

抹山河

貳

Breath of
Sensation

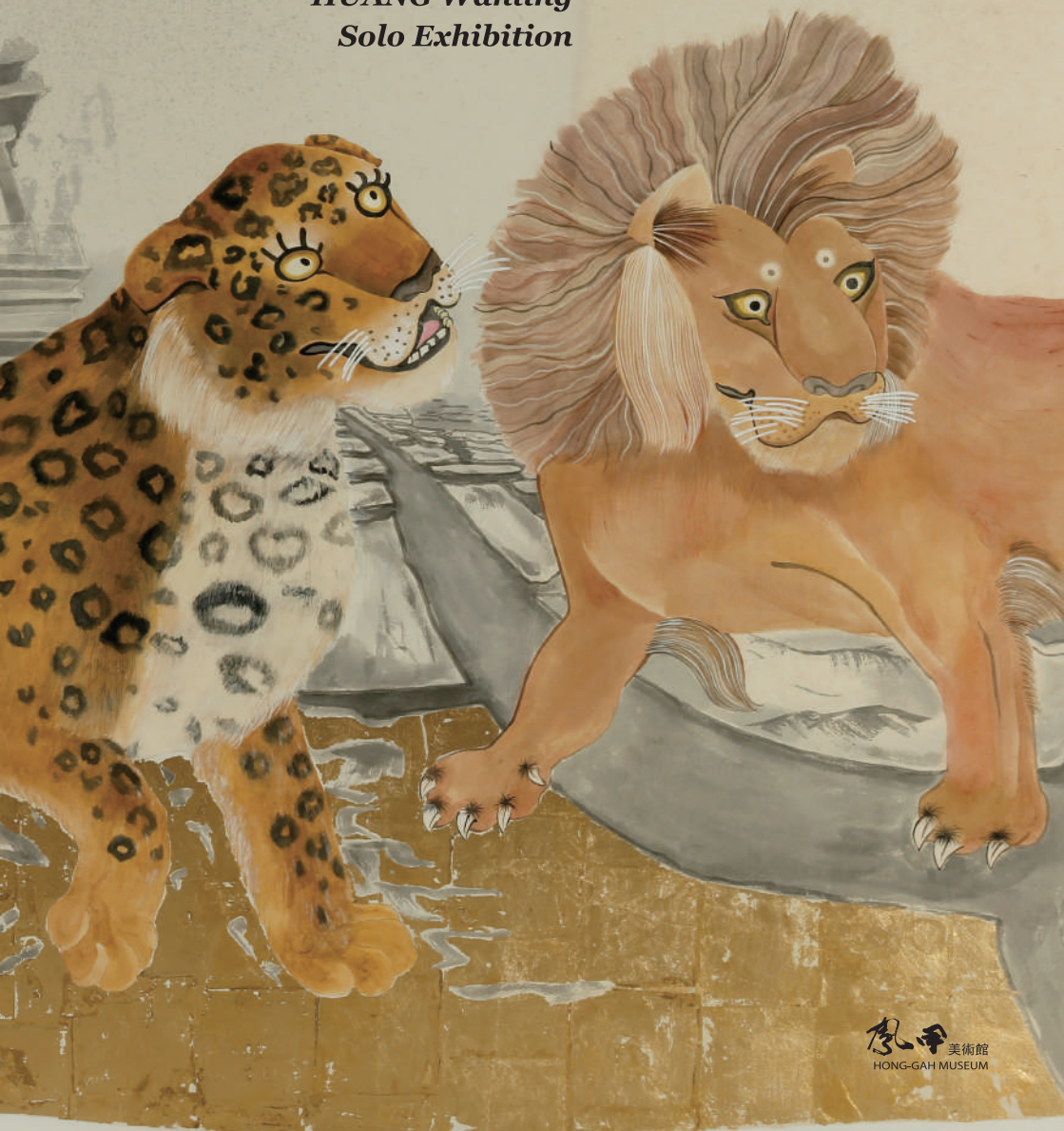
2020

06/13 — 06/28

黃琬玲個展

HUANG Wanling

Solo Exhibition





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台北市文化局

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抹山河 II — 一個展序文

徐祥昊

Open Space Bae代表

社團法人非營利展示空間協會 理事長

2020的現在，哪一個藝術家可以擺脫世界的困境？黃琬玲這次個展也幾經波折，原訂於2019年12月舉辦的個展，在無預警的情況下被取消，兩年多以來的用心準備，加上難以衡量的精力與財力，隨之付諸流水。不久，像是禍不單行般，流行疾病又籠罩全球。做為一個朋友，筆者也在失望和擔憂中默默等待著新的消息。好在喜訊來到，她來電話告訴我，即將在一間美術館舉辦個展，興奮、喜悅的聲音猶在耳邊，我向這一位年輕而能奮鬥的藝術家，心裏響起共鳴，且表敬意，故獻此序。

此展名為《抹山河 II》。如其命名般，她的作品以山河為素材，重新解釋台灣的秀麗景觀。這不是將美術話語投射到作品來跟上這個時代的流行，而是展現藝術家親眼看到與刻在認知中的世界。藝術家讓我想起一部1951年影片《郎心如鐵》(A Place in the Sun)。年輕藝術家在新舊掙扎中，因遭遇傳承和創新等眾多難題所產生的吶喊。我所理解的黃琬玲也是這樣一個人物。她站在藝術界中堅的地位，可以過一個比較安穩的生活，但她始終沒中斷過實驗和發言。通過在美國、韓國、日本等地的常駐活動及國際展覽，她已養成了大都會(cosmopolitan)的本體，同時她的作品表現出其固有的地域性。這確實形成一個黃琬玲藝術家的特有風格。換句話說，她的作品展現將全球化(globalization)和地方化(localization)融為一體的全球地方化(glocalization)，樹立一個藝術典範。

黃琬玲畢業於國立臺北藝術大學和同校之研究所，是主修版畫的優秀藝術家。求學階段，她通過版畫摸索藝術的社會功能及抵抗藝術的可能性。版畫這種媒材，反對藝術是一種支配階級享用的奢侈品，其魅力吸引了這位藝術家。不過，因版畫創作工序繁瑣，限制了她想要展現出的理想。長期摸索之後，她找到了水墨畫。這無疑始於作家的品格與現況，成為我們現在所看到的、迷人的山水作品的起點。黃琬玲的「山水畫」可謂特別，無論你理不理解她的作品，能看出她與眾不同的特徵。她在面對象物時，以肖像畫(portrait)的構圖處理，這種典型也是她畢業以來一貫十數年的創作形式。

之前的系列作品《貢養人》，像是喚出與親朋好友們一起拍照時的歡樂回憶般，在鏡頭前面做出誇張的笑臉模樣，加上當時的時髦衣裳。藝術家注意到衣裳所擁有的社會交流功能，《貢養人》系列作品都以黑白深淺的水墨調子作為背景，只有人物的穿著以螢光色處理。意味著，在不平等的社會結構裡，穿著可以成為一種反映個人欲望的象徵。這絕不是通過藝術家一個人的觀察而獲得的現象，是藝術家通過其與同輩相處得到的經驗而反思累積的結果。



2018年底的韓國 South Korea at the End of 2018 | 500x220cm | 2019 | 墨汁、楮皮紙、壓克力、色粉、金箔、牛三本膠 Ink, Traditional mulberry paper, Acrylic, Toner, Gold foil, Glue

她的作品在認知層面上，可能是與佛教思想中具重要意義的「敦煌壁畫」裡所表現的宗教儀式、服飾等一脈相承的。藝術本來不就是從宗教承襲的一種社會制度嗎？重試回顧藝術家的學生時代，不也就是脫離近代風格流入到整個東亞的大眾文化圈的時期嗎？後現代主義的形象明目張膽地複製到商業廣告，使用黑白背景和色彩對比的手法就是其中之一。從古代到現在、從宗教儀式到消費文化，藝術家跨越古今，樹立了自己的藝術哲學。

場所性(placeness)和本體(identity)是對她作品的另一種觀法。黃琬玲目睹了亞洲性，盼望為不太明確但一定存在的亞洲性而創作。為達到這個地步，她重新呼喚版畫是應該的了。2018年，日本福岡亞洲美術館舉辦了亞洲民眾美術展，版畫形式悄然浮現。我們不可否認，版畫的大量複製與宣傳(propaganda)本有密切相關；藝術家或許擔憂，因而失去了自己的論述主導權(narrative)。

仔細看她的近作，不難發現似乎用凸透鏡構圖畫面。畫面的景觀，不是特殊地點或歷史性場所，大部分是日常空間。畫面的構圖，佈置了一個消失點，匯集了一些個別來源的、普通的風景，以實在的視點來拼貼而再現出全景的畫面。這個風景並非實景，是一種拼圖。藝術家不止於此，在畫面上重疊了視覺和記憶。像她過去的作品一樣，透過在某個地點的某個色塊，彰顯了自己的感情。

這次鳳甲美術館展出的新作，她也逼著自己摸索了一段時間，掘出了蜷縮的時刻和回憶，以黑白為基調，重組成為不易觸碰的細膩無彩色質感作品。將展示空間一分为二的斜牆上，掛著一幅如同牆面大小的作品，是一幅充實表達藝術家經歷和掙扎歲月的驚人大作。若牆面更大，她會透露在現作風景裡尚未說盡的情感；但無所謂了，因為對前途無窮的藝術家來說，展覽像是一次分期結算，有可能弊大於利。我期望，藝術家保留著一點遺憾，能發現新的風景，更熾烈地運用渲染的辯證法來完成未來作品。但是，我們如今享有藝術家擁有的宏大力量、噴發的情感深度，不亦樂乎！



鳴瑪蘭威士忌 Kavalan Whisky | 24x27cm | 2019
墨汁、畫仙板、壓克力、牛三本膠 Ink, Gasen paper, Acrylic, Glue

展場的其他作品也很有趣。與大作相比，十分之一大小的一些小型作品，並置於一個區域。作品內容大多是對藝術家熟悉的人、物以及城市，手法也與前述一致，主要用墨色處理，只在藝術家特別感受的物件上面，小心上色。比如，她喜歡小酌，在畫面上沒有忘記酒瓶。這種表現，不僅象徵她過去的浪漫主義與酒精的關係，更是在這些作品中，用了簡單明確的方式來表達、省察藝術家本體的結果。依我看來，她有意藉此展回顧以往的作品活動。而為了創作作品和準備展覽，藝術家放慢了腳步，以往的廣泛地活動也慢慢縮小，但這絕無不利於她。對於這次展覽以及展覽以後的期待與擔憂，都留待之後再說吧，只是借此機會，贅一言而罷！

我自己期望，她將發揮到更即興、更直覺地下筆。她是一個精力充沛的藝術家，我想像的到，她將全身精力的律動承載在毛筆之上，我相信，其結果會是全然不同。全球地方化的藝術家黃琬玲，能往將自己的人格特質與作品風格加鑄一起的方向發展，讓觀者深受感動。傳統藝術觀點要求，藝術家在藝術方面成熟之前，將要成爲一名有人格的人，傳統繪畫只是一種人格成熟的人將自己的禮法傳寫到畫面的技巧而已，水墨這個媒材過去限於中華世界，但現在能在全域延伸發展。然而，藝術對作人的要求是對的，畫論也是一樣，無論是傳統還是現代，都是一種擴大探究世界的觀點和方式，在這個意義上說，黃琬玲也不能擺脫自己對於人格和藝術上的持續追求。

創作是揉合生命與思考的行進，我在生活中注視的事物，創作時它們也注視著我。流動，是「抹山河」繪畫所展現的景觀，也是我的創作歷程寫照。（藝術家筆記）

Introduction on Breath of Sensation II

Sang-Ho SEO

Director of Open Space Bae

Chairman of Nonprofit Art Space Network

Even now in 2020, as all the art has history of trouble, this solo exhibition of Wanling Huang also has many ups and downs before it is launched this time. The solo exhibition was originally scheduled in December 2019, but was cancelled unexpectedly by the reason that was not fully understandable. That made her frustrated because she prepared the exhibition for more than 2 years and devoted a lot of energy, time, and money for the exhibition. To make matters worse, the pandemic of corona virus disease was followed soon and wide spread to the world like a disaster. I was also disappointed and worried as a friend who was waiting for her solo exhibition. After some silent times, I received a call that she would hold a solo exhibition at a new art museum. At first, it was very happy to hear the excited voice, but later I felt more of the respect and appreciation to this young artist's struggles for her art life. With this mixed emotion, I am writing down this article for the exhibition.

The title of this exhibition is Breath of Sensation II, (抹山河 II). As the title indicates, her art work reinterprets the beautiful landscape of Taiwan based on the basic concept of mountains and rivers. Her art work is not like following and reflecting the popular contemporary art trends into her paintings, but more like showing the world that the artist experienced and engraved in her own eyes. This challenge reminds me of a 1951 film "A Place in the Sun." The young artists are struggling with old traditions and modern trends due to the distress caused by the many difficulties such as inheritance and innovation.

Wanling Huang, as I understand, is also such a character. Rather than standing on a stable established artist position in the art society, she still continues the experiments and voices out her own opinion. She built up her cosmopolitan identity through residency activities and international exhibitions in Japan, Korea, and the United States. At the same time, she also shows the inherent locality as is indicated in her art works. All those make her to develop a unique style of Wanling Huang as an artist. In other words, her painting is the artistic showcase of glocalization where globalization and localization is integrated.

Wanling Huang is an outstanding artist who studied printmaking in undergraduate and graduate school at Taipei National University of the Arts (TNUA). During the school period, she explored the social function of art and the possibilities of the protest art through printmaking. It was attractive to her that the printmaking could challenge the stereo type of the art as a possession of governing class or a luxury item for the rich. However, the complicated process and characteristics of printmaking was not enough to express the ideality she wanted to express.

After a long exploration, she found ink wash painting as a way of expression. The personality of the artist and practical circumstance at that time made her to choose ink wash painting as the most appropriate method. This was the starting point of the unique and fascinating landscape painting we can see now. Her landscape painting is quite special. Whether you are familiar with her painting or not, you can identify her unique feature. When describing the objects, she treats them like a structure of portraits and that has been her typical style of creation for more than 10 years since she graduated.

“Gong Yang Ren”, one of the artist's series, was the reflection of the time when she enjoyed taking self-camera with her friends in school. Everyone may have such memories to set up a funny situation, make exaggerated smiles or looks, and take photo stickers. Fashionable clothes was also an important part, as the artist also noticed the social communication function of clothes. The entire screen through Gong Yang Ren series is based on the ink wash with black and white, and light and shade. Only the clothings of the characters are expressed in bright colors. It implies that in an unequal social structure, clothings can become a symbol showing personal desires. This is by no means a phenomenon obtained by the observation, but the result of the self-reflection through her own experience with friends. Her art work may be in the same vein of recognition as the relationship of religious rituals and clothings shown in the Dunhuang frescoes at the time of the Buddhism introduction. As the Dunhuang frescoes showed, the clothings in the painting of Wanling Huang also shows important implication. Isn't art originally a social system inherited from religion?

Additionally, the artist's student period was the time when the de-modernity based style has flowed into the mass culture of East Asia. The postmodernism images were explicitly copied into commercial advertisements, and the technique expressing the contrast between black and white background and the colorful objects were one of the trends. From ancient times to contemporaries, and from religious ceremonies to sub-culture of consumption society, the artist has crossed over and established her own art philosophy.

Another important points to appreciate her art work is to look carefully at the nature of location and the sense of identity. The artist is from Taiwan and the Taiwanese has its own identity. On the contrary, we all belong to the Asia in general. If we expand the scale of understanding, we also have the common sentiment among Asian people. Wanling Huang is making her art work facing this apparently existing but paradoxical reality. In 2018, the Asian Art Museum in Fukuoka, Japan held an art exhibition of Woodcut Movement in Asia, and many forms of printmaking were emerged to the fore. Although the printmaking is recalled in these days again and the printmaking technique became one of the issue and trend in the art field, the artist rather chose to develop and focus her own ways. It is undeniable that printmaking can be used to mass reproduction and is closely related to propaganda. The artist may be concerned that she may lose her unique narrative if she followed the trendy issue of art and used the printmaking technique which is her own expertise.

Looking closely at her recent works, we can find the unique painting structure that the objects seem to be projected through the convex lens. The landscapes of the paintings are not the special or historic location, but most of them are more like a place in a daily life. The structure of the painting is arranged with one vanishing point, and the monotonous landscape is wound like a folding screen and placed on the painting screen like a panorama that is transformed from the actual point of view. These landscapes are not a real view, but collages like a puzzle. This artist doesn't stop there, and the paintings also show the overlaps of the vision and memory on the painting screen. Like her past works, the artist expresses her own feelings through some colorful point at certain location.

The new paintings exhibited in the Hong-Gah Museum will display the delicate textures with achromatic color, expressing the confused and startled times and memories, which are very cautious even to touch softly, as she felt in examining herself during the involuntary and introvertive time so far. The big landscape painting, fully filled up in the wall across the middle of the exhibition hall, is a masterpiece that fully reflects the distressing process the artist have been facing. If the wall was bigger, she could show more emotions she didn't pull out from the landscape, but it doesn't matter. To the artist who is constantly developing herself, the exhibition as a closing of her art work may act as a reason to stop developing for a while, and may cause more harm than good. By emptying herself like this, she can discover new landscapes as more intensive dialectics with spread and infusion can be done into the white papers. However, the depth of emotion spurting out from this artist with marvelous energy cannot be less than enjoyable right now, right here.

The other works in the exhibition are also very interesting. There are small paintings in 1/10 size next to the big paintings. These are about the characters, objects, and cities familiar to the artist with achromatic ink wash, and only the specific parts of the artist's emotions are carefully colored. She doesn't forget to include the painting of liquor bottle as she likes to drink and it also symbolize the relationship between the romanticism and alcohol in the old times art. These small paintings are the expression of the self examination about the identity as an artist position in a simple and clear ways. She intends, in my opinion, to use this exhibition to review her past works. We know that her activity level was slowed down these days since the unexpected cancellation of the exhibition last year. However, it will be proved to be ironically not bad to the artist, for the creation of the paintings and the preparation of this exhibition. Any expectation or worry about the future of the artist after this exhibition can be discussed later afterwards.

If I can take this opportunity to show a little bit of my wish, I personally hope that the artist will have more impulsive and intuitive painting style. As she is an energetic artist, I can imagine that she carries the energy to the rhythm of brush stroke. I believe that the result will be completely different from now.

The glocalizationist, Wanling Huang, has developed herself to combine her personality and her painting style, and that was appealing to the audiences. The traditional East Asian painting originally requires the painter, as an already established person before being artist, to transfer her own experiences into the paintings. Now she extended the observation range of ink wash painting from East Asia to the whole world. I believe Wanling Huang will never stop trying continuous pursuit of developing her personality and the art.

"Making a painting art is a journey of blending my life and my thoughts. When I carefully look at the objects in my life, they also look back and feel me. This interaction is the main points that "Breath of Sensation" painting is representing in the form of landscape painting, and that is also the reflection of my historical painting experience." (From the Artist's Note)

藝術家創作自述

黃琬玲
藝術家

創作是揉合生命與思考的行進，我在生活中注視的事物，創作時它們也注視著我。流動，是「抹山河」繪畫所展現的景觀，也是我的創作歷程寫照。

成長於消費文化快速擴張的年代，流行元素、符號被大量生產卻又迅速變動，人們藉由獨特的消費品味與活動，塑造自己的身分與認同，但這些潮流與記憶卻褪色得很快，需要不斷重新上色。大學時就讀於版畫組，以此現象為發想，我創造以水墨為材質詮釋影像與版畫的方法，製作出具有負片效果的系列作品——《貢養人》，雜揉傳統水墨、流行符號語彙與鮮艷的顏料色彩，發展出獨特的創作語彙。



兩個戴帽子的人 Two Men Wearing Hats | 490x218cm | 2006 | 墨汁、京和紙、壓克力、牛三千本膠 Ink, King wo paper, Acrylic, Glue

2013年，工作室的一場大火吞噬過往累積的一切，但也點燃了重新面對自己與自己對話的道路，創作轉向觀看自己，並選擇以水印木刻的窄長卷畫創作《遊記》系列，對傳統材質與水墨有更深刻的掌握。《遊記》紀錄著生活的片段，將記憶集結為有敘事性的故事，我的創作從圖像拓展至具敘事性的表現。

產業環境轉變，造紙技術的流失與紙張材料的質變，對原先創作的材料使用造成阻礙，我開始收集老紙，期望藉由實驗找回類似的紙性可以取代，我觀察墨在不同紙材上的效果，發現透過拼貼、堆疊等不同的創作方法，呈現出不同的空間想像，進一步探索畫面與空間的關係。

2017年，我在安徽一座位於半山腰的歷史古廟駐村，座落在四周環山、煙霧繚繞的景色中，遠山雲霧的視覺體驗衝擊著我，促使我思考環景構圖、多點透視點與架上繪畫的關係。

隨著歲月積累，眼底的風景也逐漸豐富。臺灣的名勝風景設有各種紀念像，但在工藝品質與造型上都粗糙拙陋，顯現出臺灣建設時大量翻製的情況，這個現象同樣也出現在日本的名景與紀念像中，所以在2019年八月份仙台駐村時，我也做了一系列的研究與創作。以曾到訪過的風景名勝與當地的紀念物為題，將物件與風景的觀察，轉化為對風景畫的反思與及創作。

本次展覽以「山河」為概念出發，重新思考風景繪畫，展出《名所繪》系列作品。山河，是自然的風景，人類文化也依此生成，是自然與人類之間的一種交換，它的價值不存在於自身，而是被文化所中介，由居住與觀察它的人所賦予，是生命感受與身體經驗的延伸，也是人類生命融入自然的過程。「抹山河」代表著山河的風景被人們的感知所形構，既是開放的也是動態的，在人類歷史的進程中，山河於被抹去與重新塗增之間，不斷地生成與重構。

《名所繪》系列以放射狀的透視點構成具有擴延性的視覺，向外擴散的構圖方式，形成沒有消失點的風景繪畫，以此呼應多點透視的文人繪畫，提出對風景繪畫的再思考。我以膠描繪線條結構，再使用破碎、殘影、拓踏的方式，重新構築繪畫圖像與空間，混沌濕潤的筆觸與影像的層層堆疊，繪出一幅幅空氣、濕度流轉於紙上的場景。如同作品中展現的瞬息被畫筆勾勒成凝結的記憶，地景物件將隨著時間更迭嬗變，但在土地上孕育而生的文化卻能夠透過傳承而續存。



志仁三洞么創作基地 R301, Room 18 Studio | 142x260cm | 2017 | 墨汁、紙、壓克力、膠 Ink, Papers, Acrylic, Glue

漫步在開放與直觀之間，不侷限於媒材的屬性與歷史，也不固著於技巧的雕琢，伴隨著自己的生命經驗，我希望能劃開了一條路徑，探尋平面繪畫如何重新創造不可取代的生命力。

Artist's Statement

HUANG Wanling

Artist

Making a painting art is a journey of blending my life and my thoughts. When I carefully look at the objects in my life, they also look back and feel me. This interaction is the main point that "Breathe of Sensation" painting is representing in the form of landscape painting, and that is also the reflection of my historical painting experience.

I grew up in the years of rapid expansion of consumption culture. At that times, popular products and brands were mass produced, but rapidly changed. People showed their identities and social status through their unique consumption tastes and activities, but these trends and memories faded quickly and needed to be upgraded. I majored in Printmaking in the university, but I created my unique painting style to use ink wash painting materials and printmaking methods, and produced "Gong Yang Ren" series, with a visual effect similar to negative film effect. Combined traditional ink wash painting, and trendy symbols and languages, with bright neon-like colors, "Gong Yang Ren" series developed unique painting methods.

In 2013, a fire in my studio destroyed all the paintings I had worked in the past, but it also lighted up the opportunity to face me thoroughly and to discuss with myself. I chose to focus on my own observations and "Traveling Notes" series was my printmaking work at that period, in the form of traditional watermark woodcut print with a long and narrow scroll. "Traveling Notes" series were the collection of memory fragments, which became a narrative storyline, and my art works expanded from stand still images to narrative expressions.

As the industrial environment has changed, some paper making technology has been lost. As the traditional papers and materials are difficult to use anymore, I started to collect the old papers, expecting to find similar papers by tests and experiments of the characteristics of papers. And I observed the effect of ink on different paper materials, and found that through collages, stacks and other different creative methods, I can express different imagination of space, and further explore the relationship between the picture and the space.

In 2017 when I went to a historic temple in the middle of the mountain in Anhui Province, surrounded by mountains and fogs, I was strongly impressed by the overwhelming visual impact of distant mountains and heavy clouds. That experience made me think over the relationship between panorama perspective endpoints and the painting frame, constructing a non-eye perspective structure painting. As my years have accumulated, I saw many good landscapes in my eyes. Many attractive places in Taiwan have various memorable monuments but the qualities of production and design are rough in many ways, as they were made in large numbers in a hurry when Taiwan was just constructed. I also found some similar cases for the attractive places and memorable monuments in Japan. When I stayed at a town of Sendai, Japan in August 2019, I also researched and produced for a series of paintings about those similarities, based on the landscapes and local monuments in the attractive view points that I have visited, transforming my observation of objects and sceneries into reflections and creations of landscape paintings.

Based on the concept of "Mountain and River", this exhibition revisits landscape paintings and exhibits "Meisho-E" series paintings. The mountains and rivers are natural scenery, and human culture is also generated accordingly. There are the exchanges between nature and human beings, whose value is enhanced more by the cultural mediation rather than by nature itself. The value is contributed by the people who live and observe it, sometimes with physical experience at risk of one's life. Therefore, it is also a process of integrating human life into nature. "Breath of Sensation" represents the landscape of the mountains and rivers structured by the people's perception, which is open and dynamic. In the course of human history, the mountains and rivers are sometimes destroyed and reconstructed, as well as constantly generated and restructured.

"Meisho-E" series uses the radial pattern perspectives starting from the central point and the structure of painting is extending to outwards with no end point, as the landscape painting in the traditional Eastern paintings makes use of multiple perspectives following the Painter's movement of viewpoint. This reflects my own interpretation of landscape paintings. I used glue to describe the main structure of the painting, and tear down the existing images, collect the small pieces, and re-create new structures and spaces of the painting with the chaotic and wet brush strokes to stack up the images layer by layer and to describe the air and humidity flowing into the papers and the landscape. As the frozen memories in the paintings are revealed by brushed outlines, the objects and landscapes will change over time, but the culture born in the land will be remained through inheritance.

I want to remain in peace between open-mind and intuition, and I will not be limited to the attributes and history of painting materials, and I don't want to be obsessed by the artificial decoration with technique. By following my own journey of life, I hope to find my own way of paintings and to explore new vitality in my painting which cannot be replaced in the future.

版權頁 | Colophone

主辦單位 財團法人邱再興文教基金會
執行單位 鳳甲美術館
指導單位 文化部 台北市文化局

發行人 邱再興
展覽統籌 蘇珀琪
展務執行 王敬希、葉佳蓉、范荷青
媒體宣傳 黃翔凌
視覺設計 林冠名
學術研究 徐祥昊
文字翻譯 河憲範、魯錦阿
文字編輯 王若鈞

贊助單位 國家文化藝術基金會
指定投影 奧圖碼科技

Organizer Chew's Cultural Foundation
Presenter Hong-Gah Museum
Supervisors Ministry of Culture, Taipei City Government Department of Cultural Affairs

Publisher Andrew Chew
Artistic Director Frankie Su
Coordinators Jing-Shi Wang, Zoe Yeh, Ho-Ching Fan
Public Relations Hsiang-Ling Huang
Graphic Designer Guan-Ming Lin
Research Sang-Ho Seo
Translators Heon B. Ha, Keuma Noh
Copy Editor Regina Wang

Sponsor National Culture and Arts Foundation
Projector Sponsor Optoma

