

# SOLUNA

FINE ART

## 日全食：吳芮慇的抽象命運 林靖風

當太陽、地球和月亮連成一線的時候，人們就會看見一種名為「日全食」的天文現象。象徵著混沌與未知的黑色球體，跋涉長途沿著軌道來到光源的跟前，它披上了稍縱即逝的光環。人在漆黑的未知裏探索，守候著在其中醞釀的光暈。在太陽被月亮遮蔽的一刻，人們彷彿與天空的眼睛對視著，並嘗試安撫我們：「別害怕，黑暗將要離去了。」光線從深邃的縫隙開始滲透，希望以繩索的姿態牽引著我們。

吳芮慇在她的首次個人展覽「思緒的景緻」中所展出的作品，刻畫了自身過去一年如日全食一般的創作經歷。若要比喻藝術家的創作過程為這一個獨特的天文現象，太陽就是屬於她的風格、地球代表在畫作中所運用的媒介，月亮則象徵著作品背後的情感和思緒。每一個階段都存在著未知與答案，藝術家的心路歷程就像在太陽、地球和月亮之間徘徊。此次的展覽讓觀賞者在空間內，經歷了不只是屬於大自然的四季變遷。

### 太陽：風格的思想

太陽是狂妄而主動的，人們會感受到它所賦給的光芒。然而在大多時候，我們只在意太陽所帶來的東西，卻不曾正視它的本體。在欣賞一幅畫作時，人們會被畫面中呈現的風格和視覺效果所吸引，似是無法把自己的注意力從視覺元素之中抽離，亦因而失去了感受和聯想的能力。吳芮慇主要以抽象的方式在作品中傳遞情感，並在訪談中闡述自身的靈感來源：「最初我專注於媒介上的試驗，譬如粉彩、拼貼和油彩等，一切都是在創作物料上作出探索。及後我開始思考，應該如何以自己的方式呈現眼前所看見的。我意識到自己會反覆以大自然，作為其中的一個靈感來源。我們能否在沒有透過觀察的情況下，創作抽象或是非具象的作品？感知又是否一切的基礎？我一直在自己的創作裏探索這一些命題。」她的創作理念回歸到「先驗與後驗」（A Priori and A Posteriori）的哲學命題，人到底是否擁有前設經驗，還是我們只是如白紙一般，讓成長中的經歷組成自身的性格——這是一種在「見山是山」和「見山不是山」之間徘徊的概念。

德國哲學家亞瑟·叔本華（Arthur Schopenhauer）在著作《作為意志和表象的世界》（The World As Will and Representation）中曾經比喻人類為一個空心的玻璃球：「現在我們無法直接這樣做，當我們嘗試進入自己的意識，希望透過內化自己的知識以瞭解自己，我們就會迷失於虛無的深潭內。我們在迴盪著聲音的虛空裏，發現自己就像一個空心的玻璃球。我們想要認識自己，但卻只可以在顫抖之中捉緊一個動盪和不穩定的幻象，因為聲音從來就不存在於球體之中。」人們以自己學習得來的知識和經驗，嘗試分析眼前的事物，然而有一些感受是無法以具象的方式展現。

藝術家自幼接受傳統的繪畫訓練，而擁有獨生身分的她都有著充裕的時間和空間，來觀察身邊所發生的一切。在於藝術上的啟蒙是她在大約十七歲時所修讀的藝術課程，讓自己變得勇於探索藝術的不同面向。展覽中的大部分作品以藍色為主調，譬如《Let Me Photograph You in the Light》系列、《Fragments of the Coiled Land》及《Vision of Order》等；它們主要以大面積的色塊充滿整



# SOLUNA

FINE ART

幅畫布，猶如近距離地勾勒植物的外表和細節，當中的線條蘊含著一種沉重的力量。除了在筆觸上的展現，吳芮慇亦在近期的作品中，重新思考空間和媒介上的應用方式。

## 地球：媒介的本質

當人們提及「家」的時候，都會想起自己居住的地方。有時候我們在學習的過程中，急於學懂更複雜的技能，而逐漸遺忘了當中的基礎。吳芮慇的早期作品以紙本為主，亦曾經製作一系列的拼貼作品；在經過反覆的試驗後，才在畫布上創作出現今糅合了塑膠彩、油彩及粉彩的抽象畫作。藝術家曾在探索時期讓紙本作品的線條重現在畫布上：「對於我來說，在紙本上進行創作是一個重要的過程——我相信『繪畫的本質』是畫畫的基礎和核心。我希望可以在帆布和麻布上呈現這一種繪畫的本質：原始的線條勾勒、色彩與媒介的互動和意料與意外之間的關係。」在作品《In Thin Daylight and Nightfall》、《First Rose》及《Sun Sleeps on Horizon》裏，吳芮慇以散落和輕盈的線條，在畫布上留下大量的空白位置，與麻布獨有的粗糙質感產生一段猶如絮語般的對話。她在麻布上的各處栽種謹慎而肯定的感覺，其中所傳遞的思緒似是一隻在湖面上掠過的蜻蜓——守候著未知的來臨。

吳芮慇亦深受美國藝術家瓊·米切爾 (Joan Mitchell)、韓國藝術家姜明姬 (Myonghi Kang) 及英國藝術家愛麗絲·尼夫 (Alice Neave) 影響，而米切爾亦曾言：「我的畫作充滿著自身的感受。雖然這樣聽起來是矯情的，但是如果你不嘗試瞭解，它也就甚麼都不是。」當線條和色塊並沒有充滿作品的畫面，其中所遺留下的空間，成為了感受和聯想的開端。

## 月亮：思緒的改變

月亮是羞怯而被動的，人們會從它所賦給的光芒而產生屬於自己的想像。在看見月亮的時候，有一些人會哭泣、其他人則會歡笑，我們所看著的都是同一個可以直視的月亮，但是為甚麼你和我之間是不一樣的？吳芮慇回想起一個最為難忘的時刻：「有時候在工作室裏，我會有著一個朦朧的畫面和對於作品的幻想，卻不太確定最後的結果會是怎樣——就是一道屬於現實與虛幻之間的縫隙。」展覽中最为矚目的畫作為《Secondhand Emotions》，它除了總結著其他作品裏所運用的線條和色塊，同時亦敞開了一個新的階段，展現了掙扎過後的釋懷感覺。這一種屬於「二手的情緒」似是經過了消化與反芻的過程；於其他作品中作為主調的藍色，在這裏的畫面成為了配角，其中更為深邃色彩的線條等待著湧現的時刻——藝術家把外在的景物轉化成內在的思緒。

## 日全食：空心的玻璃

自由是一種束縛，束縛讓人得到自由。吳芮慇在創作上亦受到美國詩人露伊絲·葛綠珂 (Louise Glück) 的啟發，葛綠珂曾在詩作《空玻璃》 (The Empty Glass) 寫下：「但是自幼開始我從來就是那一個人，細小、黑髮、被其他孩童嚇怕，我沒有改變過。在玻璃裏，抽象的運氣浪潮於一夜間從高轉低。」一個人從來都無法被改變，即使我們改變自己的習慣，其實也只是在圍繞自己表面的本質作出調整。人們凝視著空心的玻璃球，讓自己的經驗在其中嘗試把它填滿。雖然知道這一切或許是徒勞無功的，但是並不代表我們不應該努力嘗試。就像日全食一般，短暫的黑暗時刻讓人們洞悉到光芒的悠長。只要我們相信未知的背後是蘊藏著希望，也許就可以在其中看見思緒的景緻。



# SOLUNA

FINE ART

## 參考文獻

Glück, L. (2001). *The Seven Ages* (1st ed., p. 39). New York: Ecco Press.

Schopenhauer, A. (1966). *The World As Will and Representation: Volume I.* (E. F. Payne, Trans.) (1st ed., p. 278). New York: Dover Publications.

Tucker, M., & Mitchell, J. (1974). *Joan Mitchell* (1st ed., p. 13). New York: Whitney Museum of American Art.



## **Total Solar Eclipse: The Abstract Destiny of Rosalyn Ng** **Cyrus Lamprecht**

When the Sun, Earth, and Moon align, an astronomical phenomenon known as a "total solar eclipse" occurs. A dark sphere, symbolizing chaos and the unknown, after a long journey along its orbit towards the source of light, adorns itself with a fleeting halo. Humans explore within the pitch-black unknown, awaiting the corona to reveal itself. At the very moment when the Sun is obscured by the Moon, people seem to have locked eyes with the sky, which attempts to reassure us, "Do not be afraid, darkness is about to depart." Light begins to permeate from the depths of the crevices, like a ray of hope.

Rosalyn Ng's first solo exhibition, *Scenery of My Mind*, depicts her creative journey over the past year. Resembling the unique astronomical phenomenon of a total solar eclipse, the Sun represents her style, the Earth symbolizes the mediums employed in her artworks, and the Moon embodies the emotions and thoughts behind her works. Wandering between the Sun, Earth, and Moon, each stage of the creative process holds the unknown and answers. This exhibition allows viewers to experience the change of seasons within the artist's mind.

### **Sun: The Thought of Style**

The Sun is bold and proactive, and people can sense the radiance it bestows. However, most of the time, we only pay attention to what the Sun brings, without observing its true form. When appreciating a painting, people are often captivated by the style and visual elements presented to them, neglecting what should be perceived. Ng primarily conveys emotions in her works through an abstract approach, she stated her inspiration from an interview: "At first, I was experimenting with different mediums, such as pastel, collage, and oil, everything was based on the exploration of materiality. As my practice developed, I wondered how do we turn what we perceive into our own version of representations. I found myself constantly referring back to nature as one of my sources of inspiration. Yet, can we create abstract or non-figurative work without referring to any of our presupposing perceptions? Is perception the foundation of everything? These are my current explorations and philosophy in my practice." Her creative philosophy delves into the philosophical proposition of "A Priori and A Posteriori", questioning whether humans possess innate experiences, or are merely like blank sheets whose personalities are shaped by our growing experiences. It is a concept that hovers between the notions of "seeing a mountain as a mountain" (perceive as you see) and "seeing a mountain not as a mountain" (believe not what you see).



# SOLUNA

FINE ART

German philosopher Arthur Schopenhauer once likened humans to a hollow glass globe: “Now we simply cannot do this, but as soon as we enter into ourselves in order to attempt it, and wish for once to know ourselves fully by directing our knowledge inwards, we lose ourselves in a bottomless void; we find ourselves like a hollow glass globe, from the emptiness of which a voice speaks. But the cause of this voice is not to be found in the globe, and since we want to comprehend ourselves, we grasp with a shudder nothing but a wavering and unstable phantom.” People attempt to analyze what they see from their knowledge and experience. However, some emotions cannot be expressed in a figurative manner.

Ng received traditional painting training from a young age. Being an only child, she had ample time and space to observe everything around her. Her artistic enlightenment came from an art course she took around the age of seventeen, which allowed her to explore various forms of art. Majority of the artworks in the exhibition utilize shades of blue as the main palette, such as the *Let Me Photograph You in the Light* series, *Fragments of the Coiled Land*, and *Vision of Order*; they are primarily filled with large blocks of colors, some resembling a close-up depiction of plants, with the brushstrokes carrying a sense of profound weight. In her latest works, Ng also contemplates the composition of space and medium.

## **Earth: The Essence of Medium**

When people talk about "home", they often refer to the place they live. Sometimes, people forget the fundamentals when they are eager to learn more complex skills. In Ng's early works, she primarily uses paper as her base and experiments with collages. She then progresses to using acrylic, oil paint and pastel for her abstract works on canvas. During her exploratory phase, the artist sought to recreate the lines found in her paper works on canvas: “Working on paper is an essential development for me, as I believe the ‘essence of drawing’ is the foundation and core when it comes to the expression for both drawings or paintings. I really hope to perform what I would refer to as the essence of drawing on canvas and linen. The process of organic mark making, the interaction of colors and mediums, the expected and unexpected.” On *In Thin Daylight and Nightfall*, *First Rose* and *Sun Sleeps on Horizon*, Ng employs scattered and delicate lines, leaving ample blank spaces on the canvas, engaging in a dialogue reminiscent of whispers with the coarse texture unique to linen. With her careful and assured touch, Rosalyn Ng expresses her thoughts on linen like a dragonfly gliding over a lake surface, anticipating the arrival of the unknown.

Ng is also deeply influenced by American artist Joan Mitchell, Korean artist Myonghi Kang, and British artist Alice Neave. Mitchell once said, "My paintings have to do with feeling, yet it's



# SOLUNA

FINE ART

pretentious to say they're about feelings, too, because if you don't get it across, it's nothing.” When lines and color blocks do not fill the entire work, the remaining space evokes sentiments and imaginations. As the artist creates a painting, they infuse their emotions at the moment into their brushstrokes and colors. Once the artwork is completed, those emotions dissipate, becoming a mold for viewers to project their own emotions. Just as the blue-green hue in Ng’s works possesses a sense of ambiguity and uncertainty, each person perceives colors differently. This adds to the uniqueness of her works.

## **Moon: The Change of Thought**

The moon is shy and passive, and people create their own imaginations from the radiance. When we see the moon, some may cry, while others laugh. We are all looking at the same moon that we can gaze upon directly, yet why is it different between you and me? Ng recalls her most memorable moments: "The memorable moments in my studio are the ones when I have a vague picture or desire of what I want my work to look like but not entirely sure of what it is going to be like. And it's the gap between reality and fantasy." The most eye-catching artwork in the exhibition is *Secondhand Emotions*. It not only summarizes the use of lines and color blocks found in other works but also opens a new stage, revealing a sense of relief after struggles. This "secondhand emotion" seems to have gone through a process. The predominant blue palette in other works takes on a supporting role in this piece, with deeper-hued lines waiting for their moment — the artist transforms external scenery into inner thoughts and feelings.

## **Total Solar Eclipse: The Empty Glass**

Freedom is a form of constraint, and it is through constraints that one attains freedom. Ng is also inspired by the American poet Louise Glück in her creative journey. In the poem *The Empty Glass*, Glück wrote, “I was hard-hearted, remote. I was selfish, rigid to the point of tyranny. But I was always that person, even in early childhood. Small, dark-haired, dreaded by the other children. I never changed. Inside the glass, the abstract tide of fortune turned from high to low overnight.” A person can never be changed, even when we alter our habits, we are merely adjusting the surface of our essence. People gaze into the hollow glass sphere, attempting to fill it with their experiences. Although we know that it could be a futile endeavor, it doesn't mean we shouldn't try. Just like a total solar eclipse, the ephemeral moment of darkness allows people to realize the enduring brilliance of light. As long as we believe that hope is hidden behind the unknown, perhaps we can behold the scenery of mind within it.



# SOLUNA

FINE ART

## Reference

Glück, L. (2001). *The Seven Ages* (1st ed., p. 39). New York: Ecco Press.

Schopenhauer, A. (1966). *The World As Will and Representation: Volume I*. (E. F. Payne, Trans.) (1st ed., p. 278). New York: Dover Publications.

Tucker, M., & Mitchell, J. (1974). *Joan Mitchell* (1st ed., p. 13). New York: Whitney Museum of American Art.

