

郭娟秋

KUO Chuan-Chiu

1958—

郭娟秋 1958 年生於基隆八斗子。從攝影工作者到專職繪畫創作，自然與時間一直是郭娟秋創作中的重要命題。解嚴後的 80 年代，郭娟秋發展出一套自己的藝術形式，一種傾向於自傳體式，既神祕又幻想的氣質，傳達出一種優雅細膩的情境，可抒解世俗追逐的緊張心情。她偏愛小幀紙本創作，常以粉彩、油畫及壓克力交織出充滿纖密幽思的內心世界。在探測媒材時，她的心裡意象也跟著一併進行，將可見世界與內心的世界，混合而成一個「真實世界」；其情感和用色，細膩且深厚，在看似抽象的符碼下，呼應著虛實交織的對比，娓娓道出繚繞在身體內的豐富生命之境。

郭娟秋的童年徜徉在山海之間，培養了她和大自然之間親密且景仰的關係，作品〈藍冬〉曾受邀於本館「1996 台北雙年展」展出，是藝術家系列作品中之代表作。〈藍冬〉以一席青鬱的綠及寶藍色塊，營造出一種肅靜冷冽的凜冬感。以俯視的角度，運用橫向與縱向的黑色線條交會出富饒的大地，在交界處透出局部灰色的塊面及橙色光暈，像是在隱喻都市化的水泥與開發中城市的火光，而藍色的塊面猶如海港一般，在其中點綴著白點與線條，彷彿像是捲起的海浪，又像是時光粒子的流動，既像是小島，又像是小船緩緩聚集航行在時光中，在無垠無際的漂流中和宇宙穹蒼對話。畫面正中間以黃色方形，點亮畫幅，猶如開啟一扇溫暖的窗，帶領觀者逃逸至另一個平視的角度。郭娟秋喜以狗的形象來象徵生命，周邊發散出幽微的曲線，隨著身軀微微朝上，彷彿正在咆哮，劃破靜肅無聲的冬日大地，使人驚覺寂靜裡的生命活動，在暗寂裡探索著生命的懸疑。在動靜中構築出半想像、半真實的世界，使畫面呈現出樸拙充滿童真的氣息，無論是呈現聲音般的動感符號，或是神祕隱約的流動時光粒子，皆表現出作者隨著生命階段展現內在與環境的真實對話，給予觀者混然天成的深度畫面。

藝術家用一層層稠密而深沉的色彩，營造出黑夜冬日來襲的氛圍，將畫幅的四周堆砌得極為飽滿，彷彿立下了圍籬，呈現出一種宛若遺世獨立的世界，有意與觀者所在的世界區隔開來；同時，也正是在這變形改造的過程當中，注入了自己對自然宇宙萬物的信念見解。她不預設、不擬草稿，直接就在空白的畫面上點綴描繪了起來，直覺感應讓心靈彩筆帶動她的手，像是探險般不斷追尋，讓時間在空間裡遨遊，把觀眾引領至純真和接近童心的境象，所描繪的風景皆是生命歷程的濃縮。(王瑋婷)

Kuo Chuan-Chiu was born in 1958 in Badouzi, Keelung. In both her photography and painting, the natural world and time have always played important roles. In the late 1980s following the end of martial law, Kuo developed a set of her own art forms that tended toward autobiography. The resulting works are suffused with both mystery and magic, express a graceful delicacy, and alleviate the anxious pursuit of worldliness. She prefers using small sheets of paper, on which she combines pastels, oils, and acrylics to create intricate meditations of her inner world. She also incorporates mental imagery when exploring different media, combining external and internal worlds to create the real world of her artwork. Her emotions and palette are both delicate and profound while her seemingly abstract codes echo intermingled contrasts between reality and illusion and eloquently reiterate her rich affection for bodily life.

Kuo cultivated an intimate relationship and admiration for nature in her childhood as she wandered between the mountains and seas. In her *Blue Winter*, selected for the Museum's 1996 Taipei Biennial and a representative work of a series, Kuo used lush green and sapphire blue patches of color to create a quiet and cold winter feeling. She painted the work from an overhead perspective and added black horizontal and vertical lines that cross the rich land. An area of gray shapes and orange haze appears to metaphorically suggest the cement and flames of urbanization. A blue harbor-like area is dotted with white specks and lines to suggest the curling waves on the ocean, the flow of time, a small archipelago, and small boats, which all slowly come together and sail in time in dialogue with the universe while endlessly drifting. There is a yellow square in the center of the frame that illuminates the painting like a warm and open window leading the viewer out to view the painting from another angle. Kuo uses the image of a dog to symbolize life, and lines radiating from the surrounding area curve around the dog's body. Leaping forward, the dog seems to be barking, which cuts through and adds life to the silence of a winter day, thus creating a feeling of suspense as life is found in the dark stillness. She constructs a partially imaginative and partially real world in both dynamic and static states, filling the picture with childlike innocence. By presenting symbols for their auditory dynamism and mysterious and faintly flowing particles of time, she follows the stages of life, thus revealing the dialogue between her inner and external worlds and rendering profoundly natural imagery.

The artist uses layers of dense and deep colors to create an atmosphere of a winter's night. She fills the painting's circumference such that it seems about to burst forth from a fence erected to present a world intentionally independent from the viewer. This world in the process of transformation is injected with the artist's own beliefs and insights regarding all things in the natural universe. Kuo neither plans nor sketches, but directly depicts and embellishes her subject on the blank canvas, allowing her intuition to drive the brush in her hand while constantly searching. As if on an adventure, she allows time to travel in space and leads her audience to scenes of childlike innocence where landscapes are all condensations of life's course. (Wang Wei-Ting)

典藏
目錄

COLLECTION
CATALOGUE

2020

藍冬 Blue Winter

1994

壓克力顏料、畫布 Acrylic on canvas

53 x 65cm

蒐購 Purchase 2020.0026.001

