

賴純純

Jun T. LAI

1953-

蕭麗虹 捐贈
Donated by Margaret Shiu

賴純純1953年生於臺北，1974年畢業自文化大學美術系，1978年在日本多摩美術大學取得碩士學位，並於1980年前往美國紐約普拉特學院研究版畫。對賴純純而言，創作是認識自己、探索世界的途徑，她不太在意現實的再現，而是執著於追求現實之外，超脫塵世、精神性的自由。作品形式跨越繪畫、雕塑與裝置，積極嘗試並開發符合表達需求的媒材，自成一種根源於理解自身，以清靈視界歌詠萬物光華的體系。

賴純純在1970至1980年代初期的創作以繪畫為主，此時期的作品已傾向於抽象表達，並運用了自動性技法；1983年起帶入更多低限主義的概念，大量使用單純的原色來表達極富精神性的生活省思，並開始轉向雕塑創作，在光／影、真實／虛幻之間探索。1987年之後，賴純純的創作轉為內斂深沉且安靜，生活中經歷的關卡，轉化為往內心及藝術更深層探索的動力；以往亮麗的色彩，退位給材料本身質地的彰顯與低限的黑灰白。一直到1997年，繽紛的色彩才又回到她的作品中，此後也開啟了許多公共藝術的計畫。

創作於1991年的〈行雲流水篇〉，即來自於賴純純鮮少使用色彩的時期。她以臺灣產的桂竹製造而成的紙張，作為這件作品的基底材；竹紙特有的風土性和草根性，呼應了藝術家這段時間與土地連結的渴望。作品由4個部分組成，採取山水畫可遊可臥的概念，而以低限的精神鋪陳出自然及時空的痕跡；在肌理、色調的變化當中，傳達藝術家內心感受到的行、雲、流、水之意象。畫面述說天候、雲水、風土的質地與變幻軌跡，穿梭在虛實之間，心境卻是自在而安靜的，有種坐看雲起的禪意。最下方一段以書法題寫摘錄自《茶山情歌》的歌詞片段，輕盈的韻律裡流露出真摯雋永的情誼。〈行雲流水篇〉的主題是賴純純一貫熱愛的天光雲影，無論是否使用繽紛的色彩，大自然幻化萬千的靈性之美，一直是她意欲透過創作加以捕捉演繹的內涵。這件作品亦不例外，以一種沉靜而富於東方精神的美學，強調人、自然的時空關係，流露藝術家和氣候、風土草根的深層連結。即便經歷生命跌宕，需要特別多的靜心與沉潛，賴純純依舊藉由藝術創作提煉出一方安頓心靈，徜徉於天地之間的精神世界。（郭怡孜）

Born in 1953 in Taipei, Jun T. Lai graduated from the Department of Fine Arts at Chinese Culture University in 1974, and received her master's degree from Japan's Tama Art University in 1978. She went to New York in 1980 to study printmaking at Pratt Institute. Lai believes art making is a process of self recognition and exploring the world, but rather than representing reality, she doggedly pursues spiritual freedom and detachment from the physical realm. She has developed different artforms, such as painting, sculpture, and installation, to suit her expressive needs and create original systems that are based in self understanding and extol the brilliance of all things with a pure spiritual vision.

In her early days as an artist in the 1970s, Lai mainly focused on abstract painting and used an automatism technique, and then in 1983, started using concepts related to minimalism along with pure primary colors to express her richly spiritual reflections on life. It was at this time that she turned to sculpture to explore relationships between light and shadow, and reality and imagination. After 1987, she went through life stages that turned her thoughts inward and motivated her to explore art more deeply, making her work more reserved, profound, and peaceful. The bright colors of the past gave way to a prominent focus on materiality and minimalist gray-scale, and it was not until 1997 that exuberant, unrestrained color returned to her work. Afterwards, she launched a series of public art projects.

The 1991 work *Drifting Clouds and Flowing Water* is from the period in which the artist seldom used color. As the support for this work, she chose a type of bamboo paper manufactured from the Makino bamboo, an indigenous plant from Taiwan, to express her yearning for connection to the land. The work comprises four sections of landscape painting in which viewers can let their minds wander or rest. With a minimalist spirit, the work narrates traces of time and nature, and in its texture and color variations, expresses the artist's inner-most perceptions by suggesting imagery of drifting, clouds, flowing, and water. The fluctuations of weather, clouds, water, wind, and soil are aligned as they move between scenes suggesting reality, and convey a free and tranquil Zen feeling of sitting and watching clouds. At the bottom of the work, she used calligraphy to write the lighthearted lyrics of *Tea Mountain Love Song*, which adds sincere and lasting sentiment to the work. *Drifting Clouds and Flowing Water* reflects Lai's love of sunlight and shadows cast by clouds, and regardless of whether she chooses to do so with vibrant colors or shades of gray, her intention has always been to capture the spiritual beauty of ever-changing nature in her creations. This work is no exception, as it relies on calming Eastern aesthetics to emphasize the relationships between time and space, between man and nature, and reveal the deep connection between the artist, the climate, and land. Although she underwent dramatic changes requiring deep thought to unravel their meanings, Lai still managed to create a refined and peaceful spiritual world in which we can wander. (Isabelle Kuo)

行雲流水篇 Drifting Clouds and Flowing Water

1991

墨、壓克力顏料、竹紙 Ink, acrylic paint, bamboo paper

79 x 28 cm

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