

顏好庭

YEN Yu-Ting

1989–

顏好庭，1989年出生於臺北，國立臺北藝術大學美術創作碩士班畢業；創作常以新聞事件的文字與影像作為素材，運用水墨、膠彩或陶瓷等媒材，創造一個個怪誕的形體和光怪陸離的場景，演繹資訊爆炸時代人們的心理狀態。

「無數個昨日」系列源於2018年顏好庭赴韓國光州市立美術館駐村時，受到環境限制而捨棄慣用的膠彩，改採較為簡便的水墨，並追溯其文化脈絡，嘗試發展出新的繪畫方式。她思考著：如果晚明文人畫中的山水風景並非用於描繪自然，而是藉由筆墨和線條組構出的形象追求心中意念，那麼，水墨又能以何種形式刻劃出當代生活的精神狀態？顏好庭開始蒐集臺韓兩地的新聞影像與文字，描繪這些資訊片段投影在紙上的輪廓，拆解又重組，並隨著時間和時事的變化，不斷地交疊。她持續透過這樣的概念與方法，進行一系列的水墨創作實驗，將當代生活中滿溢而糾結的資訊分解成畫，讓看似衝擊連連卻又過眼即忘的訊息殘片，組成厚重的視覺構造，有時如纏繞著的樹叢，或如緻密的大腦皺褶，以勾勒心神恍惚的當代生活情狀，形成她所謂「記憶與精神狀態」皴法。

〈無數個昨日-3〉可見到顏好庭階段性地整合了過往的創作方法與思緒。這件作品描繪隨著當代政治經濟壓迫而來的多重權力規訓。在精神性皴法組構成的背景中，藝術家重新加入熟悉的膠彩，以擴大敘事的空間感，並使用極度飽和甚至帶有螢光的高彩度顏色，強調直撲而來的焦躁感，創造更豐富的繪畫性。畫面中的人物僵化、變形、扭曲，或是如新聞事件中莫名地墜樓，被有如共產群體般的白蟻圍繞，只能在無路可逃的困境裡微弱抵抗。穿梭在不同角落的「獸」則與人類形成一種未定的關係，似敵又似友，讓整個景象益發荒謬。

藝術史家巫鴻認為繪畫應同時被視為「承載圖像的物件」與「畫出來的圖像」，正是這兩者之間的相應與張力讓一件作品之所以為「繪畫」。他透過屏風這個具有多重意涵的物質形式，從其作為建構空間的準建築構件、繪畫媒材和繪畫圖像等各種角色，探討「什麼是（傳統中國）繪畫？」¹ 顏好庭回應這樣的思考脈絡，嘗試讓傳統繪畫的形式對應當代生活以產生新意涵。此作即採用通景屏的裝裱形式，每個屏條間留下1公分的距離，暗示明代文人所崇尚的屏風，以及當代社會不可或缺的螢幕。看似畫意不斷的連屏，描畫的是監視器畫面般斷裂的時序，也是當代人無論在線上或線下，皆被切割甚至侵害的物理與精神生活空間，以不斷地探問：什麼是當代繪畫？（陳慧盈）

¹ Wu Hung (1996). *The Double Screen: Medium and Representation in Chinese Painting* (London: Reaktion Books).

Born in Taipei in 1989, Yen Yu-Ting graduated with a master's degree from the School of Fine Arts at Taipei National University of the Arts. Source materials for her work often include written news reports and related images, and her art media are ink, gouache, and ceramic. She deploys these to create bizarre figures and fantastical scenes that interpret psychological states arising in the age of information overload.

Yen started her *Countless Yesterdays* series when attending a residency at South Korea's Gwangju Museum of Art in 2018. Due to limitations encountered at the time, she abandoned her usual medium, gouache painting, in favor of ink wash, whose cultural context she traced back to develop a new way of painting. She considered literati painting of the late Ming dynasty, posing the question, if their landscapes were not representative depictions of nature, but rather presented thoughts with ink marks, then how could this medium be used to capture the contemporary spirit? She then began to collect news images and articles from both Taiwan and South Korea, projected these fragments of information on paper to trace their contours, deconstructed and then reorganized them as she worked, and continued to add more layers as these news events unfolded over time. Using this concept and method, she broke down the overwhelming tangle of information in contemporary life to form a series of experimental ink paintings. She wove these endless streams of seemingly significant yet fleeting fragments of information into compact visual structures, which sometimes resemble tangled thickets, or at other times, the intricate folds of the brain. With this representation of contemporary life's disorienting state, she forms what she calls *cunfa* (traditional ink painting texture strokes) of "memory and psychological states."

It can be seen that Yan Yu-Ting has gradually integrated past creative methods and thoughts in her *Countless Yesterdays-3*, which depicts the multiple forms of disciplinary power that arise from contemporary political and economic oppression. In the work's background, composed with spirited *cunfa* brushwork, the artist also added her familiar gouache technique to extend the feeling of narrative space in the work, using highly saturated, almost fluorescent colors to intensify the painting's feeling of anxiety and strengthen its painterly quality. The figures in the painting appear rigid, deformed, distorted like those in a news report who have inexplicably fallen from a building. Here they seem to be surrounded by communist-collective-type termites and trapped such that they can only offer the weakest resistance. Beasts shuttling between corners have an uncertain relationship to the human figures, seemingly both friends and foes, and heighten the absurdity of the entire scene.

Art historian Wu Hung considers painting as both an image-bearing object and pictorial image, and the correspondence and tension between these two identities are precisely what make an artwork a painting. Wu explores the question: "What is traditional Chinese painting?"¹ by taking as an example a folding screen with its multi-functional, multi-valent form, which serves as a quasi-architectural element that demarcates space, a vehicle for a painting, and an image itself. Yen responds to this line of thought by making traditional painting forms conform to contemporary life, thereby producing new meanings. She adopts the traditional panoramic screen format with its numerous panels, and leaves one-centimeter gaps between paintings to not only allude to folding screens cherished by Ming dynasty literati, but also to suggest those digital screens ubiquitous in contemporary life. What should be a continuous narrative across panels is in fact a fragmented sequence reminiscent of surveillance footage, and depicts the sliced up or even invaded physical and spiritual space of contemporary life, which is found both online and in the physical world. With this, the artist continually asks: "What is contemporary painting?" (Chen Hui-Ying)

¹ Wu Hung (1996). *The Double Screen: Medium and Representation in Chinese Painting* (London: Reaktion Books).

無數個昨日-3 Countless Yesterdays-3

2020

墨、水彩、膠彩、紙 Ink, watercolor, and gouache on paper

109 x 335 cm

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