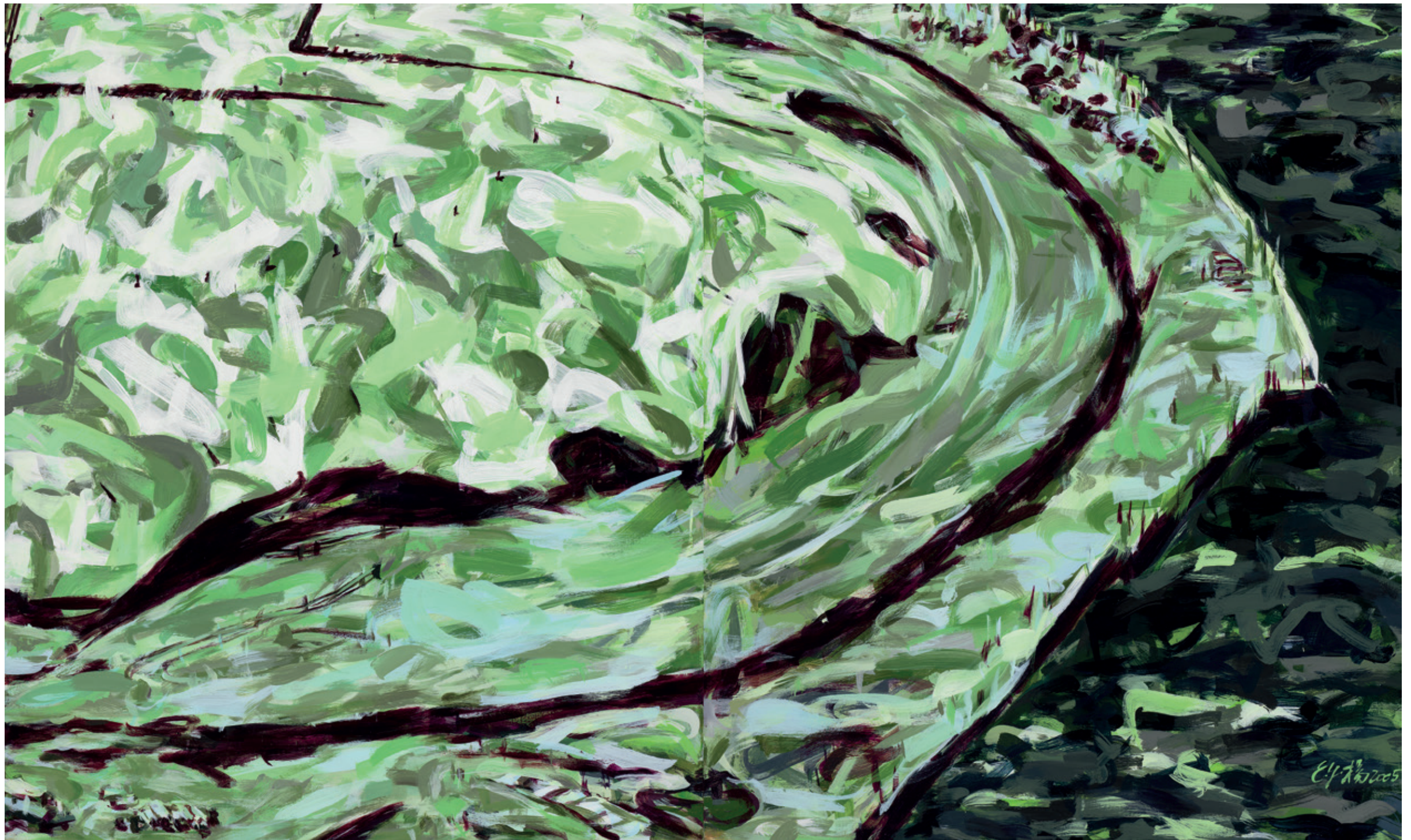
Born in Qingdao, China in 1949, Emily S.C. Yang was brought to Taiwan by her parents before her first birthday. She graduated from San Francisco State University (SFSU) School of Art in 1979, and pursued further studies at the SFSU Graduate School of Art from 1982 to 1983. Upon returning to Taiwan in 1983, she joined Apartment No. 2, a creative team of young artists in 1989, and participated in a number of joint exhibitions and solo shows held at Apartment No. 2 in 1989, 1991, and 1992. Her work has since been shown at major exhibitions including five solo shows at IT Park in Taipei; and at the Chengdu Biennale, the Taiwan Biennial, and the International Ink Art Biennale of Shenzhen.

In the 1990s, acrylics and oils were Yang's media of choice, and her profound understanding of the holistic perspective in the Chinese cultural tradition served as her creative core. Adhering to this holistic visual perspective required her to discard the mutual exclusivity of figurative and abstract, as her paintings embody both. Additionally, the holistic visual perspective also concerns the holism of art and life: art must originate in life, and the artwork can be said to be the artist's experiences transmuted through creativity and presented in a different form.

While oils and acrylics were Yang's preferred media in the 1980s and '90s, she also has experimented with ink-wash collage since the 1990s, and some of these works were included in her 2002 solo exhibition at IT Park. Her method is to first use brush and ink on paper, and then cut the paper into smaller pieces for collage. In this process of construction, deconstruction, and reconstruction, Yang undertakes new journeys in search of ways to transcend her usual creative modes. By doing so, she expects to see possibilities for innovation having relevance to life.

An Elusive Curve (2005) is a representative work that bridges her two major creative periods of oils and acrylics, and of ink wash collage. The work includes a cumulative amalgamation of pigments that lacks the heavy impasto of previous work and liberally wielded bold extemporaneous brushstrokes. The scene provides a sense of velocity similar to riding in an elevated vehicle accelerating through curves and bends in a way that is thoroughly carefree, vivacious and vital. The curve in the painting seems to signal an instant before an imminent turning point, and thus becomes a portentous metaphor.

The title of the work, *Marshy Green* (2010), echoes the perception that the painting imparts to the viewer. Standing in front of this painting, the viewer seemingly encounters a scene in nature that is vibrant, lush, and dewy. Yang has stated, "In *Marshy Green*, I use a large surface area to reinterpret Huang Binhong's idea of 'breaking each stroke' and 'changing each stroke.' By piecing together fragments of paper that have been painted, and working with the force within each fragment, I connect each change, and change each connection. Although connecting fragments with inner force is not a traditional *cun* technique, it accomplishes the same ends." Viewed from a distance, this painting resembles the flow of an enticing, freehand brush and ink painting completed in one breath; but on closer inspection, traces of collage cover the entire painting. The disparities in the two viewing distances create a psychological discrepancy in the viewer, and opens up a connotative aspect of the work. The artist reveals the progression (traces) through her creative process, as though to inform the audience that the ink wash collage, though appearing unworldly, actually is the result of countless deconstructions and reconstructions, just like life's vicissitudes. Bold and dynamic, this work represents a pinnacle in Yang's ink collage series. (Chang Fang-Wei)



生命的曲線
An Elusive Curve
2005
壓克力顏料、麻布 Acrylic on Canvas
180 x 300 cm
捐贈 Donation 2018.0003.001



蒼潤華滋

Marshy Green

2010

墨、壓克力、棉紙黏貼於麻布 Ink, Acrylic, Paper on Linen

200 x 600 cm

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