

王萬春

WANG Wan-Chun

1956–

出生於宜蘭五結鄉漁村的王萬春，是臺灣從農業社會進入工商環境成長的一代，17歲即開始繪畫創作，20歲進入國立藝專雕塑科（今國立臺灣藝術大學雕塑學系），後因無法接受當時的教育方式，遂放棄雕塑學習而自修繪畫及音樂；同時也涉獵文學、電影，展現於各個時期創新與實驗的多變風格。

王萬春總是不間斷地試驗不同的媒材、技巧，和各類的形式表達，透過材質肌理等圖像的反覆嘗試，一步步發掘、貼近心靈企求的意象。80年代遭逢許多現實生活的困頓，30後開始過著簡單的半隱居日子；移居花蓮的自然環境與孤寂的心境，塑造出王萬春獨特的「劇場風景」表述，奠立其未來風格的雛形。

早期畫作大都使用水彩和紙，1991年後改採壓克力彩或油畫顏料創作。2000年的〈讀〉展現了巔峰時期的創發能量，王萬春以灰淡薄的深沈色調，低水平線切割畫面空間，突顯滄桑、荒漠的虛無感；大塊面的廣闊背景佈滿細膩的斑剝、紋理層次，其中點綴了渺小人物：站立看書的青年、垂直坐姿的無頭人、彎曲身體仰望天的奇人，搭配著前景置放骷髏、書冊的桌子和椅，組合成一幅超現實又象徵表現的場景，交雜出詩意與詭異特色的「冷異畫境」。

2005年階段，王萬春大量嘗試民俗藝術的剪紙、拼貼手法，運用了中國造字的原理，〈凭〉一作即是以漢字的「凭」為題名，音義等同於依靠之意的「憑」。日本紙張的用色新穎調和，他透過刀工細膩的粗細線條，呈現簡練的人物與動物主角，穿插點綴零星的背景水草；怪誕奇想的畫面，充滿拙趣也富哲思。據說小小一幅剪紙作品的創作時間，相當於一件油畫的創作，難度極高的執行過程容易失敗，因而數量稀少的剪紙作品顯得分外珍貴。

〈禪境〉和〈花火〉是2007年的壓克力彩畫作，王萬春轉以明快新穎的用色，迥異的視覺手法，一樣帶出緩慢時間的沉澱與靜謐。標示「虛心無想」文字的〈禪境〉，召喚東方的山水、佛陀的頭像、中式的傢俱景緻，而離群孤立的身影置身其中，彎著腰拾起水中的紙箋，流洩出文學般的敘事；王萬春以猶如插畫的線性筆觸、文字影射圖像，輕巧地揉和了古今與中西。大尺幅的〈花火〉更以偌大的天空比例，記錄曇花一現的閃光瞬間和點點星光，其下近地平面的錯落人形，莫名所以的定格，呈顯日常生活的熟悉場景，卻又像是虛幻的夢境，電影化的景框。

王萬春一路以來的創作，始終難以被歸類，不願流俗的他，每每自生命的體悟與哲思中去實踐藝術的諸種可能；無論是隱喻、荒謬的敘事語言，或是詩意，現代、東方文化的底蘊，永遠的實驗與原創，則是王萬春一生的堅持及不變的核心精神。（許惠琪）

Born in Yucun Village, Wujie Township, Yilan County, Wang Wanchun is a member of the generation growing up during Taiwan's transition from an agricultural to an industrial society. He started painting at 17 and entered the Sculpture Department of National Academy of Arts (today's Department of Sculpture at National Taiwan University of Arts) at 20. He later abandoned sculpture because he disagreed with the school's teaching methods, and started studying painting and music on his own. He also pursued an interest in literature and movies, and throughout his career, has shown an interest in changing styles, innovation, and experimentation.

Wang has continuously experimented with different media, techniques, and forms of expression, and by generating imagery with different painting materials that create various textures, has gradually gotten nearer to what his heart desires for his artwork. In the 1980s, he was facing many difficulties and decided, at the age of 30, to move to Hualien, where he could live a simple and semi-reclusive life among nature. This move helped him to form the unique theatrical scenery in his paintings, as well as laid a foundation for his evolving style.

Wang mostly used watercolor on paper for his early paintings but changed to acrylic and oil after 1991. The peak of his creative energy for this period can be seen in the 2000 work *Reading*. Here, he used thin washes of deep colors and low horizontal lines to divide the painting space and emphasize the nihilistic feeling of a barren world. The painting's vast background is filled with delicate mottling and layers of texture and embellished with small figures, including a young man standing and reading, a headless figure sitting up, and a strange, crooked figure looking up at the sky. The artist combined this with a skull, book, desk, and a chair in the foreground to create a scene that is both surrealistic and symbolic. Overall, the artist's eclectic mixture of poetic and bizarre characteristics makes for a cold and alienating painting.

For a period in 2005, Wang used many folk art techniques, such as paper-cutting and collage, as well as principles related to the composition of Chinese characters, and titled one work in this series *Leaning*, using the seldom seen Chinese character 『凭』. He created these works with Japanese paper in colors that are both novel and harmonious, used a knife to delicately cut thick and thin lines that concisely portray his human and animal protagonists, and scattered depictions of aquatic plants in the background. Overall, this astonishing and grotesque work is full of clumsy charm and philosophical thinking. The time needed for Wang to create one of these small paper-cut works is equivalent to the time he spends on one oil painting, and this extremely difficult process is prone to failure, making his paper-cut works rare and precious.

Completed in 2007, *In Deep Contemplation* and *Fireworks* are composed of bright and new acrylic colors and different visual techniques to express the slow and quiet passage of time. In *In Deep Contemplation*, four characters appear on a banner carried by a bird and mean "no thoughts, no desires." Furthermore, the painting presents an Eastern landscape, a statue of the Buddha's head, and traditional Chinese furniture. The sole figure in the painting is bending over to pick up a note from an expanse of water, thus suggesting a literary narrative. Wang uses linear brushstrokes and text alluding to imagery to gently blend the ancient with the modern, and the Chinese with the Western. The large-scale painting *Fireworks*, which seems as expansive as the sky, records the flashing blooms of light in a star-dotted sky looming over human figures standing below on the ground. This work presents a familiar scene, while at the same time suggesting dreamy illusions or cinematic frames.

Wang's artworks have always been difficult to categorize. He eschews the limelight and continually explores various possibilities of art through his life experience and philosophical thinking. Regardless of whether his subject matter or strategy entails metaphor, absurd narrative language, poetry, modernity, or Eastern cultural heritage, his spirit has consistently been centered on eternal experimentation and originality throughout his life. (Hsu Hui-Chi)

M 綜合媒材

凭 Leaning

2005

剪紙 Cut paper

19 x 28 cm

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O 油畫

讀 Reading

2000

壓克力顏料、畫布 Acrylic on canvas

80 x 100 cm

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禪境 In Deep Contemplation

2007

壓克力顏料、畫布 Acrylic on canvas

145 x 112 cm

捐贈 Donation 2020.0024.003



花火 Fireworks

2007

壓克力顏料、畫布 Acrylic on canvas

260 x 190 cm

捐贈 Donation 2020.0024.004

