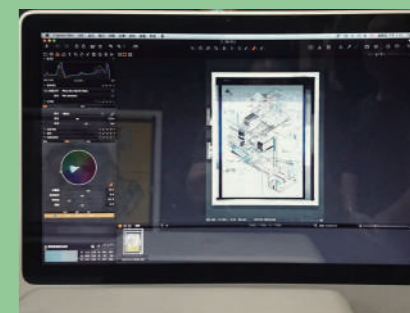


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刺點拾荒與日常證言—陳建榮繪畫的微抵抗

文 | 張玉音

限制與新世界的指認

畫家工作時，他知道他能使用的種種方法，包括他的材料、他所繼承的風格、他必須遵守的傳統、他被指定或自由選擇的主題等，既可能創造機會，也可能構成某些限制。這些限制挑戰他，在技術或魔力或想像的層次。他奮力對抗其中的一項或數項限制。—約翰·伯格（John Berger），〈藝術創作〉

限制與新世界的指認

藝術家如何選擇他願意挑戰的限制，抑或他面對限制的心態，往往成為他們創作被識別的關鍵。陳建榮是少數坦率表達，過於無際、自由的創作狀態，反而使藝術家在生產過程中綁手綁腳；然而當「遊戲規則、框架與限制」存在，藝術家卻可能施展得更好，他謙虛、慢述的說「這似乎是我的創作特質。」然而這些看似自囚與自我限制的設定，卻恰恰將創造逼近的邊緣顯影，德國馬克思主義派藝術史家拉菲爾（Max Raphael）曾言在人們能力所及的邊緣，「看起來好像再也沒法做什麼了一然而，那裡卻正是所有創造力的根源。」有了反動的座標，才能撐起、指認下一處嶄新的世界。

偏離正軌的錯位

透明的資料夾裝載著他作品前置前的圖像參考，這些試圖說明創作過程的物質文獻，充斥著草圖感、摺痕、汙漬與筆觸，相較理性、潔癖、櫥窗式的創作表述，串連陳建榮創作的繪畫證據，卻是源自生活刺點的拾荒，與看似隨意的游牧經營。這類美感物件的日常偵測是他創作穩定的習慣，如某張從影印機錯印的資料，於街頭撇見某個色調、字型都恰好的告示牌，抑或貼牆上知名設計師設計的海報，這些在日常存有的物件，若非被他撿選，仍然被安放在日常的意義之中。但在陳建榮比對自身美感、色調、結構等，在個人美感系統的偵測與藝術家創作的勞動後，這些單純的生活物件，即被賦予某種非物質的特性，或者更見證了藝術與繪畫性存在的意義。

他的每一張創作起點常常是「即刻式」的，非精巧設計、歸納出的政治判斷，多數源於直觀，與仰賴藝術家長期持有的敏感。但其清楚知道他所追求的並非要「再現」，他的創作也並非是「投影」，而是為了體現「繪畫性」的某種證明。乍看陳建榮繪畫圖像的選擇，包含了不知名的現代建築透視藍圖、科幻模型載具的剖面等，這些講究比例、精準，為了投射理想現實存在的圖學，卻在他創作的轉換間逐步的位移。面對曾試圖剖析他繪畫建築性的詮釋，他也明確回應「我的繪畫就是處理一張『平面』的作品，並非是一個建築的『立面』。」

他刻意保留所有創作過程的「誤會」，錯畫、丈量錯誤、印刷的髒汙，他保存了偏離正確軌跡的各種「錯位」。「我的畫面從來都非崇高的，它是隨意的，更是隨便擷取的。是一點都不精確的造型，某個圓可能來自生活周遭的杯蓋，隨時間的使用甚至會變形。」這些看似戲謔、隨意的創作態度，卻也隱含了陳建榮對於中產階級意識極簡的批判，「繪畫的創作者常被貼上為資產階級品味服務的標籤，我試圖用創作去偏離優美的典範，有種出於我自己對於布爾喬亞式的生活，一點小小的反動。」

反了，真好

細究陳建榮圖像創作來源與過程，從建築系教課的圖學課程經驗，再現的對象根本為名不見經傳的作者，永遠都使用現成畫布制定好的尺寸，而非量身打造，撿拾學生模型的角料作尺規與測量所畫出的線條，有時畫面的閱讀是沒有特定方向性，透視點甚至是捏造出來，陳建榮將這些物件照本宣科放大，感性的變造某些設定。「當然創作前我會清楚知道要處理哪張畫稿，我要保留哪些摺痕，確認哪些細節是我要保留的面貌，但畫作進行的過程卻很常意外偏離原初的設定，有時驚覺自己圖像根本畫反了。」但下一秒，他又覺得「畫反了，真好。」而他始終是這麼「且戰且走的。」在這些稱不上惡搞的戲謔態度裡，他最享受的仍是繪畫建構的過程，面對顏料、自動性技法純粹的歡愉，有時他限定自己不調色，或是同樣是鈷藍，他添購所有牌子的顏料再返回工作室做一媒合的工作，分配調色盤中的顏色要安放在哪個立面與側面。面對色塊、硬邊，或是創作過程的膠帶本身，都成為畫面的再現物之一，「很微妙的本來是被設計促成再現的東西，現在則成為主角之一。」這些每次在創作過程中，重覆對於材料、色感、物件小小的顛覆，飽和身體感、技巧性與各種意義的堆疊與集合，「這些直面回歸到繪畫的思考，看似是我創作中微不足道，但又有點重要的部分。」

在定義中叛逃

現階段陳建榮的作品相較於過去從無到有的創造，更著力思考如何再現生活與物件的痕跡。在他選擇處理的圖像，有大比例為剖面、平面等說明實體的圖像，他解釋每當看到這些模擬圖像，就有想像填補之處。在再現圖像的過程，抉擇的難題常是他是否要保留實體物件上的日常痕跡，他創作圖像與現實物件之間的縫隙和落差，是他可以去做文章的地方，甚至樂於去做文章之處。「如果畫面完美，反而有些無趣了。因為已經完美，好像也沒有再現的必要了。」陳建榮的創作其實對於繪畫本質的探詢，甚至存有充滿了針對性。繪畫的珍稀與崇高，是其透過物質達到非物質的影響與能量；而人通常於自身內在耕耘、放肆或建構意義，然當凝視繪畫，對於人而言是個物質空間和觀看者的內在空間彼此重疊的時刻，這樣的經驗構成繪畫鑑賞的獨特性，也成為人總是希冀在繪畫作品中尋覓到感同與熟悉。然陳建榮試圖抗拒提供這些安居、鑑賞、合一的愉悅處境，他試圖另闢繪畫性、媒材、經典其他解讀的蹊徑，尋覓這些重新理解繪畫的縫隙，與偵測這些真實與想像古老命題重新詮釋的可能，與始終在定義中叛逃、游牧的性格，終成為理解陳建榮繪畫的另一條隱流。

Punctuated Scavenger and Everyday Affirmations: Chen Chien-Jung’s Quiet Resistance

Text | ChangYu-Yin



“When a painter is working he is aware of the means which are available to him – these include his materials, the style he inherits, the conventions he must obey, his prescribed or freely chosen subject matter – as constituting both an opportunity and a restraint. These limits challenge him, at either an artisanal, a magical or an imaginative level. He pushes against one or several of them.” - John Berger, “The Work of Art” in The Sense of Sight

Restrictions for Determining the New World

How an artist chooses which restrictions they are willing to challenge, or their mentality when faced with those restrictions often becomes the key distinction in their art practice. Chen Chien-Jung’s frank expressions are a rare exception among an excess of limitless freedom. Contrarily, freedom can hinder an artist’s creative process, whereas when the ‘rules of the game’, or a framework and restrictions exist, the artist can often produce greater creativity, as Chen states, “this seems to be my creative trait”. These seemingly self-imposed restrictions are precisely what lies at the edge of creative development. John Berger quotes German Marxist art historian Max Raphael’s observation ‘on the margin of what man can do’, where he states, “there appears that which he cannot or cannot yet do – but which lies at the root of all creativeness” (Berger, 1985, 203). It is only when we possess these reactionary coordinates that can allow us to lift up and determine the next new world.

Off-track Displacement

A clear document folder is filled with a collection of image material that forms the preparation for artist Chen Chien-Jung’s work. The images are marked with the details of his creative process through an accumulation of draft sketches, creases, stains and brush marks, that contrast with his rational, immaculate, shop-window like creative expressions. A common thread throughout his work is the seemingly random, nomadic collection of imagery, derived from the scavenged traces that punctuate our everyday life. Chen habitually detects and collects the beauty of everyday objects as part of his creative process. If a photocopier prints out the wrong document, or a street casts a momentary color hue, a typeface that fits perfectly to its sign, or a poster by a renowned designer hung on a wall, this assembly of objects, whether or not they were selected by Chen, nevertheless are placed within the meaning of everyday life. Chen’s sensitivity to aesthetics, color, composition etc., through the analysis of personal systems of aesthetics and the artist’s application, simple daily objects become imbued with an intangible quality, further affirming the meaning underlying the existence of art and painting.



The starting point for Chen’s works contain an immediacy devoid of pre-determined design or generalized political judgment. His work mostly originates from his fine-tuned intuition developed over time. Chen clearly differentiates that what he pursues is not a ‘reproduction’, nor are his works ‘projections’ of his subjects, but rather a reflection towards the testament of painting. At first glance Chen’s choice of imagery, such as anonymous modern architectural blueprints or cross-sections of model vehicles from science-fiction, these technical drawings that emphasize proportion, accuracy and seek to project an idealized reality, gradually become displaced as they are transposed within Chen’s work. However when we attempt to analyze the architectural elements prevalent within his work, Chen explicitly responds; “my work deals with the painting ‘plane’, not an architectural façade.”

Chen deliberately keeps the ‘misunderstandings’ from his creative process, such as misprints, errors in measurements, or printing stains. He chooses to keep these ‘misplacements’ that have deviated from a correct trajectory, “my work has never strived for sublimity, it is more impromptu, serendipitously realized. The composition retains a sense of inaccuracy, the painted shape of a circle could be from the lid of a cup from my everyday surroundings, used as a template that over time could even become distorted.” This seemingly playful and casual attitude towards the creative process also implies Chen’s critique towards middle class consciousness, “painting is often labeled as catering to the tastes of the bourgeoisie, however I attempt to use my works to deviate from ideal models of beauty, forming part of my own small reaction towards the bourgeois.”

Upside Down, Is Good

A thorough look into Chen Chien-Jung’s image material and creative process reveals his experience as a teacher of architectural drafting, where textbook drawings by passing, anonymous authors become the subject for reinterpretation. Chen always uses standard stock canvases rather than customized sizes, making use of the material from his surroundings, he scavenges the discarded corners of wood left behind from his students’ model making, reusing these as a measuring device to create his distinctive line work. Sometimes the interpretation of an image does not have a set direction, perspectives can be fabricated, and images can be enlarged, changing certain settings according to Chen’s own perceptions. “Of course, before I begin a work, I will know exactly which material I’m going to work on, what creases and details I want to keep, but sometimes the outcome differs from what I originally planned. Sometimes it even occurs to me that I have painted the image upside down without realizing it.” Then on second thought he would say, “upside down, is good,” reflecting his long-held trait of taking all things in stride.



Behind Chen's light-hearted attitude, what he enjoys most is the process of construction, to confront materials as they are and finding the pure unfettered joy of automatism in his creative process. Sometimes Chen will restrict himself not to mix colors, when working with a color such as cobalt blue, he will purchase all the paint brands that stock cobalt blue and return to his studio to compare and coordinate the different tones, assigning each color in his palette to the various front and side elevations in his work. The elements that Chen uses to depict an image, whether it is color blocking, a hard edge, or the masking tape used in the process, in turn become part of what is reproduced on the picture plane, "curiously what was designed to reproduce something, has now become one of the protagonists". Through each work Chen repeatedly includes subtle subversions of material, color and object, where physicality, technique and meaning accumulate and converge, "this return to a reflection on painting, though seemingly trivial, in fact form an important part of my work."

Defection from Definition

Compared to Chen's previous focus on creating something from scratch, in recent years he places more emphasis towards considering how to reproduce the traces of everyday life and objects. The collections of image material that he is drawn to largely consist of technical drawings of cross sections and plan elevations. He explains that whenever he sees these technical replicas, he imagines filling them in. In the process of reinterpreting an image, the difficult choice is whether or not to preserve the traces of everyday life inherent to the physical object. The discrepancies between painting and object is where Chen can find enjoyment in his own articulation, "if the image is perfect, it is rather boring, because it is already perfect, so it does not seem necessary to reproduce it". Chen's works enquire into the essence of painting, and at times are filled with a defiant challenge. Painting at its height and most rare uses its medium to evoke influence and an energy that transcends its materiality. While people usually cultivate, presume or construct meaning within themselves, when viewing a painting, it is a moment when the material space and the viewer's internal space overlap each other, this experience constitutes the uniqueness of painting and its appreciation. This sense of familiarity also becomes what people always hope to find within painting. However, Chen tries to resist these pleasant conditions of comfort, appreciation and unity, he attempts to open up another dialogue of painting, the use of materials, and the definition of classical forms. Finding the gaps in re-understanding painting and detecting the possibility of reinterpreting the established rules of real and imagined, reveals a hidden facet of understanding Chen's work, one of a nomadic figure constantly defecting from definition.