

# 楊世芝

## Emily S. C. YANG

1949–

楊世芝 1949 年出生於中國青島，成長於臺灣臺北。60 年代起抽象表現主義在美國蔚為潮流，她選擇於 70 年代赴美留學，就讀美國舊金山藝術學院、紐約國家藝術學院及舊金山州立大學藝術研究所，進入西方藝術領域。

楊世芝返國後，80 至 90 年代以油彩和壓克力彩為藝術家主要的創作媒材，創作主題在看似抽象的筆法中，保有具象的整體觀。藝術家曾表示：「既然寫實與抽象皆同時出現在我們的視覺中，那麼繪畫應更充分表達兩者的並存，喚回統合性的視覺。」因而觀者可以在她一開始進入繪畫的階段，就察覺到她的繪畫形象是以帶有空間感，具筆觸特徵的形象與色彩塊面表達，她說：「在繪畫的形式中，我盡量擺脫一切既定的『概念』，以直觀的方式，把視覺經驗的多重共存性再現。」<sup>1</sup> 對她來說，人們實存的空間經驗，表達在繪畫中時，構成了「所謂『二度』、『三度』、『寫實』、『抽象』等等都應該是個混合體，互補互動，可以同時並存，相互遊走。」<sup>2</sup>

〈壓擠在整體與部分之間〉一作取景深夜裡小屋的意象，它在狹長的畫幅中，被擠壓在一片黝黑而不可知的空間裡，物象已然形同畫面上隱喻的圖案，凝止於時間之外，靜默地在虛與實之間遊走著。<sup>3</sup> 觀者在凝視作品已能清晰體會，藝術家透過創作所表達的是「探索多重共存的視覺經驗」；她認為無論是抽象或寫實，其實都蘊藏於日常視覺的「整體觀」之中，超越概念，但要真正地「看見」卻是件不簡單的事。<sup>4</sup>（高如萱）

- 1 王品驊，〈出走：臺灣女性——抽象繪畫的多樣路徑〉，《他的抽象》（臺北：臺北市立美術館，2019），頁 187。
- 2 楊世芝，〈探索多重共存的視覺經驗〉，《1983-1995 楊世芝》（新竹：清華大學藝術中心，1997），頁 71。
- 3 黃麗絹，〈楊世芝——視覺經驗的統合〉，《台灣現代美術大系·西方媒材類：抒情抽象繪畫》（臺北：藝術家雜誌社，2004），頁 132。
- 4 同註 1。

Born in 1949 in Qingdao, China, Emily S. C. Yang grew up in Taipei, Taiwan. With a view toward the 1960s Abstract Expressionism movement in the United States, Yang chose to study at the San Francisco Art Institute, National Academy Museum and School of Fine Art in New York, and in the Graduate Program of the Department of Art at San Francisco State University in the 1970s, thus entering the domain of Western art.

Yang returned to Taiwan and then mainly used oils and acrylics from the 1980s to 90s. Her subject matter at the time concerned the maintenance of an overall representational appearance in her seemingly abstract brushwork. Yang said, "Since both realism and abstraction appear to our visual fields at the same time, painting should fully present their coexistence to bring back integrated vision." As a result, in her early painting, an expressive spatial quality, characteristic brushwork, and use of color could be perceived. She said, "In my painting forms, I try to free myself from established concepts to the greatest possible extent and directly reproduce multiple coexisting visual experiences."<sup>1</sup> For Yang, actual spatial experience, when expressed in painting, is "formed by two dimensions, three dimensions, realism, and abstraction, which all coexist in a hybrid, complementary, and interactive state."<sup>2</sup>

For *Compressed between the Whole and Part*, Yang selected a scene of a small cabin in the middle of the night. In this long and narrow painting, the cabin is pressed into a dark and unknown place, and its appearance forms a metaphorical pattern in the painting outside of time in a silent void and lingering beyond reality.<sup>3</sup> Gazing at the work, one can clearly understand what the artist means by "to explore the co-existentiality in visual experience." She believes that both the abstract and realistic are contained in the holistic view of normal vision, and transcend ideas, but are not easy to be really seen.<sup>4</sup> (Kao Ju-Hsuan)

- 1 Wang Pin-Hua, "Stepped Out: The Diversified Path of Taiwanese Female Abstract Painting," *The Herstory of Abstraction in East Asia* (Taipei: Taipei Fine Arts Museum, 2019), p. 187.
- 2 Emily S.C. Yang, "To Explore the Co-existentiality in Visual Experience," *Emily S.C. Yang: 1981-1995 15 Years - A Survey* (Hsinchu: NTHU Arts Center, 1997), p. 71.
- 3 Teresa Huang, "Emily S.C. Yang: The Co-existentiality in Visual Experience," *Taiwan Modern Art Series - Western Medium: Lyrical Abstract Painting* (Taipei: Artist Magazine, 2004), p. 132.
- 4 Wang Pin-Hua, "Stepped Out: The Diversified Path of Taiwanese Female Abstract Painting," *The Herstory of Abstraction in East Asia* (Taipei: Taipei Fine Arts Museum, 2019), p. 187.

壓擠在整體與部分之間  
Compressed between the Whole and Part

1998  
壓克力顏料、畫布 Acrylic on canvas  
145 x 360 cm  
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