

吳東龍

WU Tung-Lung

1976—

1976 年出生於臺北的吳東龍，為臺灣青年世代藝術家中少數堅持抽象繪畫的創作者；長期以沉靜帶有歷史感的低溫色調，與理性簡約、無以名狀的造形符號或幾何線條，樹立出鮮明的個人風格。每一幅看似單一純化的繪畫元素，多是藝術家以層層手工反覆打底、上色；其間輔以一道道布膠裱貼、刀割去除，造就色相間一絲不苟的細膩邊界及輪廓造形，萃取自自身攸關記憶、想像和情感的內在意識。

2018 年的〈符號 -113〉為吳東龍創作歷程中少見的圖像符號；此一類無限大的循環象徵，繼 2015 年首度試驗後，持續發展至今成為成熟樣態的轉捩風格。其經由精準計算所呈現的線性符號，引導觀者聚焦凝視於沒有起點與終點，不斷處於動勢中的未定形符徵；在二維的平面背景中，醞釀隱晦不明，指向未知深度空間的崇高精神。

一組二件的〈符號 -118〉與〈符號 -119〉，即屬於吳東龍極具典型代表的主題符號系列；延續其 2002 年最早開始發展，且持續創作的形式語彙。難得的大尺幅組件作品，在慣有的冷調、低限，一深一淺反向的色調，相互鑲嵌成主體／背景，懸置於模擬兩可、混淆的狀態。單一團塊蓄聚的未明之物或擬仿物，四平八穩地安置於畫面中心；被視為「背景」的部分，往往不是單純的平面，而是吳東龍特別選用不同粗細織紋、未上膠的麻布，施以調配過的兔皮膠濃度及筆刷塗的多寡，所呈現出的凹凸肌理觸感。他多在幾層打底劑堆疊並打磨後，以較淺的色調作為底色，運用薄塗手法和稀薄顏料製造出如同薄紗般透光的效果；並藉由布膠裱貼、剔除，定義出幾何不規則的抽象形體，再施予層層與底色相關的內斂色感。最後，在剝離遮蓋的膠帶後，作品最「真實」的輪廓才得以顯現。

因而遠看極簡扁平的圖案，近觀畫作的表面則佈滿了冰裂細紋、顆粒質感；雖是平面卻傳達出深遠的空間——吳東龍引導觀者思索的是繪畫的物質性，種種關乎厚度、界線、時間和空間感要素。這些名為「符號」的象徵，沒有指涉任何明確的事物，它們可能是日常生活中某個場景或物件，也或許是腦海記憶裡片斷的呈現，曾經存在或是虛構；吳東龍再現與轉化所有外在事物實存的狀態，於扁平卻充滿觸覺肌理的視覺中，凝縮時間的流動和生命的積累。

吳東龍的創作不斷回歸藝術的本質，探問純粹物質最原始的生命動能、符號精神，及圖像時間、空間所涉及的初始狀態，並揉合絕對與偶然、理性和抒情，詩意地顯影藝術家自身的小宇宙。他抽象繪畫的行動實踐，不僅例示了深刻的美學思考，開展西方幾何抽象藝術的變異；更在古典繪畫和當代藝術的視覺張力之中，為觀者開啟另一道非知識性，擴延感官的想像境地。（許惠琪）

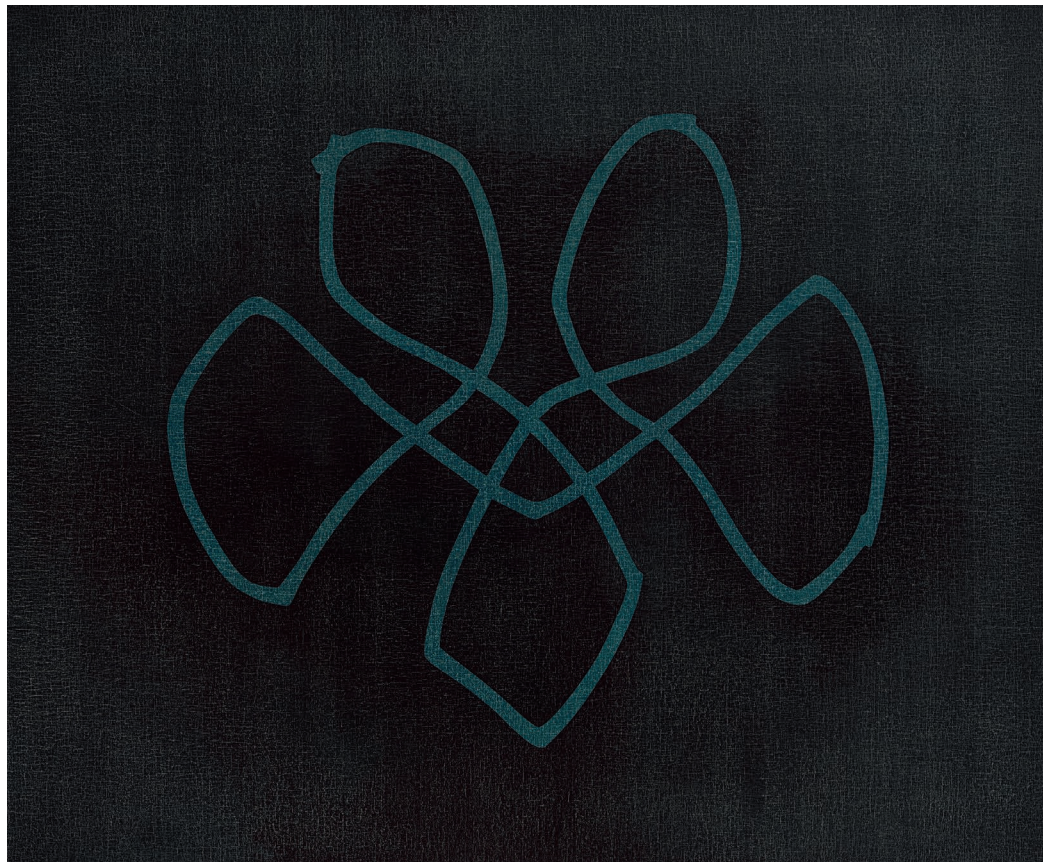
Born in Taipei in 1976, Wu Tung-Lung is one of a few new generation artists who uphold abstract painting. He has established a distinctive style composed of geometrical lines, quiet, low-key colors suggesting history, and simple, rational forms that express what cannot be said with words. Each painting contains a single and pure painterly element, which the artist usually creates with several layers of gesso and paint. To this surface, he then adds layers of tape that he later carefully cuts to create forms of different colors with exquisite contours, thus refining his deepest memories, imagination, and emotions.

The 2018 painting *Symbol-113* includes a pictorial symbol rarely seen in the history of Wu's work. It belongs to an infinitely large cycle that followed an experiment he first conducted in 2015 and has matured into a turning point in his style. This linear symbol arising from the artist's precise planning draws the viewer's gaze towards an unstable signifier in a continually dynamic state without beginning or end. In the painting's two-dimensional background, something obscure is fermenting and indicates a sublime spirit of unknowable spatial depth.

The related works *Symbol-118* and *Symbol-119* extend and maintain the formal language of Wu's representative thematic symbols, which he first started developing in 2002. They are rare works for their size but present the artist's usual cool colors, minimalism, and areas of contrasting color saturation that are suspended in an ambiguous relationship between figure and ground. In the center of each painting, the artist carefully arranged an area consisting of a single color and which may suggest a known object or be unidentifiable. The area perceived as the background in each is not completely smooth, but rather presents uneven textures composed with multiple brush strokes and paint having the consistency of rabbit skin glue. The texture is also affected by the thickness of the warp and weft of the linen support chosen by the artist. He mostly applied thin base coats of color over many layers of sanded gesso, and then added lightly pigmented paint with an impasto technique to create a gauzy, translucent effect. By masking areas of the canvas with tape and then cutting parts away, he revealed irregular abstract shapes, which he then covered with multiple layers of paint in understated colors of the same family. Finally, after removing the remaining pieces of masking tape, the true contours of the painting appear.

As a result, from a distance, one sees a minimalist flat pattern, and up close, the crackle pattern and grainy texture of the surface. Although the picture plane is two-dimensional, it creates a feeling of infinite space. Wu guides his viewers' ruminations with the material quality of his paintings, which concern the perception of thickness, boundaries, time and space. The symbolic nature of these works that he titles *Symbol* does not involve definite objects, but rather figments of the imagination, or perhaps fragmented memories of sights or things that once existed in everyday life. In his paintings that are flat yet replete with texture, Wu reproduces and transforms the state of external objects and reality by condensing the flow of time and his accumulated life experience.

Wu Tung-Lung has consistently returned to art's intrinsic qualities to explore the primitive life force of pure matter, the spirit of symbols, and the primal state of images involving time and space. Furthermore, he blends the absolute with chance, and logic with emotion to poetically reveal his own artistic universe. With his painting practice, Wu not only demonstrates deep aesthetic ruminations and variations on Western geometric abstraction, but also opens an alternative non-rational realm that extends sensory imagination in an area of visual tension between classical and contemporary painting. (Hsu Hui-Chi)



符號 -113 Symbol-113
2018
油彩、畫布板 Oil on Canvas
112 x 148 cm
蒐購 Purchase 2019.0009.001



符號 -118、符號 -119 Symbol-118, Symbol-119
2018
油彩、畫布板 Oil on Canvas
152 x 152 cm (x2)
蒐購 Purchase 2019.0009.002