

# 黃致陽

HUANG Chih-Yang

1965-

黃致陽轉化的奇異圖像始終不離對於生物界的觀察，在他用筆與墨創生的異樣天地裡，體現的是他創造單元造型語彙的延續性過程，在累積符號與強化符號中建立自己的筆法。1988年的「形象生態」系列黃致陽從對動植物的觀察出發，用連續堆疊的綿綿線條表現植物的形體；也以連續線條表現類似節肢蟲型或微生物突刺構成的形體，藉由擺脫傳統水墨筆法及表現方式的行動，開始探索水墨畫表現的新可能。同時期的「說法」系列他從佛教說法圖的形式出發，以似爬藤植物的連續體纏繞出佛陀或羅漢的形象，並有木刻線條的特色；此種連續的筆劃啟動他日後逐漸成形的運筆方法，藝評家黃海鳴將此視為他單元語彙發展的開端。

1992年「孝肖形產房」系列、「花非花」系列及「拜根黨」系列裡毛絨狀的型態漸趨成形，線狀突刺的、蓮花瓣狀、羽毛狀的運筆方法是他採取連續運筆造線創造單元語彙的新樣貌。1996年起運用這些固定化的單位語彙，黃致陽發展出「男女」、「Zoon」等系列作品，所有被描繪的形體似人非人，是人形、器官與動植物、蟲體的混生變種，透過可分裂增生的單元語彙，自在的變化、混合，藝術家試圖顯像在社會體制壓抑中人的表裡不一與乖張黑暗。2000年左右接續的「戀人絮語」與「千靈顯」兩個系列，將單元語彙收斂，反向低限的緊守單一單元語彙，前者填構人形，後者經營陣列。從張狂的人形生物混合體到四方空間排列組合出的擬山水變化，黃氏筆法已然發展完備。

2006年黃致陽移居北京，開始發展「Zoon—北京生物」與「Zoon—密視」兩個系列作品，相較臺灣時期，這兩個系列的作品尺幅更龐大，在長度及寬度上都有擴展，需要仰望遠觀方見其貌。因此在視覺上有著一股震懾觀者的氣勢，在呈現上延續過往的單幅、雙幅、多幅或併幅的多樣化。

「Zoon」源於希臘文，意為發育完整的個體。自1996年在德國路德維希美術館個展起，黃致陽用Zoon這詞為作品系列命名。〈Zoon-北京生物 No. 07-09〉作品由三幅畫面組成，不再聚焦於形塑明確易辨識的生物形體，代之以充滿動態線條感的表現，讓觀者的目光不斷在畫面中游移。狂放的潑灑動態是藝術家在單元語彙發展完備後，進一步混入畫面的嘗試與新樣；放逸的潑灑像烟火般狂飛亂舞，形成強大張力。感覺整個世界／宇宙——人類、微生物、動植物等在其中以各種存在形式合而為一。黃致陽曾說：「我的作品很直觀地反映環境和人的變異。重新尋找人與人、人與自然在空間系統中的秩序與平衡」，在移居北京後的新系列裡，可見他的表現從人間群像的描寫移轉到環境氛圍的抽象捕捉與建構。

(陳苑禎)

Huang Chih-Yang's curiously transformed images are actually not far off from things that can be observed in nature, and the peculiar world he creates with brush and ink is the embodiment of his constant development of a unique visual vocabulary. Through the accumulation and repetition of symbols, he has established his own distinctive style of painting. For his 1988 *Morphological Ecology* series, Huang started by observing plants and animals, and then continuously layered fuzzy brushstrokes to depict plant forms. He also used these continuous lines to form structures resembling various arthropods or spike proteins on microorganisms. After putting aside the expressive modes of traditional brushwork, Huang explored new possibilities in ink painting. In his *Buddhist Preaching* series of the same period, he started from classical paintings used for Buddhist teaching and developed brushwork to create vine-like lines that twist together to form images of the Buddha or Lohans that resemble wood-block print illustrations. These continuous strokes prompted the gradual formation of his later brushwork, a transition that art critic Huang Hai-Ming regarded as the beginning of Huang Chih-Yang's use of symbolic elements as visual units to form the foundations of his painting language.

The hair-like quality of his brushwork in his three 1992 series *Maternity Room*, *Not Flower*, and *Phallic Worshippers* gradually started to form what appear to be linear spike, lotus petal, and feather-like patterns, which were new manifestations of his language elements generated by his method of continuous linear brushwork. In 1996, he started using these fixed units to develop his two series *Man and Woman* and *Zoon*, where he created seemingly figurative depictions by mixing and mutating human forms and organs with animal, plant and insect parts. With these freely changing and mixing hyperplastic visual-language elements, Huang was trying to uncover the duplicity and perversity of people arising from the oppressive society of the time. In around 2000, his use of these elements began to develop in an opposite, more minimalist direction, as he converged on the use of single elements, a change which was apparent in the two series *Lover's Library* and *Three Marks*. In the former series, he used a single element to compose human figures, and in the latter, to create repeating patterns. From the depiction of eccentric, hybrid humanoid creatures to the creation of pseudo-landscapes with changing patterns that fill entire picture planes, Huang's brushwork had fully evolved.

In 2006, Huang moved to Beijing, where he started developing his *Zoon—Beijing Bio* and *Zoon—Dreamscape* series. In contrast to works of his Taiwan period, paintings in these two series are much wider and taller, such that viewers need to step back and look up to appreciate them. These works are therefore more awe inspiring and imposing than previous works, but retain his single and multiple panel formats from before.

The word *zoon* in Huang's titles is a Greek word adopted by the field of biology to mean "any one of the perfectly developed individuals of a compound animal." He began using it for his titles around the time of his 1996 solo exhibition at the Museum Ludwig in Cologne, Germany. His work *Zoon—Beijing Bio No. 07-09* is composed of three panels, but easily identifiable biological forms are no longer the focus here. Instead, he presents an expression arising from fully dynamic lines that continuously lead the viewer's gaze around the work, which he made by starting with language elements he had previously developed and then wildly splashing them with ink. These new features create formidable tension suggesting flying sparks and dancing fireworks, as well as the feeling that the entire universe and every form of existence, including humans, microorganisms, animals, and plants are one. Huang once said, "My works are intuitive reflections of changes in the environment and people. I search for the order and balance between people and between people and nature in spatial systems." It can be seen that after moving to Beijing, Huang shifted from depicting groups of figures to constructing abstract environmental atmospheres in his new series. (Agiluf CHEN)

