

張相宜

CHANG Sang-Eui

1940–

出生於日治時期，今日北韓開城的張相宜，生長歷經第二次世界大戰、南北韓分裂、韓戰，一路受科班藝術教育，1963年自韓國國立首爾大學美術系畢業，作品獲得藝術公募展大賞，即開展其藝術家創作生涯。她自1960年代初期就活躍於韓國藝壇，也積極參與畫會活動，是當時推動韓國水墨現代化發展的「墨林會」領銜核心成員。

張相宜的抽象水墨創作，在傳統畫法的訓練之外，也吸取西方技法，而「靈魂」與「舞蹈」的主題一直是其作品中長期思考的深層議題。1970年她開始創作有關韓國「假面舞」及「喪輿表演」舞蹈儀式的主題畫；70年代正是軍事政權統治的時期，年輕學生高喊保家衛國、遊行示威，他們跳起假面舞的畫面，觸發張相宜繪畫舞蹈的動機。對韓國民族而言，舞蹈不只是表現人體的美麗和沉浸其中的享受，它包含了喜怒哀樂和生老病死的主題，而這部分讓張相宜沈迷於舞蹈的元素，轉化成具動態生命力的視覺形式。

持續到80年代，張相宜表現水墨的同時，也融入色彩；對她來說，墨也是色彩的一部分，能隨心所欲地控制墨線和顏色，並採用棉、麻布等傳統織物作畫，突破紙張的筆墨限制，進行實驗性手法。1995年創作的〈風與靈魂〉即是張相宜慣用的母題表現，透過風動的自然現象，表達出抽象靈魂的樣貌，試圖跨越生與死的界線，以傳遞消逝的存在。三連幅壯闊的畫面，留白與深淺暈染的墨色參差交錯；流動自由的線條、明暗塊面的層疊轉折，〈風與靈魂〉呈現了朦朧的抽象性，既抒情柔美又充滿想像，更在厚實的韓紙肌理上，創發單一墨色的無限空間。

張相宜經由自身的身體媒介連結虛空中的魂魄，以一種隱含身體舞動的靈魂形象，幻化成精神性的抽象繪畫；並藉此慰靈戰爭中數以萬計 牲的死者士兵，她用藝術創作的形式，開展與另一次元時空對話的可能。這幅〈風與靈魂〉2017年曾於銀川當代美術館「聲東擊西：東亞水墨藝術的當代再造」展出，基於2019年張相宜參加了本館策劃的「她的抽象」聯展後，藝術家為達謝美術館所致贈的三拼代表作。

身為女性藝術家，在韓國社會向來受到較多的壓制，未和現實妥協的張相宜，以自身生命的歷程與國族的文化經驗，開創出富於衝擊、表現力的當代抽象水墨畫；懷抱東方哲思的自然觀和生死的命題，引領動態形式也能統合在寧靜與和諧之中，召喚崇高的精神意涵，同時朝向未知的想像境地。（許惠琪整理）

Born during the period of Japanese occupation in what is today's Kaesŏng, North Korea, Chang Sang-Eui grew up and received her art education during the Second World War, and thereafter during the Korean War and the division of Korea. She graduated from the art department of Seoul National University, and her work was awarded at a major exhibition organized by Chosun libo, Korea, at the start of her career. Since the early 1960s, Chang has been active in the Korean art world and participated in activities held by painting organizations, including serving as a leading member of the art group Mungnimhoe, which promoted the development of modern Korean ink painting.

Chang's abstract ink paintings reflect both her traditional training and use of Western techniques, and she has deeply pondered the topics such as spirituality and dance in her works for many years. In 1970, she started a series of paintings related to the Korean ritualistic dance forms known as *Talchum* and *Sangyeonori*. During the 1970s when Korea was ruled by a military dictatorship, young students held demonstrations in which they raised a cry for national defense by performing the *Talchum* mask dance, thus inspiring Chang to create paintings based on dance. Korean people enjoy dance for its presentation of human emotions and the natural life cycle, as well as for its beautiful body movements. Chang transformed the dynamic visual forms she found fascinating in dance into elements of her work.

Chang continued with ink painting in the 1980s but added color, as ink is also a part of color for her. She followed her inclinations in deploying ink lines and colors on traditional fabrics, such as cotton and linen, and broke through the limitations of paper and ink with experimental techniques. In her 1995 work *Wind and Soul*, Chang uses the natural phenomenon of wind to express the abstract notion of the soul crossing the boundary between life and death. In this magnificent triptych, she conveys the passing away of existence with blank areas of paper and irregular and overlapping ink shading, using freely flowing lines and transitions between light and dark areas. The work presents a hazy abstraction that is gentle, lyrical, and filled with imagination on richly textured Korean paper, and creates infinite space with only ink.

Chang uses her own body as a medium that connects the soul to space, transforming it into a spiritual abstract painting with dance movement and suggesting an image of the soul. With this, she offers comfort to the thousands of soldiers who sacrificed their lives in wars, thus creating a dialogue between different dimensions of time and space with her art. *Wind and Soul* was exhibited in *Crisscrossing East and West: The Remaking of Ink Art in Contemporary East Asia* at the Museum of Contemporary Art of Yinchuan in 2017. After participating in TFAM's group show *The Herstory of Abstraction in East Asia*, the artist presented her triptych *Wind and Soul* as a gift to the Museum.

Female artists are typically oppressed in Korean society, but Chang has never compromised because of this reality; rather she has consistently created impactful and expressive contemporary abstract ink paintings based on her own experiences of life and national culture. She embraces Eastern philosophical perspectives of nature and notions of life and death, thereby integrating dynamic forms with tranquility and harmony while calling forth lofty spiritual meanings and orienting herself toward the unknowable realm of the imagination. (Compiled by Hsu Hui-Chi)

風與靈魂 Wind and Soul

1995

墨、韓紙 Ink on Korean paper

180 x 540 cm

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