

洪瑄

HUNG Hsuan

1992–

臺北市立美術館
Taipei Fine Arts Museum

典藏 目錄

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洪瑄 1992 年出生於高雄，國立臺北藝術大學美術學系碩士畢業。她嘗試跳脫傳統水墨畫的框架，轉而注重墨的物質性表現，透過顏料、絹本、紙本及工地材料等不同媒材實驗，來回應水墨在當代的提問。

洪瑄作品基底較多為絹本和紙本，她試圖捕捉絹布朦朧的美感，並透過絹的獨立性與通透性，提升絹布在作品表現的主體性。藝術家將日常生活的記憶及抒情呈現於圖像中，透過敏銳的洞察力，將時常被人們忽略的存在細節提呈出來。絹本作品以大面積的白色作為基底，搭配特殊自製的螢光色塗料作為墨線暈染，勾勒客體的光暈，並取代了以往的「工筆」填滿習慣，呈現出獨特的風格和質感。而在紙本應用的部分，靈感則來自於水珠在紙上留下的痕跡。由於洪瑄有蟹足腫體質，致使她更加敏銳地感知到「痕跡」的存在。她將這個概念延伸至紙張裱貼、搓揉纖維形成透薄的狀態，並使用實體的棉線取代毛筆描繪線條，運用反覆搓揉紙張的技法，將纖維去除，呈現輕薄透光的狀態。這種方式呈現出趨近真實的質感肌理，賦予畫面如淺浮雕的空間層次感，以實驗基底材的可能性達成新的敘事方式。

作品〈安宅〉來自洪瑄對日常事物的觀察，所呈現出來的「會意」。她有意將兩種圖像結合，同時涵蓋了六書概念，創造出了一種含括兩者本質的新樣貌。整體畫面構圖以喬遷安宅、風水治煞工具「山海鎮」為基底。山海鎮是陽宅風水鎮物之一，正中央畫八卦太極圖，中間畫三山五嶽，四周是五湖四海，相傳具有移山排海，彌補缺角、風水鎮宅、辟邪化煞、招財納福，以及轉凶化吉之效用。

於此，洪瑄以八角形的蜘蛛網代替太極圖，利用蜘蛛在民間象徵喜慶、好兆頭之意，所謂「蜘蛛吊，財神到」，盤蛛網沿絲而下滑代表天降好運。畫面還隱含了許多與民俗、風水有關的元素，像是帶來風調雨順、安居樂業的龍，大錦鯉戲水，象徵此地靈氣。近看山的左邊還藏有日月及猛獸追逐、嬉戲或獵食，呼應了山海鎮的擋煞作用。這些看似隨意或乍看無關的結合，其實都存在著微小的關聯點，營造出一種趣味幽默感。此外，構圖中大量使用白色的水浪花，以胡粉填色再用水暈開推出漸層，自然暈染及堆高技巧，讓畫面增添更多層次立體感。整體用色上，除了黑白灰之外，還加入了一些冷暖色調，調和梳理出更具結構性的布局，為觀者閱讀時增添無限想像空間。（王瑋婷）

Born in 1992 in Kaohsiung, Hung Hsuan graduated with a master's degree from the Department of Fine Arts at Taipei National University of the Arts. Her work is concerned with shedding the framework of traditional ink painting to focus on ink's materiality as a means of expression. Through experimentation with materials such as pigment, silk or paper, and those used in the construction of buildings, she addresses ink's use in contemporary art.

The main materials in Hung's work are silk and paper. She captures silk's shimmering beauty, and with its unique translucence, elevates silk in her work to express subjectivity. She presents everyday recollections and emotions through images, capturing details that are often overlooked with her keen insight. Her silk works consist of large areas of white background matched with lines and smudges created with fluorescent paints that she makes herself. She creates unique style and textures by drawing halos around objects instead of infilling details with the traditional *gongbi* technique. Her paper works are inspired by raised marks left on paper by water beading, and due to her tendency to develop keloids, Hung is very sensitive to these kinds of marks. She has extended this idea to different processes, such as mounting paper on backing, creating lines by embedding cotton threads in paper instead of painting lines, and wearing off paper fibers by repeated rubbing to make thin, light, and translucent paper. These processes present actual bas-relief textures (rather than representations of texture) and imbue the surface of her paintings with a sense of spatial depth. By experimenting with the possibilities of substrate materials, she has achieved a new narrative approach.

Sent from Above was inspired by the artist's observations of everyday objects and the concept of compound ideographs found in the Chinese character classification system. She deliberately combined two images in the same manner that a compound ideograph is made, creating a new image bearing the essences of both the originals. The basis of the composition in *Sent from Above* is the *Shan Hai Zhen*, a protective talisman used in *fengshui* to ensure a “yang dwelling,” or dwelling for living people, is safe from evil spirits or misfortune before its new residents move in. In the center of the talisman is a *bagua* diagram (the eight trigrams used in ancient divination practice) containing a *yin-yang* symbol, which is set among China's sacred mountains and great waters. The Shan Hai Zhen talisman is said to move mountains and shift seas, fill gaps, enhance fengshui's effectiveness in protecting the home, ward off evil, neutralize negative energy, attract wealth and blessings, and turn misfortune into fortune.

In *Sent from Above*, Hung replaced the bagua diagram with an octagonal spider web. According to folk beliefs, the spider is a symbol of joy and a good omen. It is said, “When the spider drops, the God of Wealth arrives,” and a spider descending on a silk thread represents good luck sent down from heaven. The painting also has many other elements associated with folk customs and fengshui, such as the dragon, which brings good weather to farmers, and peace and contentment to work and family; and swimming koi, which symbolize spiritual energy. Looking closely at the mountains on the left side of the painting, one can see depictions of the sun and moon, as well as wild animals chasing in play or for hunting, which echo the protective functions of the Shan Hai Zhen talisman. These seemingly random combinations actually are connected in small ways and generate humor. Hung also paints a great deal of sea spray with gradations of white pigment in this work, and this naturalistic layering technique adds depth to the composition. Overall, in addition to black, white and gray, her use of color includes some cool and warm hues, which she organizes with a structured approach to give viewers space for unlimited imagination. (Wang Wei-Ting)

安宅 Sent From Above

2022

水墨設色、絹 Ink and pigment on silk

126 x 147 cm

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