

蘇煌盛

SU Huang-Sheng

1987–

蘇煌盛 1987 年生於桃園，國立臺北藝術大學研究所水墨組畢業。他長期關注水墨及繪畫的本質，將傳統技法與現代視覺語彙巧妙融合，透過數位視覺效果和東方繪畫的結合，展現獨樹一幟的繪畫風格。藝術家利用絹具有的穿透性特點，以及層層疊染的技法，呈現柔軟且細緻的陰影效果，堆疊出前後景及所欲隱藏的真實圖像。蘇煌盛亦運用散點透視引領觀者視線游移切換，隨構圖自由移動，而畫面空間也同步進行轉換。面對其作品，在不同的遠近距離觀看時，皆能獲得嶄新的發現與感受。作品結合傳統水墨指涉方式，將畫面中的物件依據人與環境的比例、位置關係，去判斷具體指涉為何物，因而有同物但不一樣的解讀，藝術家透過這些方式展現出對生活感知和日常體悟的深刻洞察力。

作品〈熱谷〉的創作靈感來自於蘇煌盛在紐約藝術家駐村時，街道不時冒出蒸氣的啟發，回想起位於北投的工作室周圍以豐富地熱資源聞名的環境。他蒐集這些元素融入作品中，將蒸氣描繪成傳統工筆畫中的吉祥雲，以三種完全不同的自然現象——香菸煙霧、地熱蒸氣和漂浮的雲，配合空間的過渡與轉換，由右至左個人行為（吸菸）、文化隱喻（吉祥雲）和自然現象（自然地熱）串接成一個相互關聯的主題鏈。

畫面前景處以三根粗壯的樹幹將畫面分為三個區域，讓觀眾可以從不同的角度游移欣賞作品。作品的中央貫穿花園之中的「之」字形小溪再次引領觀者的視線繼續向左移動——躺在長凳上吸菸的青年、北投地標銅像，以及坐在大理石桌旁的少年等景象接續映入眼簾。不知不覺，這條小溪彷彿變成一條黑色小徑，繞過幾隻小狗，繼續帶領觀者由左上方走出花園。經由樹幹作為過渡之後，既像樹枝也像是纏繞在樹幹上的電線，轉化成一段抽象的黑色線條。

時空再度轉換，觀者與畫面空間的距離再次拉近，彷彿站在高樓的窗前望向對面樓頂的陽臺一角。這種畫面空間上的變化，以及營造出致使觀者沉浸式觀畫的元素，與現代人的感知方式相連結，猶如透過一個變焦鏡頭看到整個畫面，為觀者提供了近乎戲劇性的視覺體驗。

蘇煌盛的透視和構圖方式打破傳統中國山水畫的常規，提供了一種新鮮且富有現代感的詮釋，無疑是鼓勵觀者積極參與構建對畫作的詮釋，並從中探索觀者、藝術品和周圍環境之間的關係。藝術家藉此創造了動態及互動的視覺體驗，與當代的感知、體驗方式產生共鳴。（王瑋婷）

Born in Taoyuan in 1987, Su Huang-Sheng is a graduate of the Ink Painting Group at the Graduate Institute of Taipei National University of the Arts. He has focused on the essence of ink and other painting forms, and ingeniously blended traditional methods with modern visual art language, for some time, and with a mix of digital visual effects and Eastern painting, has developed his highly individualistic painting style. Using silk's characteristic translucence and his method of building up washes to make delicate shadowy layers, Su creates foreground and background, in which he conceals certain concrete images. Also, with scattered perspectives, he encourages viewers to let their gazes roam freely over his compositions, causing shifting impressions of the spaces in his paintings, and when viewed from different distances, his paintings generate completely new discoveries and experiences. Su combines references to traditional ink painting, and generates different interpretations of objects based on their proportions and positions with respect to figures and environments. With these methods, Su presents his perceptions of life and insights into everyday experiences.

The inspiration for his work *Beitou* came when he was attending an artist's residency in New York. The streets would occasionally emit steam, which reminded him of the plentiful and well known geothermal resources that surrounded his studio in Taipei's Beitou District, and so he gathered elements of these memories and added them to this work. He not only borrowed auspicious clouds from traditional *gongbi* paintings for his depiction of steam, but used different phenomena—cigarette smoke, geothermal steam, and floating clouds—to coordinate and transition through different spaces. From left to right, we see an individual's behavior (smoking), cultural allusion (auspicious clouds), and a natural phenomenon (geothermal steam) strung together by an interrelated theme.

In the foreground of the painting, Su divides space into three sections with thick tree trunks, allowing viewers to appreciate the work from different angles. The small creek flowing in a zig-zag formation through the flower garden in the center draws viewers' attention to the left, where a series of eye-pleasing scenes, including a young person lying on a long bench and smoking, Beitou's landmark bronze statue, and a teenager sitting beside a marble table, unfolds. Viewers are also unconsciously led out of the flower garden by the upper left section of the stream, which seems to have become a dark alley bypassing several small dogs. The stream appears to be tangled wires or branches as it traverses the left tree trunk, but then afterwards, becomes an abstract black line.

The context changes once again as viewers step closer to the painting; they then seem to be standing in a tall building and looking at the corner of a rooftop terrace on the opposite building. This shift in viewer perspective is created by the painting's spatial composition and its immersive viewing experience, and is related to the perceptual patterns of people today. It is as if viewers are seeing the entire scene through a zoom lens, and the painting provides them with a dramatic visual experience.

Su Huang-Sheng's manner of creating perspective and composition shatters the conventions of traditional Chinese landscape painting and offers a fresh and thoroughly modern interpretation. This no doubt encourages viewers to actively participate in the construction of the painting's interpretation, and from this, explore connections between the viewer, artwork, and surrounding environment. By creating this dynamic and interactive visual encounter, the artist echoes contemporary perceptual experiences. (Wang Wei-Ting)

