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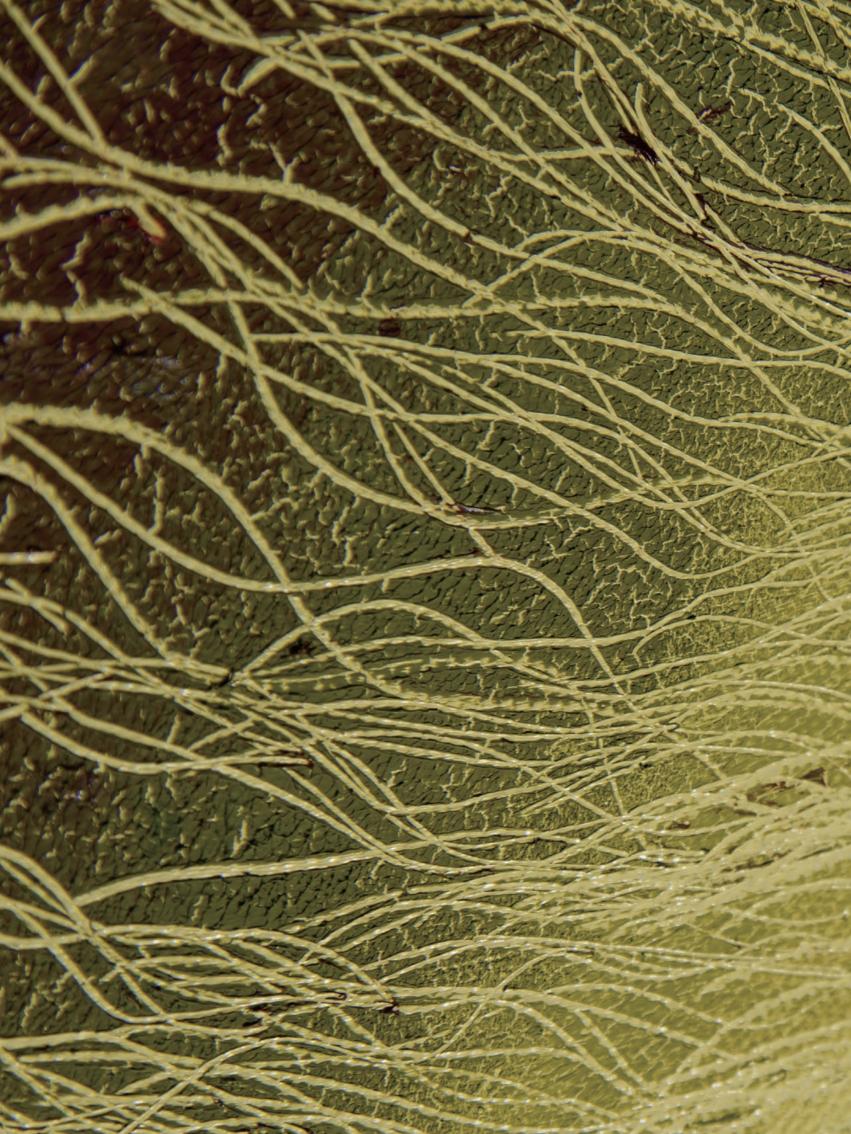
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## 【流・變一鄭麗雲個展】展覽專刊館長序

潘小雪 / 台北當代藝術館執行總監

觀賞鄭麗雲的畫作,最直接的印象就是千絲萬縷的刮痕線條遍佈畫面,看似自由自在的隨意運動,卻有一種規律與節奏。再仔細看,有些線條不曾斷過,從畫面這一端到十五公尺寬的彼端,每一口氣都很長。似有若無的雲和海,因為這種線條運動而全盤托出它的表情。畫者身體釋放的需求大於視覺美感的享受,人生的不安與隱忍,一一擺平了,線條的身體運動安頓了存在的痛苦,可卻從此也把意義的世界召喚出來。

廣闊無邊的海與山,看似萬頃寧靜卻又浪濤洶湧; 規則的山形綿延無盡,卻找不到可以停下視覺搜 巡的依靠;只有在狂燒的烈火中,可以恣意任性 地逼視世界的毀滅。鄭麗雲 30 餘年來的生命歷 程,可說是一種存在的二律背反,啟程歷險/歸 航家園、現實環境/個人夢想之間拉鋸,呈現了 耐人尋味的張力。

旅美藝術家鄭麗雲,1959年生於臺灣臺北,1994年獲紐約州立大學藝術創作碩士,近二十年來,應邀擔任美國文化大使,歷經布希、柯林頓、歐巴馬以及川普等七任總統,其作品展示於16處美國大使館、總領事館及世界各政府機構,地點包括:約旦、馬來西亞、新加坡、納米比亞、波札那、菲律賓、香港、臺灣、丹麥及波蘭等。旅美期間,她曾獲得多項大獎殊榮,包括1999年與2005年兩度榮獲波拉克一克拉斯納基金會的傑出藝術家獎,8件作品列為美國國家永久收藏,並於2004年應第一夫人蘿拉:布希之激約專訪白宮。

鄭麗雲旅居美國37年,經常往返家鄉臺灣,人生的旅程永無止境,只有在意義出現時才會停止腳

步。【流·變一鄭麗雲個展】,透過不同樣貌的作品表達鄭麗雲個人獨特的人生經驗,反映了她的藝術視野以及生命的領悟。

鄭麗雲作品在台北當代館的展覽鋪陳,從廣場的兩件裝置帆船開始,帶領觀眾探索其多樣的藝術風貌和豐富的生命感受。本展覽包括四個主題:花與女性的世界、寄情山水以及生命的參透,並將此延伸至裝置形式、現成物的轉用等。展出作品形式包括:平面繪畫、立體雕塑、空間裝置、影音劇場、乃至於文創設計應用。本次個展,鄭麗雲相當用心地呼應了當代館的空間環境,除了作品之外,個人性格表現了堅毅不撓的女性精神。

(名)一营

## "Transit · Transformation — Leigh Wen Solo Exhibition" Director's Foreword

Yuki Pan / Director of Museum of Contemporary Art, Taipei

The most direct impression one gets from seeing Leigh Wen's paintings is the countless scraped marks and lines scattered throughout appear like they are moving freely, but there is actually a sense of order and rhythm to them. Upon closer inspection, it is then observed that some of those lines never break, as they span across 15 meters from one end of the particular painting to the other end, seemingly like a breath that lasts for an extended period of time. The expressions on the elusive clouds and seas are highlighted because of the movements of those lines. The painter's need for physical release is greater than enjoyment resulting from visual beauty. With life's unease and restraint surmounted one after another, the physical movements of the lines have calmed any existing pain, and the meaning of the world is summoned.

The vast and boundless seas and mountains appear immensely calm but also rolling with undulating waves. The mountain ridges extend and continue forth in regular shapes; however, there doesn't seem to be a spot where the eye can stop searching. Only burning flames could obstinately gaze upon the destruction of the world. Throughout Leigh Wen's over three decades of journey in life exists an antinomy, as an interesting dynamic emerges from the push and pulls between embarking on an adventure and a homeward journey, also between reality and dreams.

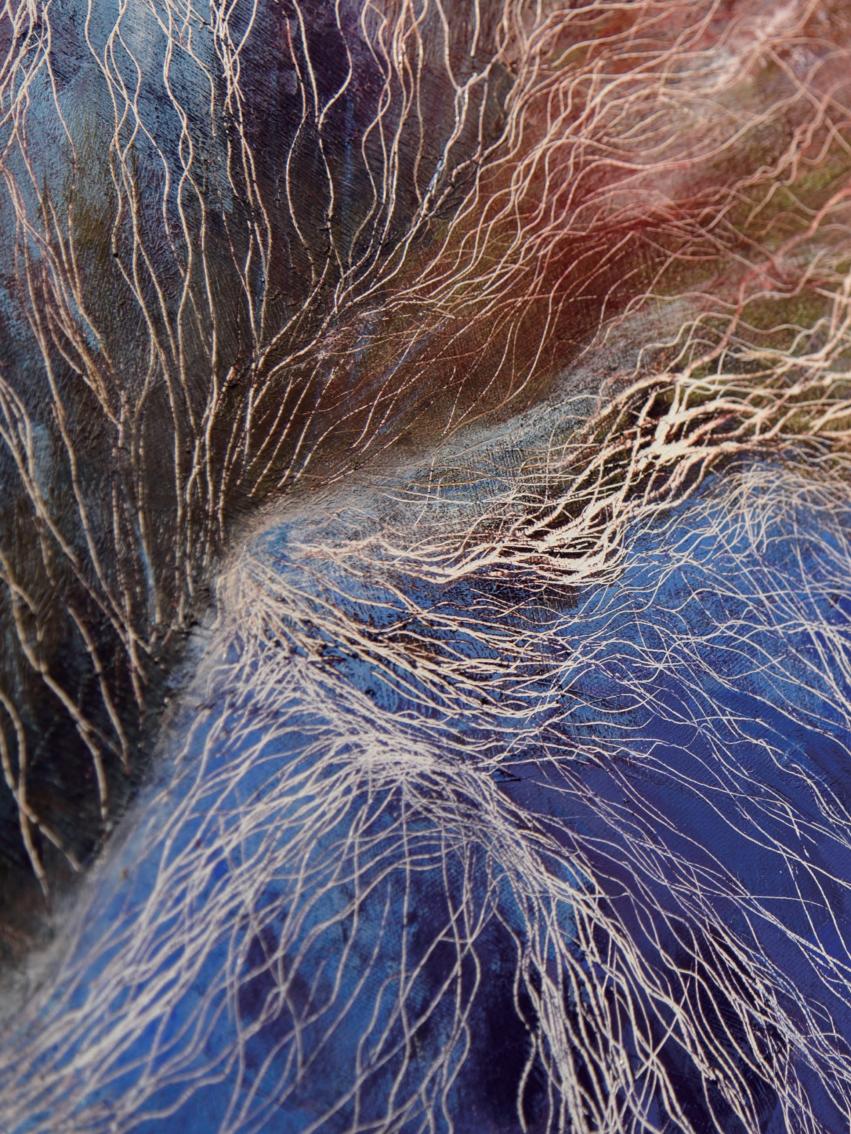
The US-based artist Leigh Wen was born in Taipei, Taiwan in 1959. She received her MFA from the State University of New York at Albany in 1994, and has served as a cultural ambassador for nearly two decades during the Clinton, Bush, Obama, and Trump administrations, serving under seven presidents. She has exhibited in 16 American embassies, consulates, and other government institutions around the world, including Jordan, Malaysia, Singapore, Namibia, Botswana, the Philippines, Hong Kong, Taiwan, Denmark, Poland and others. A recipient of several distinctions in the US,

she was awarded the Pollock-Krasner Foundation Artist Grants in 1999 and 2005, and eight of her artworks are permanently collected as National Art Collections of United States by the American government. Leigh Wen was also invited by First Lady Laura Bush to visit the White House in 2004.

Although Leigh Wen has been living in the US for 37 years, she often makes trips back to Taiwan. Life's journey is continuous and only seems to pause when certain significance surfaces. Different creative expressions are on view in Transit · Transformation – Leigh Wen Solo Exhibition, showcasing the artist's unique personal experiences and her philosophical enlightenment for life.

The arrangement of Leigh Wen's artworks in this exhibition begins with her latest installation works of two sailboats those are displayed on the plaza of MOCA, Taipei, which guides the audience on an exploration of art's diversity and versatile experiences in life. The entire exhibition is divided into the following four themes: Connections between Flowers and Women; Dialogues between the Mountains and Water; Life's Enlightenment, and Installations with Found Objects. The artwork formats presented include painting, sculpture, interactive installation, audio-visual staged theater, and also the Creative Design products with Art. Leigh Wen has put forth great efforts in this exhibition to correspond with the space at MOCA, Taipei, and in addition to presenting her artworks, her personal unique characteristics of unwavering feminine spirits are also expressed.

Yuki pan





## 流變的繪書動詞

陳志誠/國立臺灣藝術大學校長

鄭麗雲出生於臺灣,畢業於當時唯一一所培養以 藝術創作為職志的國立藝專(現今的國立臺灣藝 術大學)。1994年出國留學深造有成,除了獲得 紐約州立大學藝術創作碩士,更在創作實踐領域 受到美國當地藝壇重視,尤其以文化貢獻公益獲 得高度肯定。鄭麗雲有著一股難以駕馭的女性特 質的堅毅卓絕,全力投注並矢志於藝術創作,勵 志要奮力有為於國際藝壇。然而藝術創作如同一 趟無盡往返的旅程,置身其中在不同的情境與心 境下的領悟、蜕變與汲取經驗,促使她不斷地向 上提升。在廣闊的人生創作舞臺上,她盡情施展 才華,讓創作富含的靈光展耀光芒,把創作的能 量恣意釋放,這就是成長。她自主獨立的性格總 是堅信每個人都會到達目標的、宿命的烏托邦, 而立基於此信念,創作才華自然也充分地映射展 現。

鄭麗雲在台北當代藝術館的大型個展,她的作品 所展現的錯綜多元的各種表現形式中,文論的線 性貫時的抽絲剝繭般的性質,如何來論此標誌藝 術家創作生涯的重要驛站?本論試著以其繪畫的工作模式及其特性所開展的作品作為核軸來加以探討。換言之,是對藝術家創作形式多樣猶如「繪畫動詞」狀態的分析,「繪畫動詞」課題除了圖畫之物質層面所湧現的特性探討外,包含其形式之脈絡化演變,以及藝術家身體「做」作品品,也是一種形而下物理身軀操作的身體觸知覺之體呈,不僅止於作品平面可觀之視覺層面,更進一步立基於此繪畫性所衍生更為豐碩的內容探究。

就藝術家此展之眾多作品發展歷程來看,不論是 早期的《火M》(Fire Mural, 1999) 或較晚期 的《尊》(Yu-Shang Mt #6., 2014),不管是西 方的圖畫系統的《氣 M》(Air Mural, 2001)或 作品形式呈現手法傾向書畫藝術特質的《地 M》 (Earth Mural, 1999), 繪畫的某些主要質性 一直扮演著鄭麗雲藝術發展的一個重要遞嬗的樞 紐,但是它不是約定俗成圖畫之樣態的,或在當 代藝術考古中的無價地時序依次搬演,而是藝術 家渗入更深的繪畫特性中的參照,或更正確地由 結果論來說,一種屬於藝術家特有的創作理念之 凝鍊、擴延;滿佈的織層疊錯與線拋(刮除)下 演繹出另一種新的、專屬於藝術家特殊的創作語 彙,藝術家的作品是經由長期的專注投入而建構 的再生造形語彙。《地M》之構作程序一如上 述所説的書畫領域之山水畫模式之線性特質的造 山成景,幾乎一致的筆墨手法般勾勒出無數的、 難以辨別身份別的山丘,它們垂垂演生賦格般的 (構曲般的而非傳統圖畫的構圖佈局)秩序,從 低限之線性符號衍生,擘畫數大即美的複數化場 域,展延出畫面靜謐但壯盛的力道。而偌大的油 畫《火M》一作,畫中隱約可感知給往生者的 燒祭儀式…,描摹熾焰火光的活龍活現。此作再次顯現藝術家藉由線性來展現其如《書經‧皋陶謨》:「亂而敬,擾而毅,直而溫。」的寫照,「寫」給已逝父親永遠愛滿盈的懷念和敬意。鄭麗雲作品所形塑之「形式」、「形體」、「形象」,早期或晚期創作,藝術家獨特的「線性」語彙在在顯示其為創作演繹關鍵。

作品始終是一種如「動詞狀態」所描述的活生生 的總體事實展現,所以我們無法只停留在任一主 體(創作者或觀賞者)的主觀情感層面立論,我 們得依客觀的方法論來研析,關注藝術家作為創 作者之身份別,此身份之個殊範疇,令我們參照 藝術史背景境況與史料脈絡自然是必要的。因此 接續我們將透過一些當代藝術作品的案例來佐 證;它們之間是屬於一種繪畫性系譜關係來貫 串、演化與鋪展。本文是依此基礎來為藝術家創 作中之「繪畫動詞」下註腳。縱然鄭麗雲的創作 與杜象所提議的藝術觀念並無直接顯明的關聯, 然而,若不由杜象的反視網膜繪畫先作説明,後 續將更難釐清。隨著攝影與影片的日益普及,杜 象看到了繪畫的圖像作用正在消失,他得提出可 能的新手段而不再是圖畫體系中的許許多多的新 風格興替來進行藝術創作之創新與建構,甚至他 對畫家的職業般的專業工作模式,他也想以「一 般人皆可成為藝術家」來取代。因此拋開了傳統 在畫布上作畫的模式,從1915年至1923年創 作之作品《大玻璃》(又名,《甚至,新娘被她 的單身漢們剝個精光》)(La mariée mise à nu par ses célibataires, même (Le Grand Verre))及 1920年所提呈之作品《旋轉的玻璃》(Revoling Glass),似乎皆宣告著與傳統繪畫決裂之聲明, 並意圖在於去除或隱匿視網膜的物理現象擬仿再 現之作品(包含了舊有美感經驗的褪變),我們 往常所見、所感知的感官層面的品味,杜象仍要 加以批判使其質變成回歸原初更廣大的創新創作 能量。更確切地說,其意欲宣稱的圖畫已死,是 約定俗成圖畫的視網膜的擬仿再現形式已經成為 過去式。在此重點不再於約定俗成圖畫的如何演 化,而是除此單軌機制之外的廣闊自由的「域 外」,換句話說,除了視網膜感知之擬仿再現機 制外,還有除此之外的綜合視覺、視觸、可感知 而不可視、觸覺及非視覺課題,甚至杜象所強調 的「智性」的觀念之導入,而其他各種不同的人 類感知、直至物理身體介入之全人創作之「新藝 術基地」。鄭麗雲的創作《野薑花》系列(Ginger Lily Series, 2015)、《爍》(Fire, 2014)以及《無 涯》(Endless Edges, 2014) 甚至於裝置藝術類 型,她藉由書畫藝術的線性特性的融入,何嘗不 是非西方繪畫原有體系脈絡的有力的「域外」見 證。《野薑花》系列以圖像單位(書畫藝術的符 號化)擴展至群聚之野薑花,它們安置於線性拖 曳形成無數潮浪般陣列流動的藍色海面中,這是 一種線性形符的西法轉化、對話及組構,營造出 一種既具有西方繪畫強調的「物理量體」的具象 又同時是書畫藝術的線性符號化之非現實所共構 的新語境。作品《爍》則彷彿將水墨畫美學之「玄 境」,以融合西法概念,再一次地注入藝術家獨 特地書畫藝術特質之線性,刻劃出流動的無窮宇 宙觀想之新「場域」。

在現代主義時期進入當代藝術之門檻,杜象的「反圖畫」無疑扮演著樞紐角色,鄭麗雲之「繪畫動詞」的圖畫與創作者之身體介面所開啟的新境況,即是其藝術發展過程中此進程之重要觀點。其中,標誌著當代藝術中的新現代主義美學

大纛的紐曼(B. Newman 1905-1970),他的 繪畫不再是上述現代主義時期的圖畫「身體」, 尤其在紐曼的大尺幅畫中幾乎不再存有幻覺中人 的主體之可居住場所。他的畫常在視覺活動開啟 感知時,視域聚焦不再侷限於約定成俗的畫布方 框界限內,甚至觀賞者的身體(視覺感知為主) 如立於一建築物內場之牆壁一般被含納於畫面之 中。或如格林伯格(C. Greenberg)所提:「在 此抵消的是遠古的概念,雖然立體主義重振圖畫 周邊並在構作程序中視如邊界,但是紐曼之圖畫 邊緣不是物理框架之有限而是內部之反覆,他建 構圖畫使其簡單的重疊而加重在此表面(場域), 他那些最大尺幅的畫的邊緣之作用真確如同內部 界線:分(成)隔但不分離,圍繞或『立標界』, 劃定界線,但不以此為限,這些圖畫不是建立在 環繞空間中(透視法的構成方式);而如果它們 是成功的主要是在於保持它們完整性和專有的一 致性。但是這些畫再也不呈現出一種空間如同被 孤立之物體;簡要地說,這些幾乎不再是傳統架 上繪畫,且因為這個原因,他們避開了物體概念, 尤其精緻物件的一般概念。」1 歸根結柢,紐曼 之繪畫應該以格林伯格所謂的「場域」來看待, 而不再是傳統繪畫之劇場框架模式來設限。稍晚 於紐約奮力創作的鄭麗雲,她的創作實踐也間接 呼應著此藝術史發展的重要時期,也由山水書畫 的場域化的特質來加以變異。而當我們驚訝著鄭 麗雲作品所展現的某種身體力行?藝術家是如何 透過不只是雙眼視覺的身體力行去深刻地體悟世 界,而是更全面地經由觀念、想像與創作手法來 轉化物質並帶入一種隱喻性的張力?就這些課 題,藝術家開創了屬於自己的創作體驗。然而帕 洛克的創作或許潛移默化地對她啟發著一定的影 響力,也就是說,隨著美國藝術依時序演進而創

新形式皆有其藝術脈絡(尤其是創作實踐層面) 傳承基因及其開創語彙,鄭麗雲的作品見證了其 中精妙。帕洛克(J. Pollock 1912-1956)創作 的自動書寫模式,無疑是鄭麗雲接續的創作演進 之另一關鍵,帕洛克除了其自身的美國印地安文 化外,加上受超現實主義影響之自動書寫、潛意 識…,進而他放棄以手操作之美感度量為主的絕 對,帕洛克開創行動繪畫(姿態繪畫)之滴灑方 式;豐富的先驗、隨機及快速的姿態行為交織一 些無開端無結尾的層疊線條、痕跡…。鄭麗雲的 某些創作的操作介面猶如帕洛克的繪畫構成,已 經無法再以約定俗成的圖畫的構圖、顏料堆疊來 理解,尤其是身體在其作品中更成為可視的(視 覺的感知召喚),身體於創作的過程中也晶結於 作品完成時而變成可視、可感知。繪畫不再僅僅 是中介表現形式,而是一種我們甚至可以稱其為 原生介質,而此原生型態體現了身體介入衝擊力 道。鄭麗雲作品所展現的力道何嘗不是有異曲同 工之妙。

鄭麗雲有著堅實的東方書畫藝術創作與美感的養成,又在美國期間見證了其藝術發展的偉大時期,尤其,她勇於創新的渾一融合,超越的闖蕩決心,在《流·變》大展的各種作品形式中,充分顯露了變異的創造能量與創新語境。

國立臺灣藝術大學校長 陳志誠 2016

1. C. Greenberg. Art et Culture, trad. Ann Hindry, Ed. Macula, 1990, p 246

## Painting as a Verb in Transit-Transformation

Chih-Cheng CHEN / President of the National Taiwan University of Art

Leigh Wen was born in Taiwan and graduated in 1981 from the National Taiwan Academy of Arts (recently renamed the National Taiwan University of Arts) – the only local academic institution, at the time, that provided formal artistic training. Her early years were marked by abundant successes and emerging recognition, and eventually, she chose to enhance her work with foreign perspectives. In 1994, Wen arrived in the United States as a foreign student. This new phase in life would prove to be most fruitful; in addition to receiving an MFA from the State University of New York, her artistic work has become greatly valued by art circles in the US particularly her cultural contributions to public welfare.

Wen embodies a uniquely female spirit characterized by perseverance, excellence, independence, and freedom. She is fully dedicated to the pursuit of art-making and has always been determined to accomplish her goals in the international art world. Additionally, she recognizes that artistic creation is an endless journey, over the course of which, realization, transformation, and new experiences gained under various circumstances and in different states of mind have propelled her to keep improving herself. On the infinite stage of life, Wen brings her talents into full play, reveals artistic auras through her work, and freewheelingly releases her creative energy. Her selfreliant and independent character has led her to believe that everyone can one day arrive at the utopia that symbolizes one's goal and destiny. Because of her faith, her creative talents are naturally reflected in her work.

This essay intends to examine Leigh Wen's work through the lens of one of her frequent sayings: "I am often awestruck by the power of the creator, and am influenced by Eastern philosophies that pay respect to nature. I feel that humans are small in the face of nature, and that one must learn to be selfless, compassionate, and giving."

How can this concept help us to explore the artist's work? It is said that "one needs good tools to master a

job." In my opinion, writing this essay requires a similar strategy. From this standpoint, we will explore core issues ad analyze Wen's various perspectives in artistic creation. In addition, I believe that it is necessary to discuss her work within both a historical context of art and a theoretical framework in order to achieve a better and more comprehensive understanding. It allows us to avoid discussing her work from a "pan-ethical" point of view, as well as using the clichéd rhetoric of idealism, including phrases such as "appearances stem from the mind" or "the spiritual perspective."

Wen's large-scale solo exhibition at the Taipei Museum of Contemporary Art, Taipei (MOCA, Taipei showcased a paticularly elaborate and diverse body of work. How, then, ought this essay identify the milestones in the artist's creative career through a linear, chronological investigation?

I intend to discuss Wen's work by examining different modes of painting as well as the works produced by applying these modes. In other words, this essay should be an analysis of "painting as a verb" – a term which not only investigates the material characteristics of painting, but also examines the changes that have taken place in the development of form as well as the means by which the artist's body has been involved in the "making" of her work. It evokes the image of the human body while visualizing tactile sense; therefore, an investigation such as this essay should not stop at the visual representation of the work, but rather go further and explore the rich content derived from painting.

In examining the various works exhibited at MOCA, Taipei, one can see that certain prominent painting characteristics have contributed to the development of Leigh Wen's artistic technique. Most notably, Fire Mural (1999) exemplifies her early career techniques, Yu-Shang Mt #6 (2014) possesses recent variations in line patterns, Air Mural (2001) derives in part from Western painting

traditions, and Earth Mural (1999) incorporates Eastern calligraphic elements. However, these characteristics do not surface here as they do in common paintings; nor are they portrayed indifferently as in a research study of contemporary art. They have instead reflected how Wen has absorbed and comprehended the characteristics of painting in a profound way; or, to be more accurate in terms of the final results, they are the condensation and expansion of the artist's unique artistic concept. An interweaving plane of intricate, overlapping lines introduces a refreshing, individual artistic language unique to the artist. Leigh Wen's work speaks a formal language that has evolved through a lengthy, ongoing process of artistic input and dedicated work. The piece Earth Mural, as mentioned earlier, comprises a linear scheme reminiscent of Chinese landscape painting, using almost identical methods in ink painting to delineate countless, nameless mountain peaks. They induce in the viewer a pleasant, slightly rhythmic fugue, as the composition is fundamentally more akin to musical melody rather than traditional painting. The line patterns start modestly as slight, minimalistic weaves, and then subtly transition to majestic collections of multitudinous lines conveying tranquility, majesty, and strength. Similarly, in the enormous Fire Mural, one can implicitly perceive a fire ritual that makes offering to the deceased. Wen's depiction of the intense flames is as realistic as it is compelling. This painting shows how the artist employs lines to express the notable philosophical concept contained in "The Counsels of Gao Yao" from the Book of Documents: "gifted and earnest, docile and resolute, upright and mild." The work perfectly embodies the artist's affectionate remembrance and respect for her departed father. From perceiving the form, appearance, and imagery in Leigh Wen's painting, it becomes clear that her unique linear vocabulary holds the key to the creation of her work.

Like the different forms of a verb, an artwork is always a representation of a reality in its entirety. Therefore, perspective (either as artist or spectator). Contrarily, we should study and analyze the work through objective, methodological approaches, taking into account the artist's identity as a creator and everything related to this unique identity while contextualizing it in art history. In the following paragraphs, we will examine examples of contemporary art to show that they are interconnected, evolved and developed within one genealogical system in painting history. Although Leigh Wen's work is not directly related to the artistic concept proposed by Marcel Duchamp, one must nevertheless begin with Duchamp's anti-retinal painting to make the case clear. As photography and video became more and more common, Duchamp observed that the social impact of painting was fading. Consequently, he had to propose new radically new approaches rather than merely creating new styles of painting in order to sufficiently re-invent and re-construct artistic creation, to the point of replacing the concept of professional painters with the mass popularization of art; "everyone is an artist." Therefore, he abandoned the traditional method of painting on canvas, and both Le Grand Verre (or La mariée mise à nu par ses célibataires, meme; 1915, 1923) and Revolving Glass (1920) appeared to make a clear statement about his new direction. These two works were suggestive of his intention to remove or conceal works created on the basis of imitating retinal phenomena (including changes in previous aesthetic experience). Duchamp aimed to criticize the tastes that people commonly saw or perceived through physical senses and thereby induce a qualitative change to introduce larger creative energy. To be precise, the conventional painting that he declared dead was "retinal art" - the imitation of what the eyes saw, which belonged to the past. The point discussed here is not the development of conventional painting but rather the broad and free "field" outside of the single and narrow scope of understanding conventional art. In other words, in addition to imitating what forms on the retina, there exist integrated vision, the visual-tactile senses, the

one should not venture to discuss it from a subjective

invisible but perceivable, the tactile, the non-visual, the intellectual vision particularly emphasized by Duchamp, and other kinds of human perception, in addition to methods of holistic artistic creation that involves the use of the body. Several examples include: Ginger Lily Series (2015), Fire (2014), Endless Edges (2014), and various installation works. In these pieces, Wen has incorporated the linear characteristics of calligraphic art, which can also viewed as proof of the "field" existing outside of Western painting. Ginger Lily Series starts with a single image (the symbolization of the calligraphic art) and expands to a group of numerous ginger lilies, all scattered on azure oceanic waves formed by linear etchings. This is Wen's transformation, dialogue, and construction of the Western linear symbol. It creates a concrete image of "physical volume" emphasized in Western painting while also representing a new language created with the abstract qualities of her calligraphic lines. Fire also integrates the spiritual conception emphasized in the aesthetics of ink painting with Western artistic concepts. With the artist's unique calligraphic linear expression, the work celebrates a new "field" of flowing, limitless cosmos.

As Modernism evolved into Contemporary Art, Duchamp's idea of "anti-painting" clearly played a pivotal role. In the same vein, the new realms introduced by Leigh Wen's "painting as a verb" and "body as an interface" concepts embody an important point that testifies to the progression from modernism to contemporary art. During this period, Barnett Newman (1905-1970) was considered a master of new modernist aesthetics in contemporary art. His painting no longer speaks of the "body" of modernist painting. Particularly in Newman's large-scale paintings, there is rarely a place for people as artistic subjects. When a spectator perceives his painting, the focus of sight is not limited to the conventional limit defined by the canvas frame; rather, it is as if the spectator's body (mainly the visual perception) is merged into the painting, in the same way that a wall is inextricably part of a building. As

immemorial notion and feeling of the picture edge as a confine." With Newman, the picture edge is repeated inside, and makes the picture, instead of merely being echoed. The limiting edges of Newman's larger canvases, we now discover, act just like the lines inside them: to divide but not to separate or enclose or bound; to delimit, but not limit. The paintings do not merge with the surrounding space; they preserve their integrity and separate unity. But neither do they sit there in space as isolated, insulated objects. In short, they are hardly easel pictures—and because they are hardly that, they have escaped the 'object' (and luxury-object) associations that attach themselves increasingly to the easel picture." <sup>1</sup> In conclusion, Newman's paintings have to be called, as Greenberg has termed, "fields," instead of being limited to the theatrical framework employed in traditional painting. As for Leigh Wen, who began her journey of artistic creation in New York in a later period, her work also indirectly echoes the important periods in art history, and is informed by the transformation of the "fields" in ink landscapes. As we are amazed by her work, how should we comprehend the usage of the physical body in her painting? How has the artist experienced the world in a more profound way by using a more comprehensive approach that incorporates concept, imagination, and creative methods rather than only her eyes to transform materials and imply tension? In attempting to answer such questions, it is helpful to consider the impact of Jackson Pollock's (1912-1956) work on Wen's technique. As American art has evolved and new forms have been invented, its varied artistic lineages and innovative vocabularies have been passed down through different generations. Wen's work has unquestionably evolved in accordance with this dynamic tradition of innovation, borrowing, among others, the concept of "the creative mode of automatic painting" employed by Pollock. Pollock's style was a unique blend of spiritual beliefs stemming from his Native American roots and a Surrealist concept of automatic writing and

Greenberg stated, "what is destroyed is the Cubist and

understanding of the subconscious. He abandoned the concrete aesthetics and dimensions produced by rigid hands and instead pioneered "action painting" (gestural painting) by dripping paint on canvas. Intuitive, random, and fast actions created interweaving, overlapping lines and traces without apparent beginnings and ends. Several of Wen's paintings are reminiscent of Pollock's work, and in the same vein, cannot be fully understood by merely applying the concepts of conventional painting composition and paint layering. Notably, the body in Pollock's work has become visible (evoked by the visual perception); as his work is being created and finally completed, the body crystallizes into something visible and perceivable. Painting thus no longer remains an expressive medium but instead evolves into a wholly original medium that embodies the working of the body and its powerful force. The power conveyed in Wen's work is truly reminiscent of this force.

Leigh Wen excels in and has profound understanding of Eastern calligraphy and its aesthetics. She has also witnessed a great period of artistic development in America. Her courage and innovativeness in integrating different forms and her determination to brave the world are particularly impressive. All of the different kinds of artworks in Transit Transformation have fully demonstrated the artist's variegated creative energy and innovative language.

Chih-Cheng CHEN, President of National Taiwan University of Arts. 2016.

## 象由心生 · 形由線成 — 鄭麗雲線性創作的新發展

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#### 題解

舉凡論述一個概念,首先必須對此概念的用詞與 文意,作清楚明確的説明。特別是本文的主標題 「象由心生・形由線成」,如果不作説明與釋疑, 會有不必要的誤植之嫌的困擾。

通常我們談一個人的外貌形現,都是由心而起; 內心的喜、怒、哀、樂等七情六欲或心中的善意 與邪念,都會反映到人的臉相,故一般皆以「相 由心生」的諺語表之。當然「相由心生」諺語的 由來是有其典故的,但本文的重點不在討論「相 由心生」該詞彙的概念,筆者不會去贅述與追溯 究竟是出自唐朝名宰相裴度(字中立)少年遇到 禪師的故事,或是出自佛家之語,因為都是談內 在修為和外在形貌的關係。

#### 花與女人

早在2014年,於圓山花卉博覽會舊館所舉辦的 藝術博覽會,「名山藝術」推出鄭麗雲別開生面 的花卉繪畫特展;「線」仍然是主角,不但勾勒 出不同花卉的形體, 也凸顯不同花瓣、花蕊的質 感。更有甚者,每一朵花的外形,決定她不規則 的畫布造形:也就是美國藝術家 史帖拉 (Frank Stella 1936-) 從 1960 年代開始獨創的所謂「有 形畫布」(shaped canvases),這種畫布形狀不同 於傳統的長方形或方形規格,而是依畫的主題形 體外圍輪廓來決定。但史帖拉基本上是「最低限 藝術」(Minimal Art)的畫家,他的繪畫主題是極 簡、硬邊的幾何抽象的圖象,例如《Luis Miguel Dominguin (1960, 238 x 182, coll. of artist) 其圖象是由對稱而往外延擴的折帶狀幾何形構 成,因此他的畫布形狀像是一件 T 形的汗衫,相 較於鄭麗雲花卉外形的九灣十八拐的花朵造形, 的確是相對規則也相對簡單和相對容易處理。

談到鄭麗雲畫花卉創作的緣起,應該跟她在2013 年回台灣設置工作室,而因緣際會不小心找到萬 人羡煞的陽明山一棟寬敞明亮, 品味不凡, 鳥鳴 花香的別墅有關。鄭麗雲花了一些時間整理改 裝,並在花園裡種了各種她喜愛的花與樹,還在 花團錦簇中特別開闢一處小露天咖啡座。朝夕一 杯香氣撲鼻的咖啡,一面看著風光明媚的陽明山 景和晨雲暮靄瞬息變化的大自然奇觀,一面思索 創作的問題和靈感的孕育。然而這次造成台灣上 萬顆大樹折腰而斷或連根拔起,以及郵筒金屬撐 柱彎腰傾斜的「蘇迪勒」強烈颱風,其強勁的威 力也讓鄭麗雲的工作室受創不輕;藝術家甚至為 了擋住被強風吹開的鋁門窗,頭部和臉部遭到撞 擊和割裂傷,不幸中的大幸,經過醫生的診治, 幾個星期的服藥與治療,現在的鄭麗雲也已經完 全康復而繼續投入她的創作,儘管之前在名山藝 術的負責人徐明與徐珊兩兄妹的引領下,到她的 書室造訪時,她還有輕微頭痛的後遺症。

自古以來,花與女人,常常是被人認為理所當然的連結,甚至是視為「同義字」,在法文辭彙裡就出現"femme-fleur"(女人-花;如花似玉的女人)。法國大文豪雨果(Victor Hugo)說過:「如果上帝沒有創造女人,祂就不會創造花。」("Si Dieu n'avait fait la femme, Il n'aurait pas fait la fleur.");甚至連印度梵文諺語有言:「三件事物可以清涼心境去除恐懼:水、花和女性美。」(Trois choses rafraîchissent le coeur et délivrent du chagrin:l'eau, les fleurs, la beauté féminine. - Proverbe Sanskrit)。中文的形容文句「人比花嬌」比喻的人當然指的是女人。

花對鄭麗雲而言,固然是女性愛美的天性,花卉

從萌芽、成長,到含苞待放、盛開、凋謝、枯萎 的過程,形同人的生、老、病、死傳宗接代的循 環,所以對藝術家有特別深刻的生命體認。她 的心思是複雜的:如同愛爾蘭詩人作家王爾德 (Oscar Wilde) 所言:「呵護愛情深植於你的心 田。沒有愛情的人生如同一處花謝凋零的時候, 見不到陽光的庭園。」(Gardez l'amour dans votre coeur. Une vie sans amour est comme un jardin sans soleil lorsque les fleurs sont mortes )由花聯想到愛情;或是像法國詩人克勞岱勒 (Paul Claudel) 珍惜生命的喜悦:「花開短暫,然而 即便是一分鐘時間帶來的愉悦,絕非是何時開始 與何時結束之類的瑣事。」(La fleur est courte, mais la joie qu'elle a donnée une minute n'est pas de ces choses qui ont commencement ou fin.);再不然就是歐洲人經常掛在嘴邊的一句 話:「女人在花樣年華,豔如今晨綻放的玫瑰。」 (femme dans la fleur de l'âge, belle comme "la rose qui ce matin allait éclose) , 言下不禁想起 唐代杜秋娘的詩句:「勸君莫惜金縷衣,勸君惜 取少年時;花開堪折直須折,莫待無花空折枝。」 要及時把握生命璀璨的時機,命運掌握在自己的 手裡。

最終要強調的是「花的象徵意義」(Signification des fleurs)或稱「花語」(le langage des fleurs)。「花語」是某些國度或某些民族的特殊文化,從各類花卉的形狀、色彩、香氣、習性的特徵與傳說典故,賦予各類花種各自不同的象徵意義,經過時代的變遷與文化習俗的演化,對「花的象徵意義」或許有些不同,但「花語」在19世紀初由法國流行到英、美之後,也漸漸形成約定俗成的共同表意語言。鄭麗雲身為女性又

接受歐、美「女性主義藝術」(Art Féministe)思 潮的激勵,愛花惜花,於是透過自己的直覺參考 「花語」或「花的象徵意義」,來表達她對女權 運動發聲的女性英雄致敬之意:例如以鮮紅色的 朱槿 (Hibiscus) (又名扶桑,「花語」:熱情新 鮮的戀情,微妙的美)來象徵墨西哥女性藝術家 卡蘿 (Frida Kahlo); 跳舞蘭 (Oncidium Dancing Ladies) (又名文心蘭,「花語」:美麗活潑、快 樂、隱藏的愛)象徵義大利巴洛克時期女畫家, 阿特米西亞 · 珍蒂萊琪 (Artemisia Gentileschi 1593-c. 1656);以柔美的三色堇 (Viola tricolor) (「花語」:此花的法文稱為"pensée",故有 「思念、思想」之意義; 黃色三色堇, 有黃色花 瓣,其「花語」為「憂喜參半」;紫色三色堇, 有紫色花瓣,其「花語」是「沉默」。)來比喻 美國感性的畫家歐基芙 (Georgia O'Keeffe);以 杜鵑(Rhododendronu)(「花語」:愛的欣喜、 節制、節制欲望)代表柯蕊絲訥(Lee Krasner); 以蜘蛛造型的君子蘭 (Amaryllis)(「花語」:高 貴、寶貴、豐盛、有君子之風)象徵這位曾在世 界各地製作大型蜘蛛公共藝術的法國女性主義藝 術家,布爾喬亞(Louise Bourgeois);而以仙履 蘭 (Paphiopedilum: Lady slipper)(「花語」: 性情中人、多慮的個性美人、永不變的愛)為鄭 麗雲自身的象徵表述,此花外形具有仙女鞋形狀 的大肚袋,指涉象徵女性的包容力。

這些以「有形畫布」呈現的花朵,都是以盛開的 形式向她所崇拜的藝術家們獻上最誠懇的敬意; 鄭麗雲表示:「花的花蕊由數個雄蕊圍繞著雌蕊, 雌蕊象徵的是女性的力量,獨立、堅強地生存在 由男性主導的世界中。」 她筆下的花卉高雅中隱 含著生命力的韌性和女性堅強的意志。 此次將展出更多的花種,諸如象徵「優美」的《愛麗絲》(Iris germanica 155 x167 cm, 2015);具有「美麗的心」之象徵的《鐵線蘭》(Clematis 155 X 153 cm, 2015);有紫色鳶尾別名的《西伯利亞愛麗絲》(Siberian Iris 126 X 165 cm, 2015)象徵著「愛的信息」;尚有三種不同的台灣《喜普鞋蘭1、2、3,2015》指涉著「任性的美」。

#### 山與水

筆者在鄭麗雲新近畫的「山與水」作品裡,發現 跟先前的「地、氣、水、火」專題所表現的「山 與水」,最大的改變是山不再存在於虛無飄渺的 意象情境裡遊移;她不避諱也不會閃躲,公開向 藝術愛好者表明:「我看山是山」。本人也問過 她何以有此意象的轉變?她對我說:「我以前對 地的元素做的不夠。」其實,對一位創作者而言, 任何轉變都是再自然不過,都是一種好的現象, 因為對既成的自我有勇氣挑戰,有企圖心超越, 不管如何改變,應先予於喝采鼓勵,筆者擔心的 反而是停滯不前始終如一之輩。再説她在「看山 是山」的前提下,鄭麗雲的山,除了用色更真實 客觀外, 更穩重更俊俏。例如《綠意,100F, 2015》,那透明而閃爍著光澤的翠綠,隨著山形 結構的變化而輕重有別,陰陽有分,因山的高度 漸升其分佈也跟著漸減而稀疏; 銜接而上的山的 形勢越來越陡峭,帶著淡淡赭色的岩壁,筋脈畢 露,險峻雄偉;視線轉回山腳,看到約略成三角 形的水域,不但在色彩的巧妙漸層變化,由檸檬 黄的淺水往外延伸到檸檬綠的深海,顯示藝術家 對整座山石與水域造形和用色之間的呼應,經驗 老道,而且,將光線的效應與倒影瀰漫在山景也 投射在水面。此畫的成就,看似在用色的妙竅,

其實也是線在定義山的凹凸、陰陽、向被與水的 波動和深淺。

與前作的構圖概念頗為接近的是《高崖,100F, 2015》,其間的山與水的造形和處理方式是這兩 件作品差異所在。此作的核心表現主題是險峻調 等的影崖,鄭麗雲選擇鐵青色作為高崖的主題 等的是讓岩石的視覺意象貼切;而岩層的脈 變數,如是在視覺心理上會產生不安定的動因 數別一平如鏡的地中海藍色形成的「情墨如金」, 形容恰到好處的境界,鄭麗雲是「情線如金」, 山的峭壁起伏用線不吝,水面平靜一線不留。

水的元素對鄭麗雲來說,本來就是她的看家本 領。諸如《遠航,120M,2015》線與波浪共起 伏, 色彩遠折有分, 如詩如夢的天際一樣一線不 給。然而筆者在此要談的水是她所畫的《冰川, 110 x 211cm, 2015》,此畫的水域大約占整幅 畫作面積的三分之一多一點,其他部分為山;但 與其說是山不如準確地說是覆蓋著正在溶解中的 冰塊的「冰山」。海水不能斗量,其容乃大,此 川必不窄,明明冰山在溶解,甚至冰裂、冰崩, 川水照樣處變不驚照它的速度流動,只有沿岸邊 的地方,一條白線隨著地形和溶冰狀況的不同, 有粗細和清楚與模糊的變化,我說妙極了!藝術 家使用最簡單最精確的語言瀟灑帶過。筆者判斷 冰山正在溶解、冰裂的觀察點是在鄭麗雲刮線的 方式,因為穩定的地形,藝術家通常會使用秩序 性、結構性和節奏性的刻線去處理, 山的結構性 輪廓是清楚明晰的;然而她在此畫,除了左邊一 部份的結構比較清晰,刻線也相對有秩序、有節 奏、有組織結構之外,其他的部份,鄭麗雲揣摩 溶解的碎冰因重力而滑落,造成山本身結構肌理 稜線的不明顯,甚至朦朧霧化的現象,她的線條 刻意製造糾葛、放任、飄飛的狀態。對照那一條 我說妙極了的白線變化點,是吻合的,「溶解中」 的現象是成立的,也因為現象成立,證明她的改 變是務實的。

#### 裝置藝術的概念與現成物的轉用

生長在陶藝之鄉鶯歌的鄭麗雲,從事陶瓷藝術 的創作已經不是「新鮮聞」,她和「瓷揚窯」 的負責人林振龍先生曾經一起合作創作過。在 造 訪 她 陽 明 山 工 作 室 的 時 候 , 鄭 麗 雲 搬 出 一 個 大 紙箱, 小心翼翼地拿出一個藍色陶瓷碗形水缸給 筆者看,釉彩的色調類似明代的「青花瓷」,內 外一貫都刻著她的刮線,這是她所作的大型陶瓷 容器, 造形具有簡約素樸的美感, 尤其在圓弧碗 形水缸表面裡外刻線的難度,若無禪修定靜之心 是絕對做不到。她將平面繪畫的線性概念延伸到 立體塑形,但是在她的思維裡,無意讓碗形水 缸,只停留在陶瓷藝術的認知範疇,她要讓其成 為「傳遞訊息」的「媒介」,以「裝置藝術」 (Installation art)的展示手法,利用聲音和照明 光效甚至鏡子,營造展示空間的特殊化,連結過 去、現在、未來的時間元素, 醞釀一種藝術家自 白的「情境場域」。

這件《無眠夜,2015》的裝置藝術作品,將由 5個碗形水缸組成,每個水缸直徑18英吋、高 22英吋,形狀大小相同,但內外線性圖式每個 都各自有其獨特之處;整個展示空間設定為寬 度4公尺,長度5公尺的場域。特殊化的場域, 將看到形狀重複的 5 個碗形水缸群組,四周都安置反照的鏡子;水滴間歇性地從「給水控制器」(plumbing valves)滴到水缸裡,發出滴滴噠噠像是天花板漏水滴下的聲音,軌道燈光模擬原始燈具微弱的照明,召喚出 1959 年「八七水災」時,藝術家在鶯歌所住的那間「燈光昏暗,沒刷油漆的天花板」的農舍,一場難忘的夢魘。

鄭麗雲在「名山藝術」告訴筆者,《無眠夜, 2015》裝置藝術作品的發想是源自1959年8月 7日,台灣發生有史以來最嚴重的一場水災。在 日本南方海域形成的「艾倫颱風」,從台灣的旁 邊擦身而過,卻引來位於東沙島附近的熱帶性低 氣壓進入台灣,形成強大的西南氣流,大規模的 雷陣雨密集而持續於7、8、9三天聚降,其中以 7日的雨量最多,使台灣中南部因豪雨釀成重大 災難。「八七水災」的嚴重性,鄭麗雲從兒時就 常聽父親提起,現在回想起來,仍舊心有餘悸: 「那是我們最長最難熬的一夜。屋外雨下得很大 很驚人,時而有轟隆的雷聲閃電,雨水從天花板 的縫隙不停地滴流下來,臉盆、水桶全都拿來接 雨水,父親疲於奔命地巡視裂縫漏水,也忙著安 置家人從此處移轉到他處,為的是讓我們有個沒 漏水和安全的地方睡覺,以避免可能屋頂坍塌壓 傷人命的危險。」

鄭麗雲此件裝置藝術,像是在進行一種自我心靈的「告誡」與「告解」的「環境藝術」(Environment Art)和「表演藝術」(Performance Art)的演出。

回溯 1952 年,在美國「黑山學院」(Black Mountain College) 有卡吉和杜多(John Cage and David Tudor) 兩位音樂家及羅森伯格 (Robert Rauschenberg) 一位畫家,以及康寧 漢(Merce Cunningham)編舞專家,共同籌辦 了一次藝術演出,算得上是一種「偶發藝術」 (happening)的先舉,試圖融合各種不同的表 現形式於一爐,以實驗性精神來從事一種「整 合藝術」(total Art)的探索。基本上,這個理 念是來自「達達主義」,特別是杜象(Marcel Duchamp)以及約翰·卡吉(John Cage)在紐 約的實驗性音樂的開放教學。正如後來加入該 「弗拉克斯」(Fluxus)群體的布瑞奇(George Brecht) 所言:「彼此都有某種無法描述、難於形 容的東西」。透過具有立陶宛血統的音樂家暨建 築師:馬契亞納斯 (George Maciunas) 四處奔走 的活力,這些藝術家於1961年,在紐約舉辦一 系列的表演藝術,試著在「現實音樂」(concrete music)、「視覺藝術」(visual arts)和普通而 日常的各種動作姿態表演之間找到一種綜合性的 效果。

「為了反照出所有不同媒體和不同機能的藝術之間互相交乳的流盪心緒」,鄭麗雲以類似的目標,表達與傳遞她對 1959 年「八七水災」,生命財產一夕之間化為烏有的所有受災家庭無限的追思與救贖,以及她倖存但創傷陰影猶在的心靈,得以解脱與療癒。

至於現成物的轉用,筆者嗅出她藝術家的敏鋭, 使用「葡萄酒文化」的回收物,也就是原來外國 酒廠出貨裝葡萄酒的木箱;這些向朋友要來或 自己收集的箱板,上下左右都印有裝瓶酒廠的 名稱、品牌、年份、容量、瓶數的文字,及置 放上、下方向的標記。藝術家使用這些木板上色 刮線,但她對原本的文字與標記作某種程度的 「掩蓋」或保留「顯義」,甚至應用其他現成物 的材質做成「拼貼」(collage)作品;有的甚至 集結多塊畫好刮好線的木板成為一種「集合藝 術」(Assemblage)。當然「拼貼」藝術早在1907 年,「立體主義」(Cubisme)的布拉克(Georges Braque) 和畢卡索 (Pablo Picasso), 在畫布上首 次貼上舊報紙的碎片時就已經開始;歷經一次 大戰間「達達主義」(Dadaïsme)的發揚光大, 「拼貼物」擴充到舊照片、郵票、鐵絲網等,以 及 1940-45 年代「集合藝術」的代表,羅森伯格 (Robert Rauschenberg)使用的「拼貼物」, 已經發展到有體積而捶手可得的「撿拾的物件」 (Found object, from the French objet trouvé) 或 「現成物」(Ready-made) 如水桶、枕頭、樓梯、 收音機等;到1960年代工業文明消費社會帶來 的機器大量生產和大量使用,製造大量的廢棄 物, 法國的「新寫實主義」(Nouveau réalisme) 藝術家諸如塞撒 (César Baldaccini, dit César) 和 阿賀曼 (Armand Fernandez, dit Arman) 使用工 業廢材或現成物製作藝術作品,此時「拼貼」藝 術發展到最高峰。從「藝術社會學」(sociologie de l'art)的觀點來看,這是西方產業革命必然帶 來的藝術趨勢;然而鄭麗雲的「拼貼」是有不同 的時空背景,她不是工業文明的歌頌者,更不是 消費文明的擁護者;當地球的生態遭破壞,當地 表的物質資源大量耗盡之後,人們才驚覺意識到 生存危機之際,藝術家會運用智慧以最簡潔的語 言,說給你聽作給你看:藝術就在你身邊,用回 收物化腐朽為神奇,暨環保又怡情,因為那些透 露著「葡萄酒文化」的關鍵字與標記,隨時會喚 醒人們的環保意識和連結令人振奮的「葡萄酒文 化」裡的酒神迪歐尼索斯 (Dionysos) 的希臘神話

之美,倒是滿「後現代」(Post-Modern)。

#### 結語

鄭麗雲形塑一種「形式」、「形體」或「形象」,不論是花與女人、山與水、裝置藝術或現成物的轉用,皆由「心」而起,但最終是她的「線」在定義這些存在於「心」的「形體」成為明確屬性的「造形」。鄭麗雲在他近作中,明顯地表露她不再是一位單純的平面藝術的創作者,她不會使用同一種文法和同一種腔調甚同一種語境去傳遞藝術語言所要散發的各種訊息。她正在努力朝著自由運用各類藝術表現的形式,來迎接當代藝術不可能不變的重大挑戰。

# Appearance Stems from the Mind · Lines Give Shape to Form — Leigh Wen's New Development with Linear Art

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#### Clarification of the Title

Prior to discussing a concept, it is necessary to first clearly define the vocabularies and context of the concept. It is, therefore, integral to explain and clarify the title of this essay, *Appearance Stems from the Mind · Lines Give Shape to Form*, to avoid unnecessary misunderstanding.

Generally, a person's external features are the result of his or her state of mind, with emotions of joy, anger, melancholy, happiness or benevolent or evil thoughts reflected on the person's face; hence, the Chinese saying "appearance stems from the mind" is commonly used to express this phenomenon. The saying is connected to a particular allusion, but the origin of the saying is not of particular importance to this essay and will not be discussed or examined in detail here to decipher whether the saying was based on the story of well known premier in the late period of Tang dynasty Pei Du's encounter with a Zen master, or was it derived from Buddhist teaching, because either way, the emphasis is placed on the connection between one's external features and his or her internal state.

The concept of Appearance Stems from the Mind . Lines Give Shape to Form is used to discuss the new development with Leigh Wen's linear art, highlighting the artist's approach for creating form, shape, or appearance, which is derived from a painstaking process stemmed from her inner candor and tenacity. The concepts of Appearance Stems from the Mind and Lines Give Shape to Form dealt with in this essay encompass different capacities. However, these two different concepts are derived from the same fundamental source of motivation the heart. The heart symbolizes a form of emotion, a kind of metamorphosis, growth, refinement, and philosophy. Leigh Wen's earliest exploration involved the four major elements of earth, air, water, and fire, and with shifts and turns of space and time, her state of mind has also continued to grow and change; however, her rhetoric

based on *linearity* has always remained unchanged. She has persistently used lines to define form, to act as embodiments of physical attributes; this is seen with her various artistic expressions, including unfathomable oceans and rivers and towering mountains and cliffs, and also flowers that symbolize women or glazes on ceramic pieces. In other words, lines dictate the fate of form.

#### Flowers and Women

Mingshan Art presented unique floral paintings by Leigh Wen Li-Yun's at Art Taipei 2014 presented at the former site of the Taipei Flora Expo, with lines once again the main focus of Leigh Wen's art. Not only are lines used to illustrate the different shapes of various flowers, the petals and stamens are also enhanced. Irregularly shaped canvases are also used to accommodate the shapes of certain flowers, referencing the unique expression of using shaped canvases that was innovated by American artist Frank Stella (1936- ) in the 60s. The shapes of these canvases differ from the conventional rectangular or square shape, with their contours dictated by the subject matters depicted in the paintings. However, Stella, being a minimalist artist, mainly focused on creating minimal, hard-edge geometric abstract paintings, such as Luis Miguel Dominguin (1960, 238 x 182, coll. of artist) which is composed of symmetrical geometric shapes extending outwards, resulting in the use of a t-shaped canvas. Compared with Leigh Wen's irregularly shaped flowers, Stella's minimalist compositions are relatively simpler and easier to handle.

In order to aesthetically stretch canvases in irregular floral shapes, Leigh Wen hired an experienced carpenter to make wooden frames for her, with canvases directly mounted on floral-shaped wooden boards. With layers of paint applied and the petals and stamens illustrated with lines, strips of canvas made with the same material were then tightly wrapped around the *shaped canvas*, following the contour of the floral shape. With this approach,

frames are not used to confine two-dimensional paintings; the artworks guide the audience's eyes and let's their imaginations run free with the various unrestrained floral shapes, extending and expanding into all directions. This is why these artworks can also be regarded as nonconventional three-dimensional sculptures. This is also a foreshadow reserved by Stella when the concept of *shaped canvas* was developed, explaining why he later also began using minimalistic ready-mades to create tangible three-dimensional sculptures.

The origin of Leigh Wen's floral paintings traces back to 2013 when she returned to Taiwan to set up a studio. By chance, she stumbled upon a spacious, brightly lit, brilliant house surrounded by nature in the Yangming Mountain area of Taipei. Leigh Wen spent quite some time to renovate the house and planted different flowers and trees that she adores in the garden, with a small outdoor area reserved in the garden for taking coffee breaks in. With a cup of aromatic coffee, she would sit there in the afternoon admiring the spectacular mountainous view and marveling at the shifting clouds in the sky, while also contemplating about her art and drawing in inspirations. However, Typhoon Soudelor that struck Taiwan in 2015 uprooted tens and thousands of trees, even metal mailboxes were bent by its powerful wind. Leigh Wen's studio also suffered serious damages, and while blocking an aluminum window from being blown open by the strong gusts of wind, she suffered from bumps and cuts on her head and face. Fortunately, she has recovered fully from the injuries after weeks of medical treatment, and is able to return to working on her art; however, when visited by the owners of Mingshan Art, the brother and sister duo Hsu Ming and Hsu Shan, the artist still suffered from a minor case of post-traumatic headache.

Flowers and women have been connected since the ancient times, and even regarded as *synonyms*, as seen with the word *femme-fleur* in the French dictionary

(woman-flower; woman that is beautiful like a flower). French literary master Victor Hugo once said, "If God hadn't made THE woman, he wouldn't have made the flower either." There is also a Sanskrit proverb that states, "Three things cool the heart and grief issue: water, flowers, feminine beauty." There is also a Chinese expression that compares a woman's beauty to flowers.

Leigh Wen also makes this feminine association with flowers. The cycle of a flower goes from its budding phase to growth, bloom, wither, and decay, which is similar to the cycle of human life with birth, age, sickness, and death. The cycle of life makes a particularly strong resonance with Leigh Wen. A person of complex thoughts, Leigh Wen's approach echoes with the following words that associate flowers to love by Irish poet Oscar Wilde, "Keep love in your heart. A life without it is like a sunless garden when the flowers are dead." Another association is also made with French poet Paul Claudel's words urging to cherish the joy of life, "A flower is short, but the joy it brings in a minute is one of those things that doesn't have a beginning or an end." Also bringing to mind is the common European saying that compares a woman's youthful beauty to a blooming rose in the morning. The sentiment also resonates with the following verses by Du Qiu-Niang of Tang dynasty, " Cherish not your golden-threaded robe; cherish but your young days! While the flowers are blooming, gather them; lest you but wait for empty branches." Opportunities in life ought to be cherished, with destiny controlled by one's own hands.

Lastly, emphasis on *signification of flowers* or *the language of flowers* is to be stressed here. *The language of flowers* is a unique culture observed in some countries or by certain groups of people, with different symbolisms and meanings formed with notable features and legendary allusions connected with different flowers' shapes, colors, aromas, and traits. Although the signification of flowers may have shifted with time and changed with cultural evolutions,

however, the language of flowers has made its way from France in the early 19th century to England and the U.S., gradually becoming a part of conventional usage and expression. As a woman and also inspired by the Western feminist art philosophy, Leigh Wen adores and cherishes flowers, and instinctively references the language of flowers to pay homage to feminist movements or fearless female figures. The vibrantly red hibiscus (Language of Flower: passion, new love, delicately amazing beauty) is used to represent Mexican woman artist, Frida Kahlo. The Oncidium orchids, or also known as dancing ladies (Language of Flower: beauty, vibrancy, joy, and concealed love) is used to symbolize Italian woman painter from the Baroque period, Artemisia Gentileschi (1593-c. 1656). The dainty Viola tricolor (Language of Flower: it's known in French as pensée, which means "a reflection or thought". Yellow Viola tricolor has yellow petals, and it represents "a mixture of worry and joy". Purple Viola tricolor has purple petals, and its flower language represents "silence") is used as a metaphor for American painter Georgia O'Keeffe. Lee Krasner is represented by the Rhododendron (Language of Flower: joy of love, restraint, restricted desire). The Amarylli, an orchid that appears like a spider (Language of Flower: regal, precious, opulent, gracious charisma) is used to represent Louise Bourgeois, a French feminist artist who has created large public artworks in the shape of spiders around the world. The Paphiopedilum, also known as lady slipper (Langauge of Flower: a genuine person, a beautiful person whom worries a lot, and unwavering love) is what Leigh Wen uses to represent herself. This flower is shaped like a fairy's slipper with a wide pouch-like body, which symbolizes women's inclusive tolerance.

These blooming flowers depicted on *shaped canvases* are used by Leigh Wen to pay homage to artists that she admires. "A flower consists of several male stamens that surround a female pistil, and the pistil represents the feminine power and independence, as she steadfastly strives to survive in a male-dominated world," expresses

Leigh Wen. The flowers she paints are not only elegant but also embody a sense of vital strength and a strong feminine will.

The flowers on view this time include *Iris germanica* (155 x 167 cm, 2015) that symbolizes *elegance; Clematis* (155 X 153 cm, 2015) that represents a *beautiful heart; Siberian Iris* (126 X 165 cm, 2015) implies *the message of love*, and also included are three different indigenous orchids of Taiwan, *Lady's Slipper 1*, *2*, *3* (2015), representing *tenacious love*.

#### **Mountains and Waters**

Compared with Leigh Wen's previous paintings of mountains and waters that highlight the aforementioned elements of earth, air, water, and fire, the biggest difference with her recent mountains and waters paintings is that they no longer linger in an elusive, ethereal state. She does not shy away or hide from it and openly declares to art lovers that, "A mountain I see is a mountain being." When asked about this imagery shift, Leigh Wen responds, "I didn't work enough with the element of earth before." The fact is that any change that an artist takes on is all but a natural process; it is a positive phenomenon, because to have the courage to challenge one's existing self shows ambition, which is why regardless of the kind of change, the endeavor should first be encouraged. Those that are idle and stagnate are actually more of a cause of concern. Moreover, with the premise of "A mountain I see is a mountain being", besides depicting the mountains with more realistic and objective colors, they are also portrayed by Leigh Wen in a more stable and more striking manner. For example, the painting Green Edge (100F, 2015), the translucent and glistening emerald lake shows lightness and intensity that shifts with the structure of the mountain, presenting a distinction between the ying and the yang, and as the mountain elevates higher, the distribution also becomes lighter and more dispersed. The mountain that

follows takes on a steeper angle, with the surface of its cliff washed with a subtle hue of sienna and its ridges and textures exposed; it's incredibly steep and majestic. Shifting the focal point back to the foot of the mountain is where a vaguely triangular body of water is situated, showcasing an ingenious gradation of colors, extending from a lemony yellow at the shallow end to a lime green for the deep sea. The composition shows Leigh Wen's artistry with using corresponding colors to contrast the entire mountain cliff with the shape of the water, with lighting effects and reflections permeated throughout the entire landscape and also projected on the water surface. What this painting has achieved is clever color applications but also the textures, positive and negative spaces of the mountains, the ripples of the water, the shallow and deep bodies of water that are all well defined with lines.

Sharing a similar compositional concept is Deep Valley (100F, 2015); however, the two paintings differ in how the mountains and the waters are treated. The central subject of this piece is a steep and towering cliff, which Leigh Wen has chosen to portray with steel blue, in order to visually depict the granites in a truthful manner. The rock formation's horizontally crisscrossing textures with overlapping slabs of rock in various sizes are naturally illustrated. The visually towering and steep cliff can have psychological associations of being unstable, but a sense of mental balance is created with a contrast of form by juxtaposing a calm, mirror-like Mediterranean blue sea next to the cliff. The phrase, "to be abstemious with the use of ink" was used by ancient Chinese literati to describe the state of being just right, and what Leigh Wen has demonstrated is "abstemious with the use of lines", as seen with the generous lines used to depict the uneven textures on the cliff but none is seen on the calm surface of the water.

Leigh Wen specializes in depicting the element of water. The lines undulate along with the waves in *Long Journey*  (120M, 2015), with distances far and near deciphered with colors and the poetic, dreamy horizon, again, free from any traces of line. Focusing on the element of "water" in Glacier 1 (110 x 211cm, 2015), we see that the body of water depicted in this painting takes up a little over one-third of the entire composition, with the mountain taking up the rest of the canvas. More precisely, the mountain is a melting glacier. The vastness of the ocean is immeasurable, and the mountain here is certainly sprawling. The glacier, though melting, the ice cracks, avalanche, and flowing water are still moving in their respective paces, except a white line along the bank, which is clearly different from the other topographical elements and the melting ice. The line's shifting thickness and varying levels of blurriness make the piece utterly fantastic! Using the most simple and precise expressions to convey the subject matter, it can be interpreted that the glacier is melting, and the cracks on the ice are depicted with scraping gestures. To convey a stable topography, the artist tends to use etched lines that are more orderly, structural, and rhythmic, creating structurally defined mountain ridges. However, with this painting, except for the more clearly defined structure on the left, the etched lines are also comparatively more orderly and rhythmic; in addition to the compositional structure, less defined and even blurry structural texture and contour are showcased in the other components because the artist seeks to portray how the ice fragments are sliding off due to gravity. The lines are purposely made to appear intertwined, unrestrained, and fluttering. This matches perfectly with that noticeably different white line, forming the condition of "melting in progress", and because of this, it proves that the artist's change is of a practical purpose.

#### Installation Art Concept and Readymade Application

Leigh Wen grew up in Yingge, a district well known for ceramic art, and thus, for her to work with clay is not unexpected. She has also previously collaborated with Mr. Lin Chen-Long of Tzu Yang Kiln. During a visit at her studio in Yangming Mountain, Leigh Wen carefully took out and showcased a blue porcelain bowl-shaped tank with glaze resembling Ming dynasty blue and white porcelain. The piece has her signature etched lines on the outside and inside, and amongst all the large ceramic vessels made by her, this is a piece that exemplifies her simple and earthy aesthetic.

It is quite difficult to etch lines on the tank's rounded surface, requiring a Zen state of mind that is calm and collected to achieve. She has extended the linear concept observed in her paintings to her three-dimensional pieces, but philosophically, she does not intend for the bowl-shaped tank to only linger within the preconceived notion set for ceramic art; she intends for it to become a message delivery medium, using the display approach of installation art with sound, lighting effects, and even mirrors to create a specialized spatial effects. Connecting temporal elements from the past, the present, and the future, a situational context where the artist can express herself is fostered.

The installation piece, *The Longest Night* (2015) consists of five bowls of the same size (18 inch in diameter, 22 inch in height); however, the lines expressed on the inside and outside of the bowls are all unique on each piece. The entire display area is 4 meters in width and 5 meters in length. The distinctive site with an arrangement consisting of the five bowls of the same shape is surrounded by mirrors on all four sides. Plumbing valves are used for water to drip into the bowls intermittently, creating drippings sounds leaking from the ceiling. The faint lighting recalls the farmhouse in Yingge that the artist was in during the great Flood of 1959, an unforgettable catastrophe marked by dim lighting on a bare ceiling.

During her exhibition at Mingshan Art, Leigh Wen expressed that the inspiration behind *The Longest Night* 

(2015) comes from the historic flood on August 7th, 1959 in Taiwan. Typhoon Alan formed in the southern sea region of Japan scraped by Taiwan but created a heavy tropical airflow with heavy downpour that lasted for three days on the 7th, 8th, and 9th of August that year, with tremendous amount of rain particularly pouring down on the 7th causing severe disasters in central and southern Taiwan. As a child, Leigh Wen often heard her father recollecting the disastrous flood, and the catastrophe is still something that haunts them till this day. "It was the longest night we have ever experienced. Rain was pouring outside of our house, with deafening thunder and lightning bolts. Water was endlessly dripping down from the cracks of our ceiling, and was caught with buckets and pails. My father was tirelessly checking on the cracks and leaks, while also relocating us to ensure that we would have a dry and secure place to sleep and to avoid the possible danger with the roof collapsing down and injuring us." This installation piece by Leigh Wen is an integration of environment art and performance art with personal spiritual warning and confession.

In 1952, at the Black Mountain College in the US, two musicians John Cage and David Tudor collaborated with painter Robert Rauschenberg and choreographer Merce Cunningham in presenting a performance that is considered a pioneering endeavor of the genre "Happening". They attempted to fuse together different expressive formats and explore total art with experimental spirits. Fundamentally, the concept was derived from Dadaism, especially influenced by Marcel Duchamp, and also John Cage's open approach to teaching experimental music in New York. As stated by George Brecht, a later member of the Fluxus movement, "both were excruciatingly difficult to explain." Through devoted efforts by musician and architect of Lithuanian descent, George Maciunas, this group of artists was able to present a series of performances in 1961, seeking to uncover mixed effects from concrete music visual arts, and everyday ordinary gestures and actions.

"Reflecting the interconnected echoing emotions from different media and art of different functions" is an agenda shared by Leigh Wen, as she uses art to express and transmit the profound emotions and sense of redemption experienced by all the victims that lost everything overnight during the Flood of 1959 and to be able to break free and heal from the traumas still lingering inside her.

The application of readymade is where the artist's sensitivity is demonstrated. She has taken recycled wine crates that she has collected with the names, brands, years, quantities printed on all sides and signs indicating the direction that the crates should be placed and painted and etched lines on the wooden surfaces, with the original lettering and labels either concealed or enhanced and also collaged with other found objects. She has also created assemblages by piecing together several painted and etched boards. Collage was pioneered in 1907 by Cubism artists Georges Braque and Pablo Picasso, with fragments of newspaper pasted on paintings. Dadaism reached its apex during World War I, and objects used for collages expanded to include old photographs, stamps, and metal wiring. Iconic for his assemblage art created in 1940-45, Robert Rauschenberg began using found objects (from the French objet trouvé) or ready-made in his art, including bucket, pillow, steps, and radio. In the 1960s, capitalism propelled by industrialization with items mass produced by machines resulted in lots of discarded objects. Artists of the New Realism movement in France including César Baldaccini, dit César and Armand Fernandez, dit Arman began incorporating industrial wastes or ready-mades in their artworks, taking collage art into its developmental climax.

From the perspective based on the sociology of art, changes in art were bound to occur with industrial revolution in the West; however, Leigh Wen's collages are set in a different space-time. She doesn't pay homage to industrial civilization nor does she embrace

consumerism. When our natural ecology is damaged and Earth's resources are depleted, people are suddenly realizing that when our survival is jeopardized, Leigh Wen is using a language that is wise and simple to talk to you and to show you. Art is all around; it can spin gold out of straw with recycled objects. The artworks are environmentally conscious and pleasant, because those keywords and labels associated with the wine culture can act as a constant reminder that calls upon people's awareness for the environment while also connecting with the intoxicating aesthetic of Greek mythology with Dionysos, resulting in something that is quite postmodern.

#### Conclusion

The form, shape, or appearance created by Leigh Wen, including flowers and women, mountains and waters, installation art and conversion of ready-made, all come from the heart; however, her lines are what ultimately define these shapes dwelling in the heart and give them distinctive forms. Leigh Wen has clearly showcased in her recent creations that she is no longer an artist that simply works with two-dimensional planes, and she is not stuck with using one type of rhetoric or language to convey the different messages she wishes to convey through art. She strives to freely use different formats of art to welcome the daunting challenge of contemporary art, whereby change is the only unchanging factor.





當代館廣場的帆船裝置,分別呈現鄭麗雲美學典型中,代表冷、暖兩極的水、火意象,而以美術館建築為背景,就地進行了形式對照/意涵對比的展示。其中的〈水帆〉,樸素的船體配上藍色水紋三角風帆,並以「Formosa(福爾摩莎)」為船名,令人回想當年西方人在太平洋航行中一眼發現臺灣之際,對這美麗島嶼所發出的真情讚嘆!於此,〈水帆〉象徵了人生旅程中,對於停泊靠岸之地的需要、對於安身立命家園的追求;在這同時,〈火帆〉則是以較酷炫前衛的雙船體造型,搭配火熱色彩的流線型風帆,加上「Hobie Getaway」的船名,象徵了乘風破浪、向外出發、冒險犯難的另一種人生哲學和行動意志。

這一組廣場裝置,透過兩種對比的元素和意象,呈現/書寫了藝術家鄭麗雲 30 餘年來的生命航程,和一種反覆拉鋸的個人心境變化。藝術的世界正如廣闊無邊的大海,時而碧波萬頃,時而浪濤洶湧,身為藝術家就是要進入其中去徜徉感受和歷練;鄭麗雲在歲月悠悠的藝術航程中,運用色彩與線條,具象地刻劃眼前一望無際/船邊能動不已的海洋波浪,同時又抽象地捕捉個人心中不斷狂熱焚燒的一種靈魂之火。這兩艘現成物改裝的藝術帆船,在啟程歷險/歸航家園、現實環境/個人心志之間,做了象徵的著墨和耐人解讀的對照。

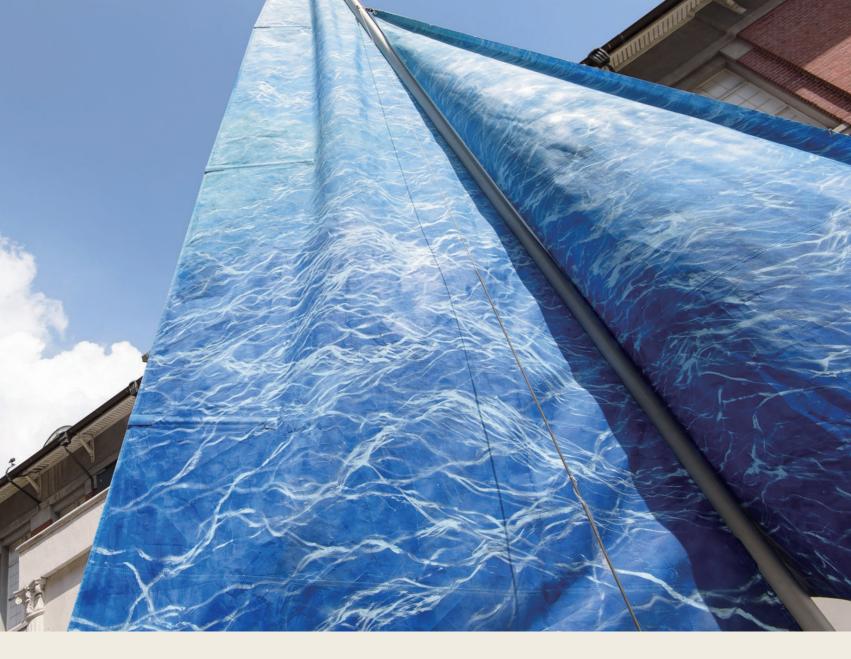
The sailboat installations on the museum plaza represent water and fire: the elemental embodiments of coldness and warmth in Leigh Wen's aesthetic concept. With the museum building as their backdrop, they create a comparison in form as well as a contrast in meaning. *Water Sail*, with its simple, triangular shape and wavy, blue lines, has been named "Formosa" – an exclamation uttered by Portuguese voyagers when they first made landfall on Taiwan in 1626. *Water Sail*, therefore, becomes a symbol for the pursuit of a safe harbor and a home where one belongs in the journey of life. In contrast, *Fire Sail* depicts the silhouette of a modern, double-hulled boat, with its streamlined sail colored in vibrant hues. Named "Hobie Getaway," this piece represents an adventurous, outgoing, and bold life philosophy and an irrepressible will to act.

This set of installations represents, via two contrasting elements and images, the artist's thirty years of voyage through life and the pattern of her constantly changing state of mind. The world of art is akin to a shore-less ocean that can be tranquil on some days and yet surge intensely on others. Upon entering this world, an artist's fundamental task is to feel and experience without holding back. Throughout her long artistic journey, Leigh Wen has used colors and lines to capture her inner duality: a constant struggle to reconcile the dynamic, shifting sea waves of her imagination with the fervently burning fire of her soul. Her trademark technique has been utilized, in this series of nautical pieces, to repurpose and transform prosaic materials into an intriguing symbol of unrestrained adventuring within both reality and the mind.













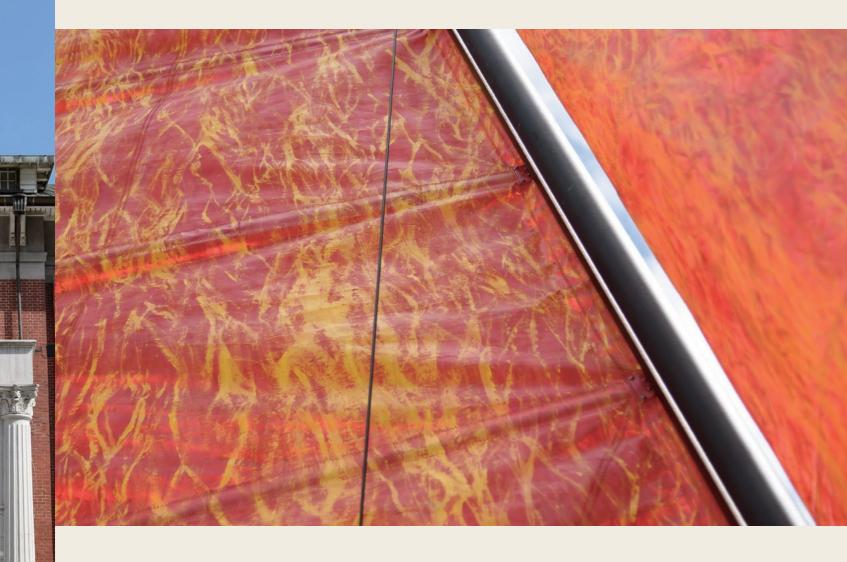
〈 水 帆 〉 Water Sail — Formosa

帆船 Sailboat | 430 x 183 x 570 cm | 2016



## 〈火帆〉 Fire Sail — Hobie Getaway

帆船 Sailboat | 504 x 234 x 762 cm | 2016









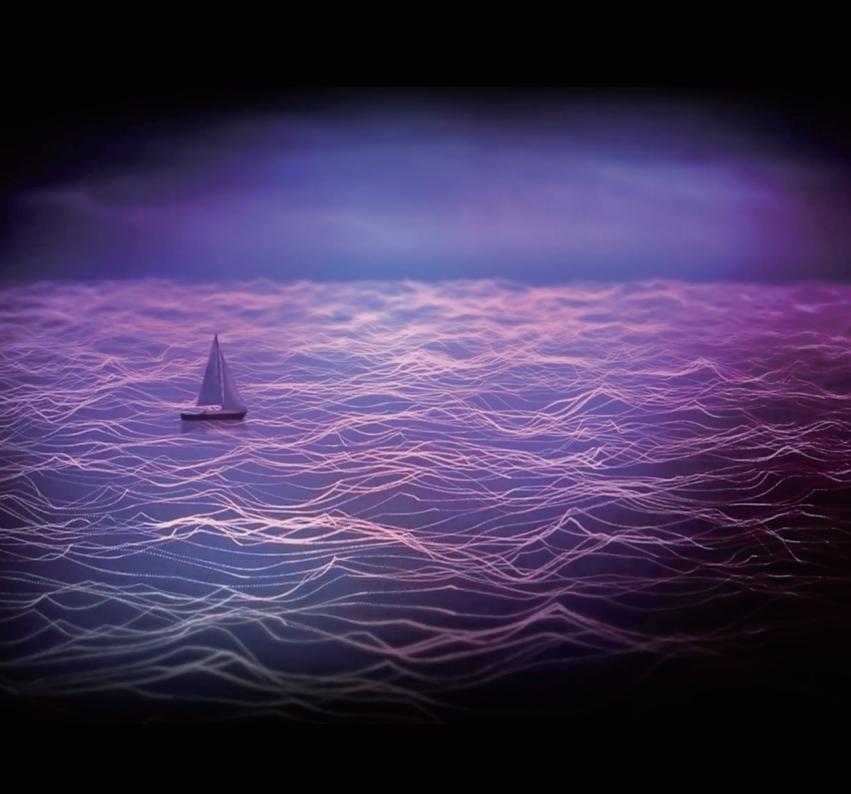


在西側樓梯間,作為二樓展覽場域之氛圍前導 的,先是藝術家鄭麗雲特意新製的互動地面投 影裝置〈漫遊〉,拾階而上迎面照見的,則是 孤船在紫色汪洋中漂泊的動態影像作品〈漫 遊1〉;兩側牆面搭配展出的〈尊〉和〈峻〉 兩幅大畫,以高山仰止、堅巖峻壑的形式內 容,對照了海洋的廣闊無邊和水的柔曲自在。 於此,藝術家透過時空錯置的圖畫和意象,率 先啟動觀眾的直覺感知,進而激發出各種關聯 閱讀的機制。戲玩互動感應的地面水花,靜觀 大海中載波獨行的帆船,以至於仰視高高在上 的崇山峻嶺…,享受這些個別的山光水景之同 時,似乎也可以串聯閱讀出,這個樓梯間的情 境氛圍,也某種程度隱喻了藝術家早年試圖走 出父權化的社會與環境制約,從而開啟自我藝 術航程和世界觀的一番心路歷程。

As an introduction to the second-floor exhibition, the artist has installed in the western stairway an interactive projection, titled Odyssey. As visitors proceed up the stairs, they will subsequently encounter a video, Odyssey1, which shows a lone boat drifting in a purple sea. On walls to both sides are two large-scale paintings: Yu-Shang Mt #6 and The Twin Peaks. The stolidity and majesty of these mountains stand in stark contrast to the infinite ocean and the tenderness of water. Here, through non-temporal paintings and images, the artist engages the audience's intuitive perception and encourages all manner of possible interpretation. Whether playing with the interactive projection on the ground, quietly appreciating the solitude of a boat, or looking up to the rising mountains, the audience will be able to read the atmosphere of this space, which hints at the patriarchal society and confining environment that compelled the artist to travel abroad decades ago - a decision that would eventually lead to a journey of art and the self, subsequently opening her eyes to the world.







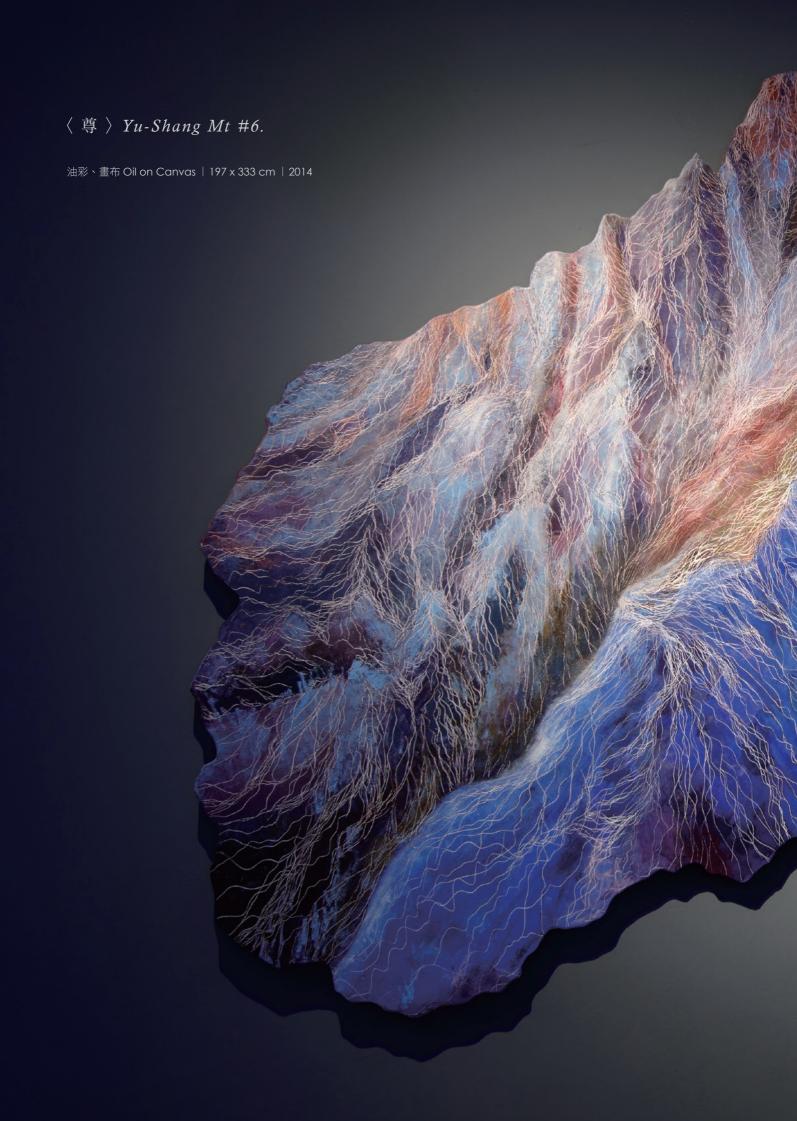
# 〈漫遊I〉Odyssey I

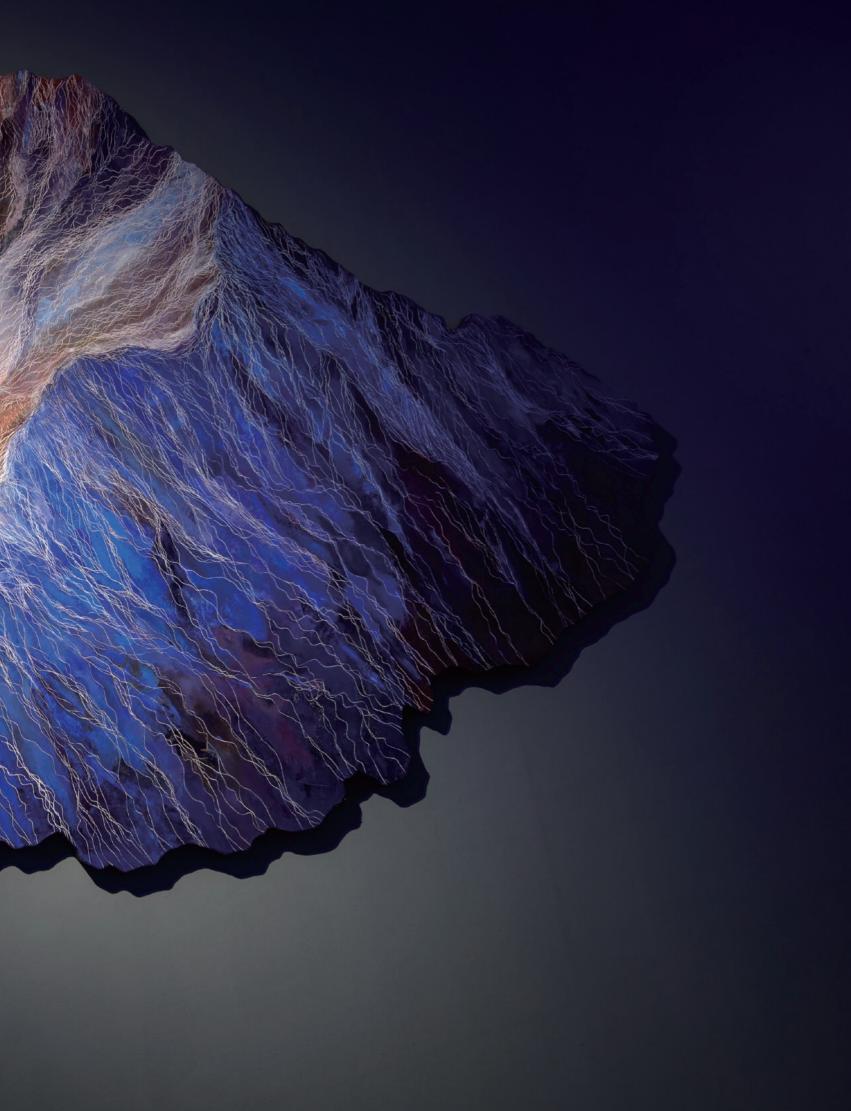
單頻道錄像、互動裝置 Single Channel Video, Interactive Installation | 2016



















### 〈牡丹 IV 〉 Peony IV

油彩、麻布 Oil on Linen | 173 x 186 x 4.5 cm | 2016

牡丹向來被視為花中之王,取其花色艷麗,冠絕群華的姿容,象徵雍容華貴與繁盈昌盛,此次展出數件不同花卉畫作,而特意在入口處以花樣盛開的〈牡丹 IV〉為首,除了呼應「花王」意涵,也寓意了本展對女性主義精神的彰揚。

鄭麗雲表示,牡丹花是包含周圍多數雄蕊和中央少數雌蕊的雙性花,雌蕊象徵了女性的生命力和影響力,她獨立、堅強地生存在由男性主導的世界中…;她説:「回溯藝術史,甚至整個文明史,女性向來是被男性沙文主義所宰制的『她者』,她們的思想、行為被束縛,被化約為男性的一部分」。有鑑於此,她特意在花卉畫作中強化一種生命力的韌性和堅毅的意志,並以此觀照省思自己一路身兼女藝術家、女兒、人妻、母親等多重身分和角色,心中隨時懸繫著諸多不同牽掛的生命歷程。她透過繪畫紓解心懷,許多作品也因此承載了她的心緒轉變,反向地詮釋了她的創作意識,於此,牡丹花可視為她個人的另一種「自畫像」。

The Peony is the king of all flowers due to its vibrant, poignant colors and regal appearance, which together symbolize luxury and prosperity. On view in this exhibition are several floral paintings, and the depiction of blossoms in *Peony IV*, displayed in pride of place at the entrance to this exhibit, asserts not only the title of "flower king," but also the spirit of feminism underlying this exhibition.

The peony has multiple stamens and one pistil. The pistil symbolizes the life and influence of a female – one independent and strong, living in an arena dominated by men. The artist comments, "looking back throughout art history, and even throughout the entire history of our civilization, women have always been oppressively cast as "the female other" by male chauvinists. Women's thinking and actions are bound and reduced as secondary to those of men." In light of these beliefs, she has chosen to place particular emphasis on the qualities of strength, perseverance, and endurance in her floral paintings. She has furthermore channeled her own life journey into these works; the various worries and concerns resulting from her strenuous efforts to simultaneously fulfill the roles of daughter, wife, mother, and artist have provided abundant inspiration. As these works naturally embody her thoughts and state of mind, they become an interpretation of her creative consciousness in reverse. Therefore, *Peony IV* can also be viewed as an unorthodox form of "self-portrait."







## 〈無眠夜〉

複合媒材、陶瓷 | 高 56 公分、直徑 48 公分,共 12 件 | 2012

〈無眠夜〉以 12 件碗缸器型的陶瓷作品陣列結合影音裝置,將 205 展間營造成氛圍獨特的禪想空間。自幼生長於鶯歌陶瓷之鄉的鄭麗雲,體會到陶瓷以土和水為元素,經人手捏塑成形,再經火的淬鍊而轉化出不朽之質。陶瓷文化的薰陶,除了成為她藝術思維的根源,也啟發了她吸收東西文化、鎔鑄傳統與現代藝術的精神手法,此作讓繪畫和陶瓷器物合體,進而導入聲光元素和投影機制,即在於打破陶瓷產業歷來自成一脈和工藝本位的保守習性。

在這 12 件造形簡約素樸、高達 50 公分的陶瓷作品中,藝術家以其擅長的線性刻繪手法結合釉藥色彩,將銀波蕩漾、萬頃無邊的海洋意象,化約再現於一個個陶瓷碗缸的內外層,碗缸胚體和水紋圖像的內外結合,除了巧妙呈現出無往不復、律動無窮的視覺特質,陣列集結成空間裝置的整體氣勢,則適足以詮釋道家「大象無形,有容乃大」的哲想概念。

這組作品的展出,特別搭配了水滴不定時從天花板落入水缸中,進而啟動光影延伸和聲音迴響的另一種 現場效果與體驗情境。藝術家自言,想藉此召喚 1959 年「八七水災」時,還在襁褓之中的她,藏身鶯 歌老家農舍中而渾然不覺,長大後從長輩的口頭敍述才知道,那正是他們集體記憶中「最長的一夜」!

類此,這個裝置藝術空間,從道家清淨無為的哲想情境,連結到藝術家個人的成長經驗、家族記憶和臺灣這塊海洋之島的環境意識,讓我們體驗到了藝術作為形式美感表現和情感交流的雙重可能性。

### The Longest Night

Mixed Media, Porcelain | H:56 x D:48 cm, 12 Pieces | 2012

The Longest Night is an installation consisting of twelve porcelain bowls combined with audiovisual effects. The result is to transform R205 into a Zen space with a unique ambience. Having grown up in Yingge, the focal point of ceramic arts in Taiwan, the artist has from an early point possessed a deep understanding of how clay is forged into lasting artwork after being mixed with water and shaped by human hands. The influence of the local ceramics culture is an indispensable part of her artistic thinking and has inspired her to combine both Eastern and Western aesthetic traditions, casting techniques, and the spirit of modern art, to create an entirely unprecedented personal style. Being integrated with audiovisual elements and subtly arranged projections, this work transcends the conservative and craft-based practices of the traditional ceramics industry.

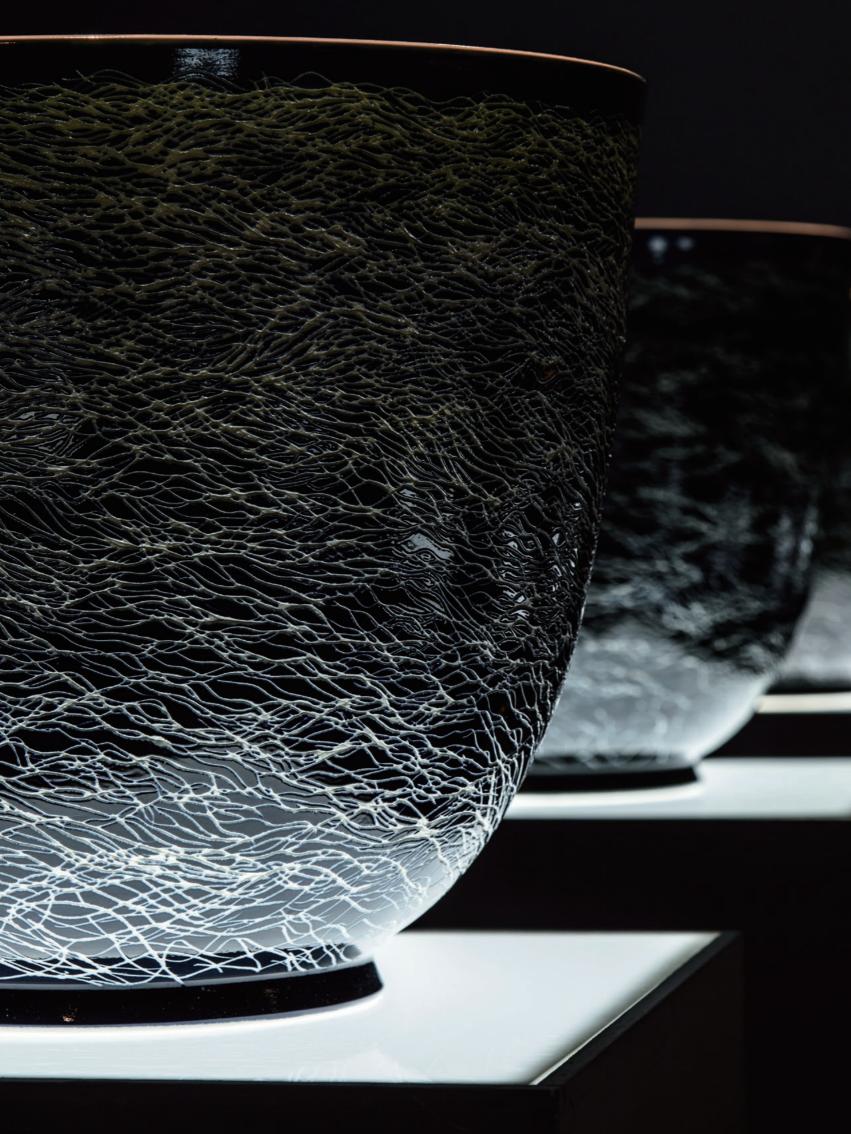
On both the exterior and interior of these twelve fifty-centimeter-high porcelain bowls, the artist has painted her characteristic linear styles in glaze in order to represent the ocean's silver waves and boundlessness. The combination of the bowls' fundamental structure and the wavy lines creates and endlessly circulating and rhythmic visual effect. The spatial arrangement of this installation is intended as an assertion of a particular Taoist concept: "great form has no shape; greatness lies in the capacity."

When viewing this work, one will notice that water drops intermittently from a hidden source in the ceiling into the bowls. It produces an interplay between light and shadow while creating echoing sounds, adding an unusual effect to the viewing experience. Through this work, the artist provides a glimpse into her family's experience of the great Flood of 1959. Being an infant at the time, she was completely unaware of the disaster as her family sought refuge in a farmhouse in the town of Yingge. As she matured, she learned from her elders that the night was considered to be "the longest night" in their collective memory.

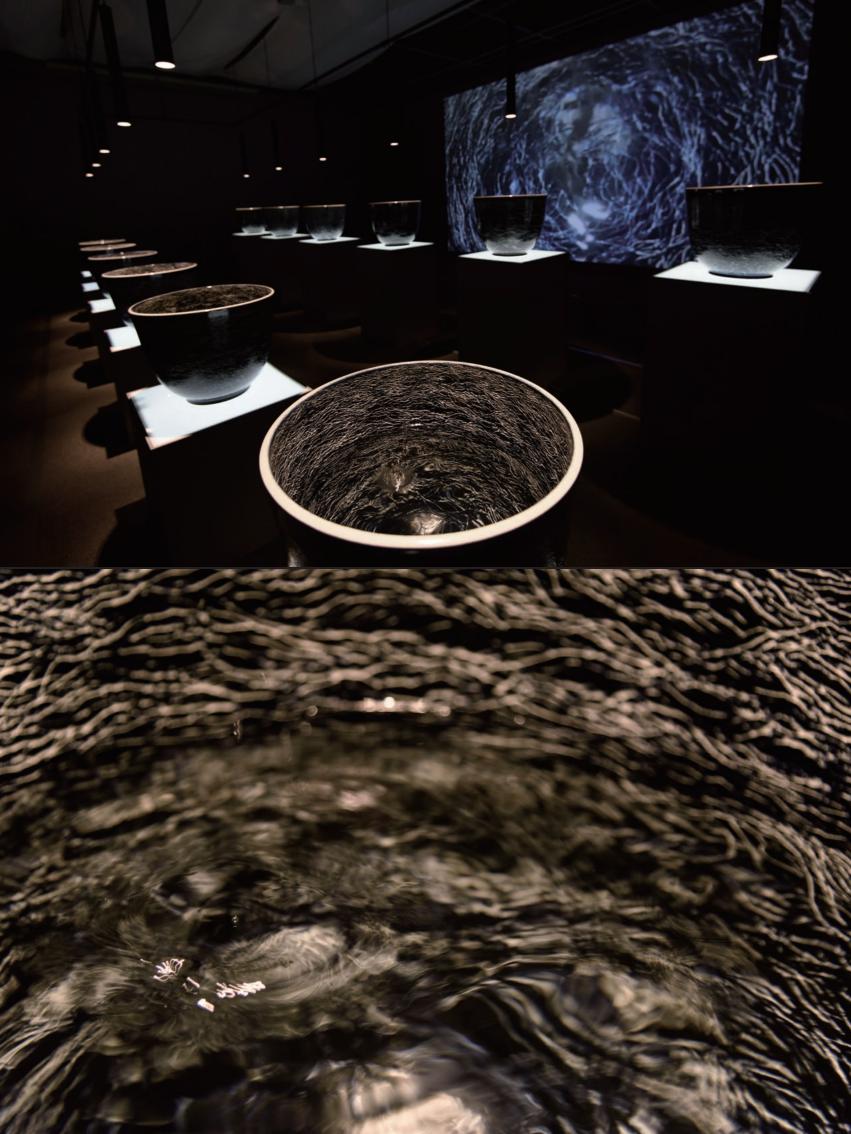
From the Taoist interpretation of tranquility and action through inaction to the association with the artist's personal childhood experience, family memory, and the environmental consciousness of Taiwan, this installation allows the viewer to experience how art can simultaneously convey aesthetic expression and facilitate emotional exchange.





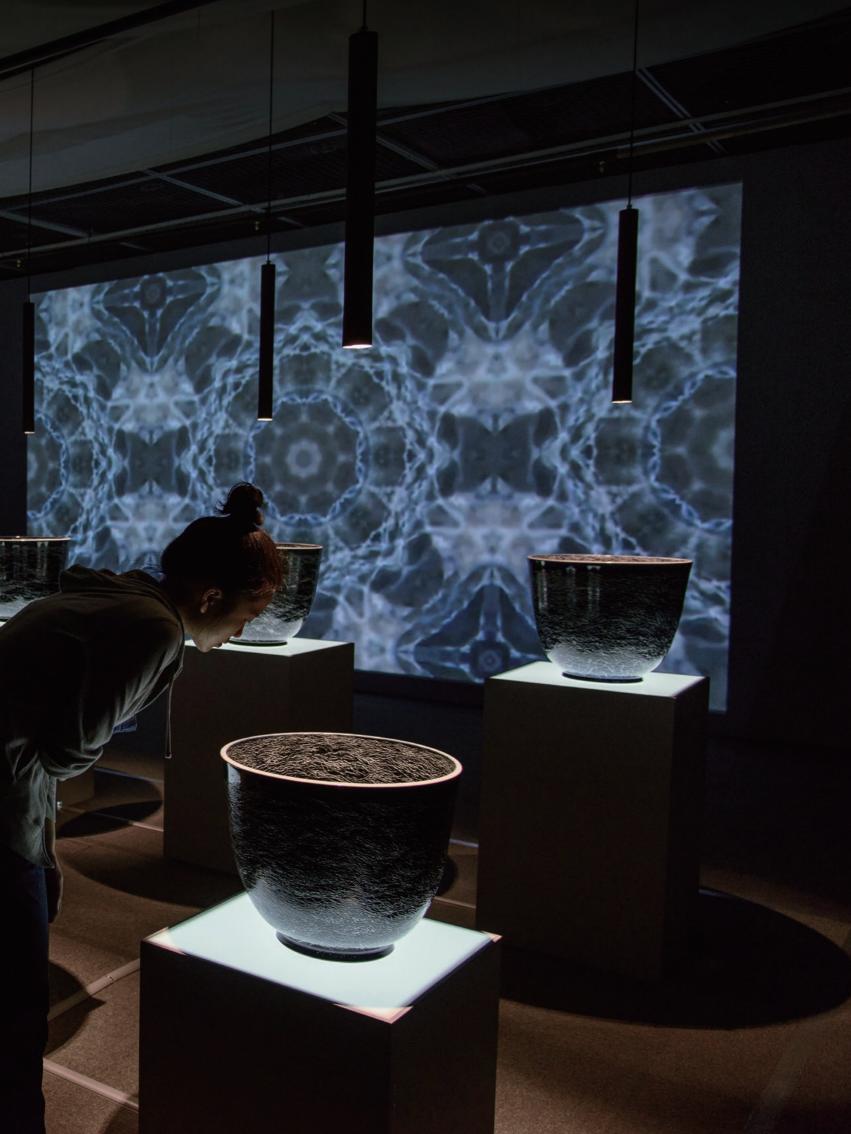












### 《引徑》系列

#### Side Track Series

《引徑》系列包括 16 件作品,在回收的木酒箱上直接繪畫而成的,是藝術家自 2015 年開始的實驗性創作。她將國外不同酒廠封裝葡萄酒的木箱打平,以箱板取代繪畫創作的畫布,遇到木板上原先烙印的相關文字或圖像訊息,如:酒名、品牌、年份、容量、瓶數、箭頭標記等,或使之與其畫面和諧交融,成為圖像中的表現元素,或刻意予以原樣保留,展現圖畫 / 符號 / 文字並存對話的另一種普普風味。《引徑》系列,指涉了在地化與全球化、載體與內容之間不同的連結機制:箱子裡封裝的一瓶瓶紅酒,以及木箱上的各種圖像 / 文字訊息,所標榜的就是某些「在地」的特色或文化,也代表了一種品牌的驕傲或自信;規則是,愈是有在地風味和自我特色的產品,愈有跨海行銷搶攻全球市場的可能。鄭麗雲在不同產地和品牌的酒箱上,分別畫出了醉人的紅海、清醒的藍海、激情的火海、迷濛的灰海、以及絢麗的天光海色…等不同景觀,讓原本規格化的包裝物,以各具特色的形貌來詮釋它們之所以跨海而來或飄洋而去的緣由。

The Side Track experimental series is of very recent inception, having been initiated in 2015. It consists of 16 pieces painted on repurposed wooden containers of varying provenance. These containers have been flattened and their flat, wooden surfaces have been utilized as canvases in lieu of the traditional linen. Where extant text and imagery have been encountered, such as wine brands, grape varieties, years, dimensions, and arrows, the artist has either incorporated them into her painting, turning them into expressive elements, or kept them in their original state to create an amusing effect in the Pop Art style, where graphics, symbols, and texts form a dialogue. The Side Track series refers to various avenues of localization and globalization as well as the containers and their contents. The images of bottles of red wine, logos, and symbols on the wooden boxes advertise regional characteristics and culture and the esteem of the displayed brands. The implication here is that a product that has more local flavor and characteristics is more likely to be highly regarded and have a larger share of the global market. The themes painted by the artist atop these unorthodox and innovative media range from intoxicating, deep red seas, and passionate, fiery waves, to sobering blue oceans, subtly misty waters, and brightly dazzling vistas. In doing so, she reinterprets how these international goods have been transported across oceans by transforming their standardized packages into unique works of art.



〈引徑 35 〉 Side Track 35

複合媒材 Mixed Media | 53 x 101 cm | 2016



〈引徑 39 〉 Side Track 39

複合媒材 Mixed Media | 54.3 x 74 cm | 2016









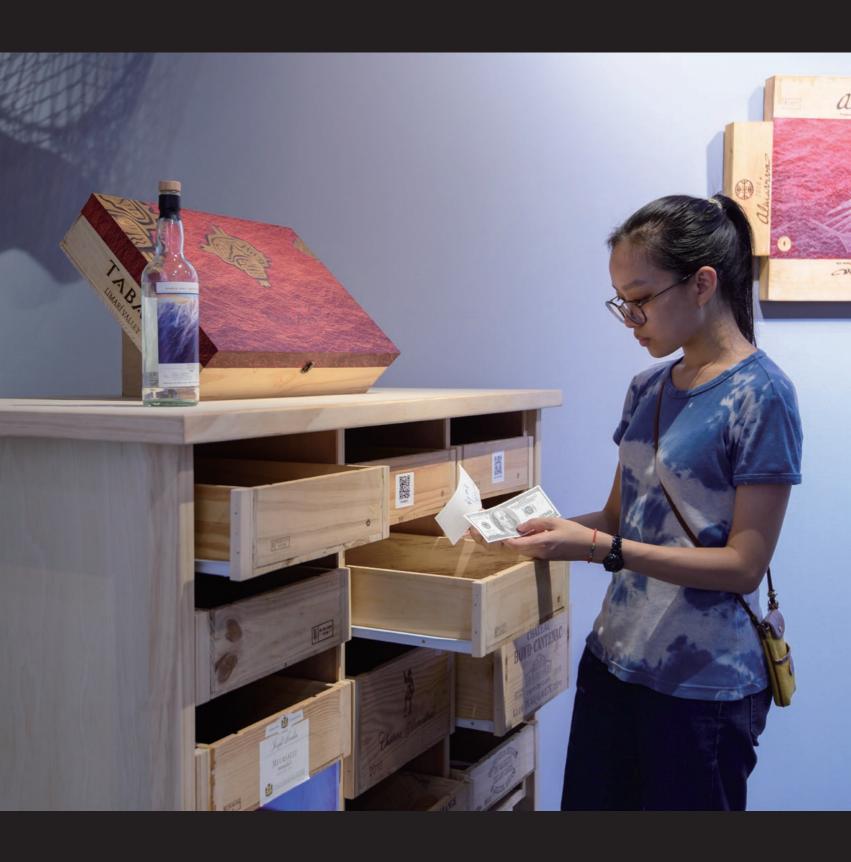








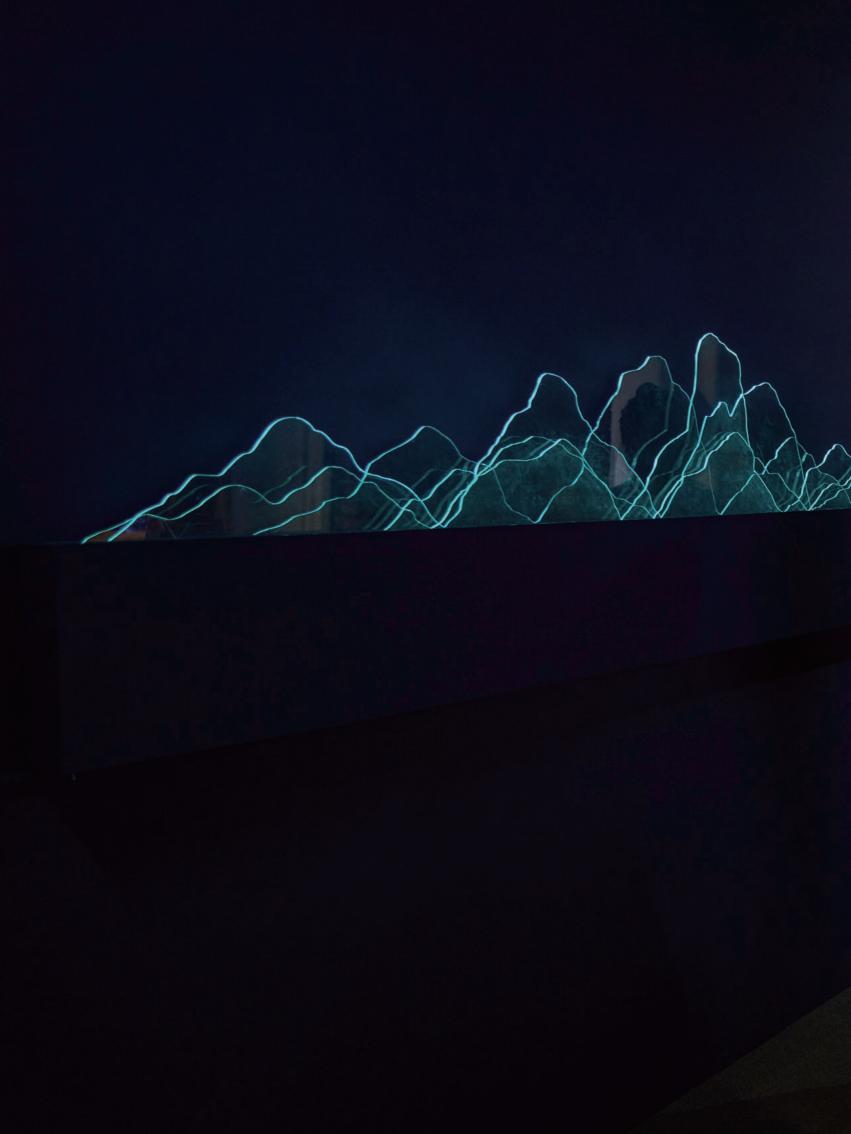




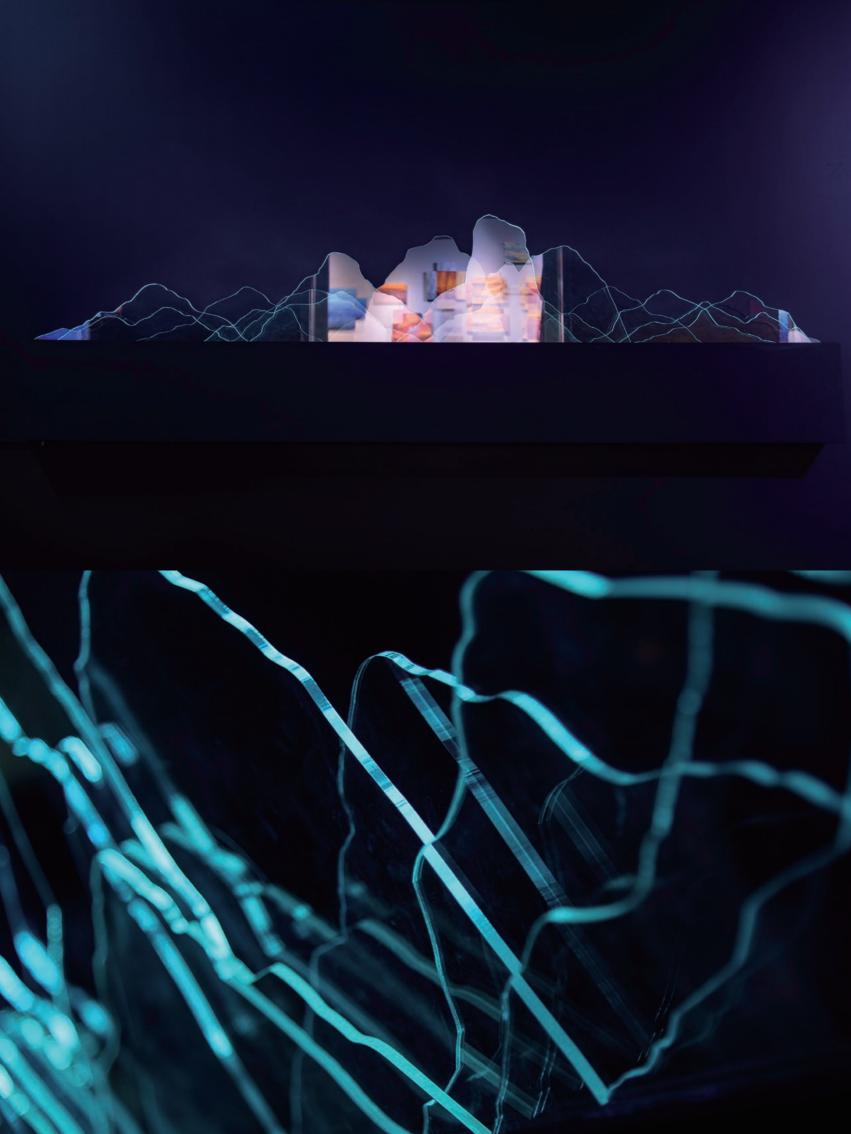














## 《野薑花》系列

203 走廊的《野薑花》系列,以七行三列的陣列,鋪構出兼具空間性佈局和時間性演繹的視覺組曲;相同規格的畫面,各自展現了野薑花或以孤零的身影,或以群體的姿態,隨風飄落湛藍海面的詩意情境,這也是鄭麗雲透過花容、花姿、花的存在和去留樣態等,來書寫和傳達女性主義精神的另一畫作系列。

清香潔白的野薑花,幽幽地在水邊、山澗、和野地裡生長、開花,花季時節,乍看如眾多蝴蝶翩翩穿梭在葉稍,也因此又名「蝴蝶花」。鄭麗雲説:「在臺灣長大的我,對於大自然懷抱著一種深刻的親密感,兒時溪邊的野薑花,最讓我不能忘懷。」但鄭麗雲的《野薑花》系列,有花而無葉,花開花落的情節並非在鄉土綠野中演出,而是以煙波流動的藍色海面為舞台,營造的毋寧是一種超現實的語境,野薑花與海的對話和陣列組合,從單數的行動擴展到一種群聚的運動,隱約也象徵了現代女性追求自由、展現自我主體意識的成長趨勢。



### Ginger Lily Series

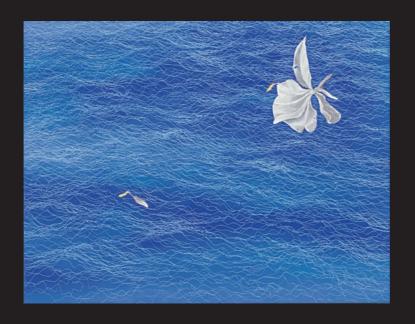
The *Ginger Lily* series installed in the hallway outside R203 is arranged into four rows and five columns, comprising not only a spatial formation, but a temporal interpretation as well. In these identically-sized paintings, the Ginger Lily appears poetically in solitude and in groups, being scattered onto the surface of the azure ocean. This series addresses and conveys the spirit of feminism through an examination of the different physical aspects of flowers.

The fragrant, white Ginger Lilies can usually be found in fields adjoining rivers and mountain streams. During their blooming season, they can resemble an innumerable mass of butterflies among the leaves; hence, the nickname of "butterfly flower" or "butterfly ginger lily." The artist comments, "Having grown up in Taiwan, I have a profoundly intimate relationship with nature. My most unforgettable memory is that of the ginger lilies by the stream near my childhood home." However, in the *Ginger Lily* series, the artist portrays only the flower and omits the leaves. The flower's blooming and withering is presented not amidst the greenery of the fields but instead against the flowing, blue waves of the sea. Her aim is to construct a surreal scene, one in which the dialogue between the ginger lily and the ocean and the visual continuation from one single flower to an entire group together represent modern women's pursuit of freedom and the increasing willingness to explore and display their subjective consciousness.



# 〈野薑花 IV〉 Ginger Lily IV

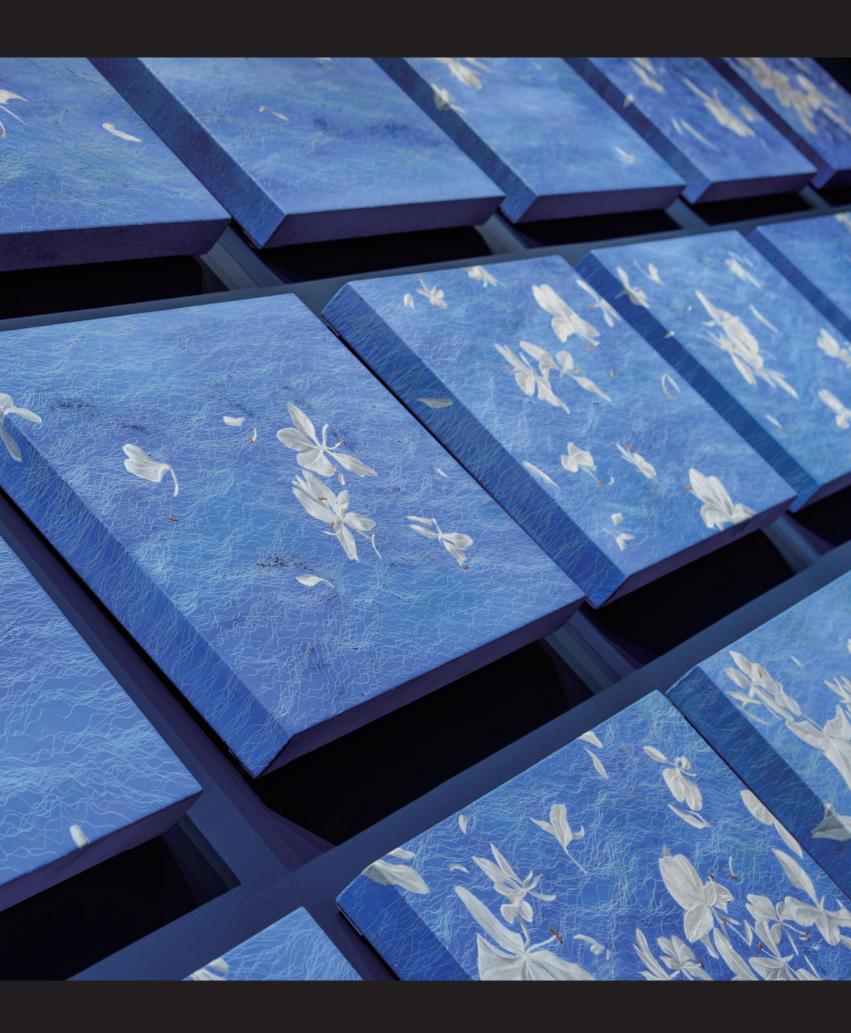
油彩、麻布 Oil on Linen | 42 x 53 cm | 2015







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油畫 | 成形畫布 | 16件

鄭麗雲身為女性且深受歐美「女性主義藝術」思潮的洗禮,愛花惜花的她,以自己的主觀認知和創作直覺,刻繪不同花朵獨特的生命樣態和象徵意義,並藉由此作品系列向歷來為女權運動發聲的女性藝術家們致敬。她以花喻解人生,從萌芽、盛開到凋萎的過程,印證人類生命循環的倫常;此系列透過16幅不同品種樣式的藝術花朵,各自明媚開展而齊聚一堂展出,鋪陳了個體對生命之價值意義的不同探索與追求。



## Flowers In Full Bloom Series

Oil on Canvas | Shaped Canvases | 16 Pieces

As one who has been profoundly influenced by feminist art, the artist has come to love and cherish flowers. She depicts their unique aspects in life and symbolic meanings through both subjective perception and creative intuition. In the *Flowers in Full Bloom* series, she pays homage to her female predecessors who have fought for women's rights. From germination, to full bloom, and finally to withering, a flower bears marked resemblance to the human life cycle. The sixteen works in this series are intended not only to embody this natural cycle, but also to illustrate the artistic journeys and defining personal qualities of selected feminist artists.

### 〈文心飛舞〉

#### The Dancer

油彩、麻布 Oil on Linen | 180 x 160 x 4.5 cm | 2014

文心蘭的種類繁多,唇瓣非常發達,有如瘤狀突起,盛開的唇瓣宛如一群曼妙女郎婆娑起舞的裙襬飄飄,因而又名「跳舞蘭」,並被連結到「忘卻煩惱、快樂無憂」的花語特質。

鄭麗雲將文心蘭比擬為十七世紀義大利巴洛克女藝術家一阿特米西亞·簡提列斯基(Artemisia Gentileschi, 1593-1653)。簡提列斯基,生於羅馬的藝術世家,擁有極高的藝術天賦,畫風傾向卡拉瓦喬(Caravaggio,1571-1610)的寫實主義,在父親歐拉齊奧(Orazio Gentileschi, 1563-1639)的指導下,其創作迅速展現了過人的成就。然,卻因芳華十七時遭受性侵,而使她的人生發生悲劇性的轉折,此後她藉由創作自我救贖受創的靈魂,她的藝術也轉型為一種控訴的武器。

*Oncidium* is a genus that contains numerous sub-species. The orchid's large, protruding labella resemble the flowing skirts of dancers. As such, it is often referred to as the "dancing-lady orchid," and is associated with the quality of "forgetting troubles and being carefree."

The artist compares *Oncidium* to the a baroque painter prominent in 17th-century Italy, Artemisia Gentileschi (1593-1653). Born to an artistic family in Rome, Gentileschi possessed incredible artistic talents, and her painting approached the realism of Caravaggio. Tutored by her father, she achieved outstanding results in her artistic endeavors. However, Gentileschi's work took on a darker tone after she was tragically sexually assaulted at the age of seventeen. She would go on to use art as both an accusatory weapon and a means to redeem her traumatized soul.





### 〈三色堇 III〉

#### Pansy III

油彩、麻布 Oil on Linen | 186 x 171 x 4.5 cm | 2014

鄭麗雲創作的三色堇花朵,以簡潔有力之形,呈現柔美又獨特的女性魅力,背後的抽象意念,則在於詮釋當代女性藝術家對於身/心/靈各方面的自由追尋。

三色堇又名人面花。義大利人解讀其花語為戀人之間的「思慕」,而鄭麗雲則以此花連結二十世紀初,美國現代藝術中最具代表的女性藝術家喬琪亞·歐姬芙(Georgia O'Keeffe, 1887~1986),表彰其開放的思想,大膽而強烈的藝術風格。歐姬芙本身最擅長的花卉圖像創作,也常被許多評論者解讀為女性身體美學的轉化與象徵。

In a simple yet powerful manner, Leigh Wen's Pansy series displays a feminine charm that is tender and unique. They are her interpretation of contemporary female artists' pursuit of freedom in body, mind and soul.

The Pansy is also known as the "ghost face flower" or the "butterfly flower." In Italy, it represents lovers' "pining for one another." The artist associates the Pansy with the most representative female artist in modern American art, Georgia O'Keeffe (1887-1986). It symbolizes her unfettered mind as well as her bold and vigorous artistic style. O'Keeffe is well-known for her floral painting, which is often interpreted by viewers as a symbol of the beauty of female bodily aesthetics.



#### 〈朱槿 VIII〉

#### Hibiscus VIII

油彩、麻布 Oil on Linen | 153 x 153 x 4.5 cm | 2014

朱槿, 馬來西亞的國花; 五瓣疊出迴圈的動勢, 兼具大方與纖細的視覺美感, 其花語為「體貼、永保清新之美」, 鄭麗雲以正面摹寫了朱槿花的迴旋花形, 賦予之生命循環、永不衰竭的象徵意涵, 並以此向墨西哥女畫家芙烈達·卡蘿 (Frida Kahlo,1907-1954) 致敬。

卡蘿曾說:「我把花畫下來,這樣它們就不會死亡了。」個性強烈而一生充滿傳奇的卡蘿,生長於二十世紀初社會變革劇烈的墨西哥,適逢幾個重要新藝術運動思潮的影響,卡蘿加入政治社團,結交充滿政治熱情、勇於批判權威、關懷本土文化的人道主義者,她的藝術創作熱情,融合超現實主義和象徵主義風格,被視為最能彰顯墨西哥文化及女性主義的典型。卡蘿幼時疾患小兒麻痺,及長又經歷嚴重車禍,身心的痛楚伴隨一生,加上她與知名藝術家迪亞哥·李維拉(Diego Rivera,1886-1957)糾葛不已的婚姻,儘管磨蝕人心,但卡蘿仍持續地展現了她巨大的繪畫熱情和傑出的藝術成就。

The Hibiscus is the national flower of Malaysia. Its five petals create a visually circular momentum that is grand, yet delicate. This flower is characterized by being "considerate, always refreshingly beautiful." The artist portrays Hibiscus's circular shape from a frontal viewpoint, emphasizing its symbolic meaning of an unending cycle of life as a tribute to the Mexican female artist, Frida Kahlo.

Frida Kahlo(1907-1954)once commented, "I paint flowers so that they will never die." Kahlo had a strong personality and lived a legendary life. Born into a rapidly reforming Mexico in 1907, Kahlo's growth coincided with several crucial art movements. She also joined political clubs and made close associations with prominent humanitarians who were notably unafraid to criticize the local authorities. Kahlo's passion for artistic creation was realized with surrealism and symbolism, and has been deemed as most representative of the Mexican culture and emblematic of feminism. Despite numerous obstacles, including polio, chronic pain following from a car accident, and a tumultuous marriage to fellow artist Diego Rivera (1886-1957), Kahlo unflaggingly persisted in producing some of the most noteworthy works of her generation.

## 〈孤挺花IV〉

### Amaryllis IV

油彩、麻布 Oil on Linen | 150 x 148 x 4.5 cm | 2014

孤挺花,其花語為「在任何境遇中,都要堅持正確的道路」。以造型看,孤挺花植株文雅而俊秀,厚實光滑的葉片直立似劍,堅強剛毅,兼具君子之風和威武不屈的高貴品格。鄭麗雲以此喻頌法裔美籍超現實主義藝術家一露易絲·布爾喬亞 (Louise Bourgeois,1911-2010),布爾喬亞早期生活的創傷、破碎家庭及獨裁的父親所造成的壓力,讓她寄情於藝術創作並開始自我療癒及探索過程。焦慮、孤獨感的意識,與童年的想像結合,開創了風格獨特的女性主義藝術,她以巨型蜘蛛雕塑征服當代藝術,外號蜘蛛女,並被推舉為當代最具影響力的女性藝術家之一。

The Amaryllis (Hippeastrum) is commonly referred to in Taiwan as the "knight's star lily," and represents the strength to "persist in the right path no matter the circumstances." An elegant and graceful type of orchid, the Amaryllis possesses fleshy, smooth leaves which grow upright like swords, suggesting strength and perseverance. The artist associates this flower with the French-American surrealist artist Louise Bourgeois (1911-2010). The unhappiness in Bourgeois's early life, her broken family, and the pressure from her dictatorial father diverted the artist's attention to art, which she pursued for reasons of self-healing and exploration. Anxiety and solitude combined with her childhood fantasies gave rise to a particularly distinctive aesthetic. Bourgeois conquered the world of contemporary art with her famously gigantic spider sculptures, which earned her the sobriquet of "Spider Woman," and was named one of the most influential female artists of the contemporary era.





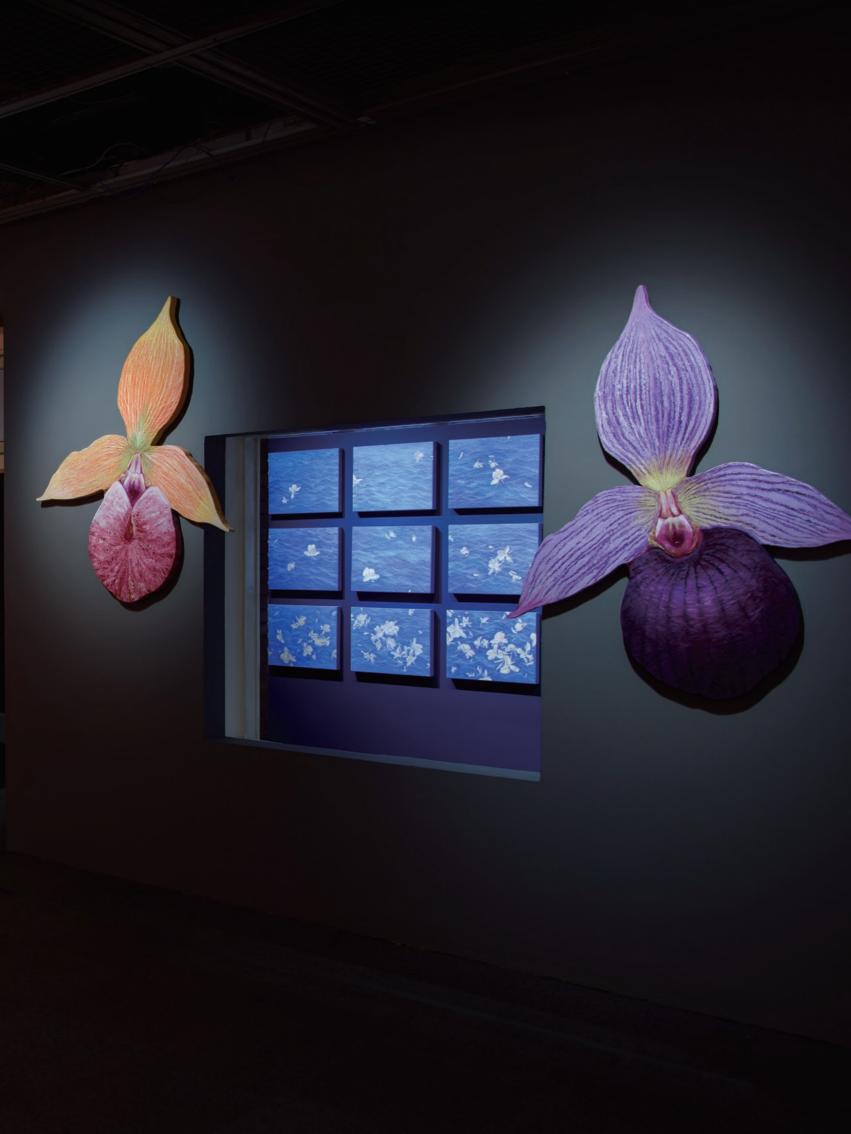
# 〈拖鞋蘭 VI〉 Lady Slipper VI

油彩、麻布 Oil on Linen | 118 x 77 x 4.5 cm | 2014

仙履蘭(俗稱拖鞋蘭)的生物屬名為 Paphiopedilum,其中 paphio 意為「美人」,而字尾 pedilon 則有「鞋子」之意。鄭麗雲以此花的大肚外形,指涉女性的包容力並以此作為自身的表徵。鄭麗雲的個人生涯,經歷了與前述幾位女性藝術家相似的過程—男性主宰的環境限制、不完美的婚姻折磨,在美國求學期間所遭受的種族與文化歧視…等,她從這一重重的障礙中,激勵自己並發展出特立獨行的藝術語言,因為「能容」諸多「難忍」之人事物,反而能持續而專注地創作,直至今日。

The etymology of *Paphiopedilum* (also known as the Slipper Orchid) stems from the combination of *paphio* ("beautiful lady") and *pedilon* ("shoe"). Here, the artist uses the orchid's pouch-like labellum to depict women's intrinsic endurance. This particular piece is of special significance to her as it symbolizes her past endurance in the face of sexism, an unhappy marriage, and racism. Despite these obstacles, she found the strength to endure and succeed, which she channeled into her signature artistic technique.



























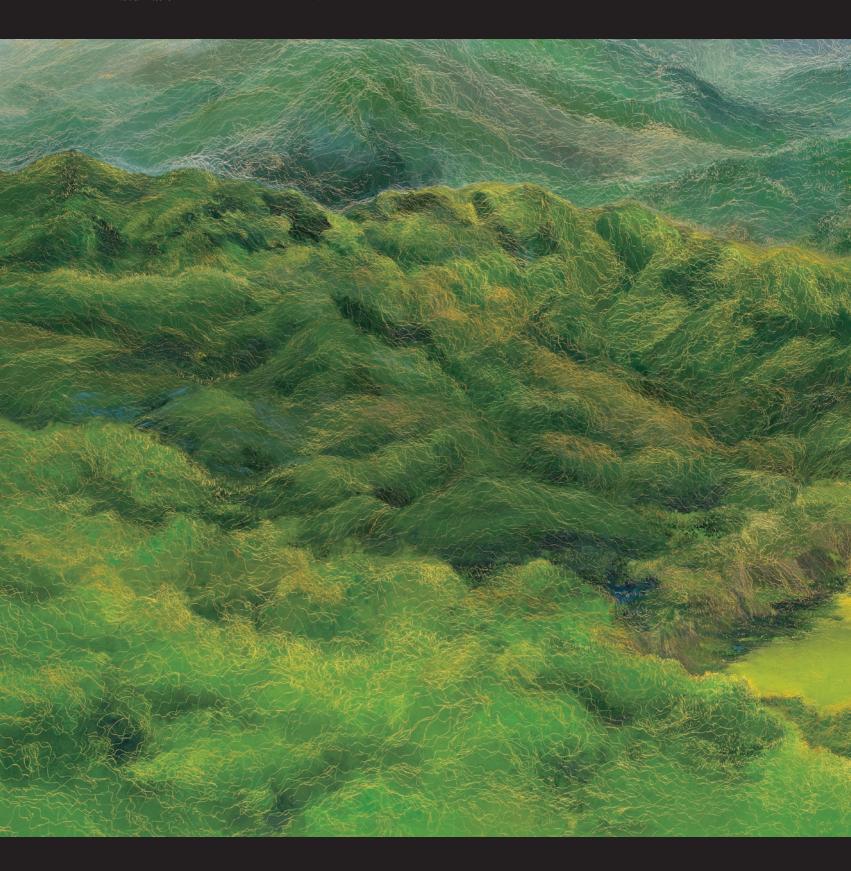
化產物,而這也凸顯了文創產業的價值和意義之所在。



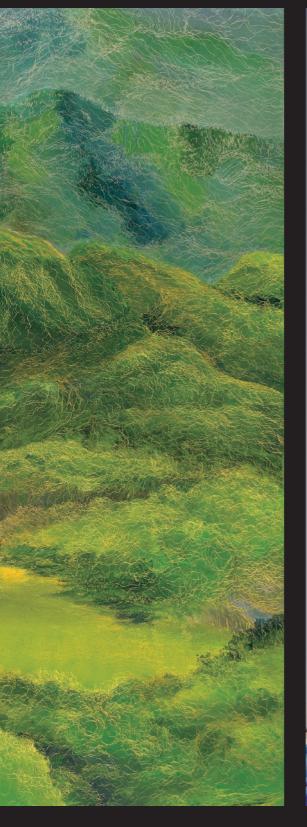
In R202, the artist displays four paintings with the themes of "Spring, Summer, Autumn, and Winter" and four fashionable gowns with the corresponding themes of "Earth, Water, Fire, and Wind." In a groundbreaking collaboration, she has combined her distinctive artistic style with input from the Taiwanese fashion design industry; the spectacular result has been the manifestation of the seasonal cycle in the form of these gowns in varying color tones and styles. Here, the natural phenomena and maternal life influences that characterize her paintings are transferred onto modern clothing for young women. What once existed solely on inanimate canvas, pottery, and other media has now been transformed into a form of protection and beautification for the body. From being owned and enjoyed by a rarefied handful of individuals, the artist's works have naturally become widely-accessible cultural products that can be shared by the public.

# 〈 仲 夏 晨 光 〉 Mid Summer Morning Glim

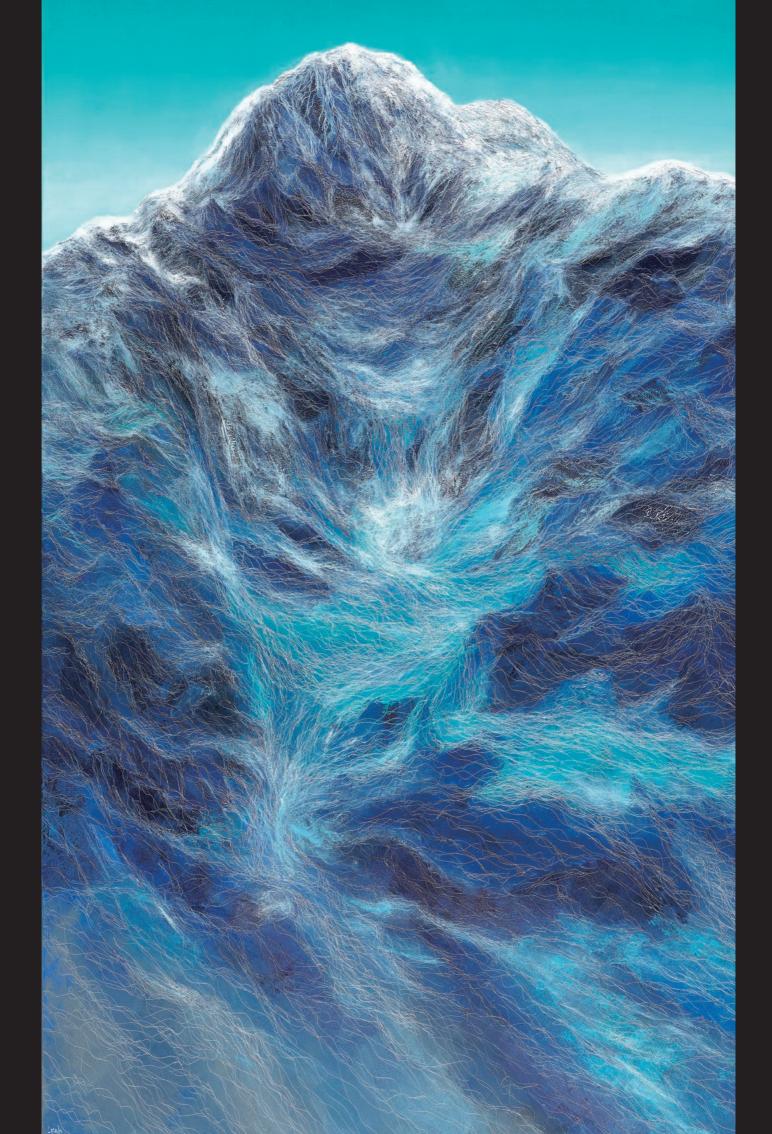
油彩、麻布 Oil on Linen | 210 x 300 cm | 2016



## 地 - 服 裝 Dress - Earth





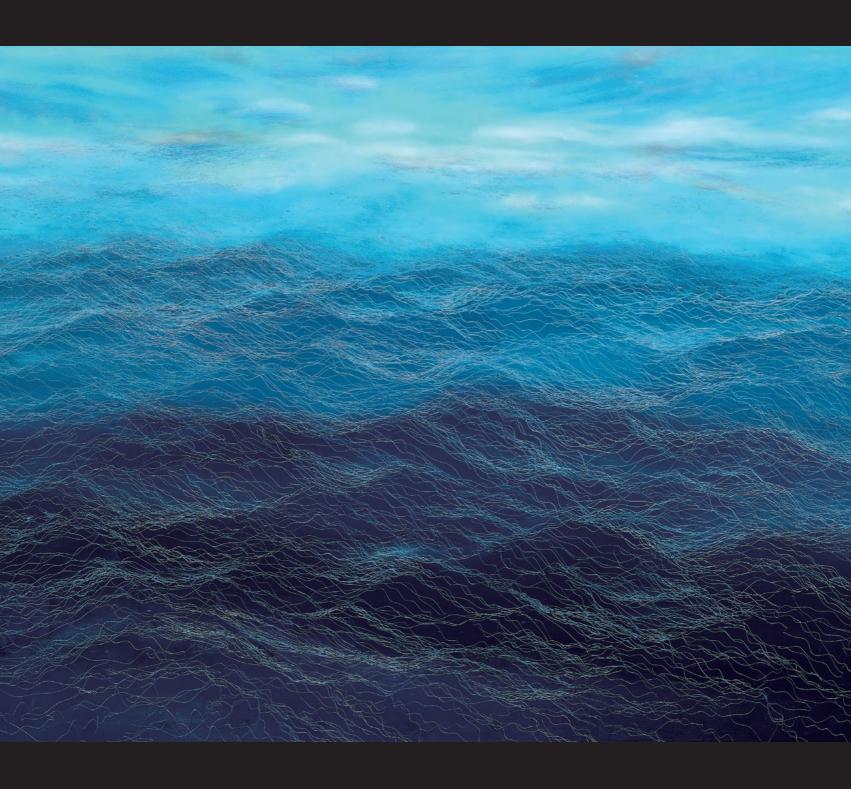


油彩、麻布 Oil on Linen | 227×145.5 cm | 2016



# 〈無涯〉 Endless Edges

油彩、麻布 Oil on Linen | 129 x224 cm | 2014



## 水 - 服 裝 Dress-Water







油彩、麻布 Oil on Linen | 227 X 182 cm | 2014















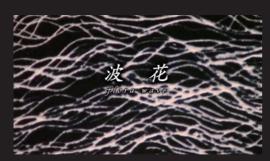
〈波花〉Flora Wave

單頻道錄像 Single Channel Video | 12'30" | 2016









































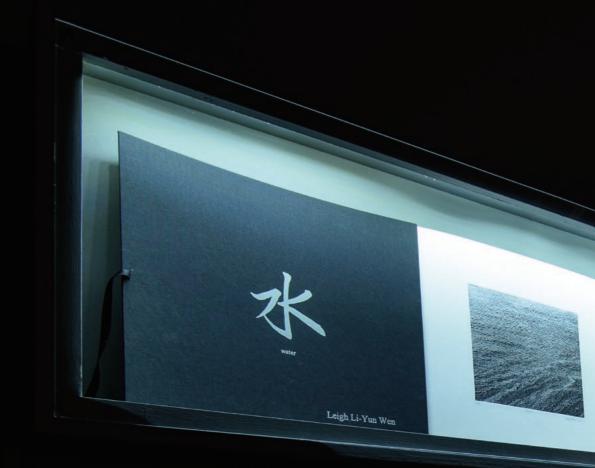


















地、氣、水、火,是希臘時代以來,西方宇宙論中構成萬物的四個主要元素(東方的陰陽五行論,則是以金、木、水、火、土為主要元素),此雖為西方的主題,但鄭麗雲試圖以東方的精神和個人的生活體驗加以詮釋表達。她從中國書畫及西方油畫的根基出發而加以融合變化,將充滿東方美學「玄」、「寂」的意象,以及西方繪畫的光色印象與時間的概念,應用於「刻劃呈現」本身其實是一種抽象概念而不是具象風景的四大元素,讓它們各自以一種無常形而能被看見、可以被覺知和感動的樣態顯現在觀眾眼前,同時讓這四種元素/四種意象,以彼此照應/環場對話的空間佈局,將觀者攏聚、包圍在它們之中,進行一種從視覺到心靈、從存有的當下、此刻的認知到無窮宇宙觀想的藝術體驗。



abstract fashion, dissolve the tangible limits of the gallery space. Of all the pieces in the artist's Universe series, this collection is the most forcefully and purely representative of the cosmic elements. The effect on the viewer is to immerse them in a sense of awe towards the sheer scale of the universe and nature.

Since the ancient Greek period, Earth, Air, Water, and Fire have been considered the four fundamental elements that constitute all things in the universe, according to Western cosmology (whereas the fundamental elements in the Eastern theory of yin and yang are metal, wood, water, fire, and earth). Although the artist primarily examines the Western elements in this painting series, she also incorporates aspects of Eastern philosophy, in addition to her life experience. By combining Chinese calligraphy and ink painting with Western oil painting techniques, she reconciles the themes of "otherworldliness" and "solitude" common to Eastern aesthetics and the representations of light and time in Western painting. As a result, she has rendered the intangible cosmic elements individually perceivable, and emotive, thereby hoping to envelop the viewers in an immersive space where the four elements interact with and communicate with each other. This provides the audience with an artistic experience that that moves beyond simple visuality to spirituality and even shifting temporality.



〈海光粼粼〉Passage IV

油彩、畫布 Oil on Canvas | 198x388.6 cm | 2011



## 〈火 M〉

## Fire Mural

油彩、麻布 Oil on Linen | 305 x 915 cm | 1999

鄭麗雲説:「火之於我的畫,可以是灰燼、是落寞,或是暴烈怨恨的意涵;也可以是動感的音符,點燃 生命的能量。」

〈火 M〉除了是將一種宇宙元素形象化的詮釋方式,也可視為鄭麗雲抒發個人複雜心情的一種隱喻,無實體的火,被視為一種現象,指涉了激情/能量的釋放,也是回歸終極平靜或重生的常用手段。鄭麗雲畫熊熊之火,也有意表達對已逝父親的永遠懷念和敬意,畫中隱約可見燒祭給往生者的紙屋、竹架…等形象,這幅偌大的油畫,以火光和熾焰刻劃了幻滅與重生,體現了悲情和力量,鋪陳了現實和夢象。

"Fire in my painting can mean ashes, loneliness, or fierce resentment. It can also be touching music or the energy that powers life." – Leigh Wen

Fire Mural is a visual interpretation of the cosmic element as well as a metaphor for the artist's complex emotions. Fire is intangible, a phenomenon that signifies passion or the release of energy. It can also be a means to either return to ultimate peace or be reborn. Accordingly, this depiction of a raging fire conveys the artist's remembrance and respect for her deceased father. Viewers are presented with the slightly indistinct depiction of a paper house and its bamboo structure being burned as an offering to the deceased. With burning fire and light, this enormous oil painting embodies the dualities of passing and rebirth, sadness and power, and reality and dreams.



## 〈地M〉

#### Earth Mural

油彩、麻布 Oil on Linen | 305 x 915 cm | 1999

〈地 M〉是人類生長活動的場域,往往也是人類思想或行動的第一對象。鄭麗雲在這件彷彿造山運動的作品中,強調了一種靜謐的精神力量,一種緩緩生成的和諧秩序感;她所畫的地景,呈現溫潤祥和的整體意象,從單純的符號性線條出發,抑揚頓挫地勾勒出大小不一的山丘,由「一」進行複數衍化,在陰陽向背和群落、聚散之間,注入生生不息的律動,透過素樸的淺絳設色,營造光影的變化,一種周行不殆、流動不息的層次,體現出藝術家探索無垠大地的豐富面貌。

Earth Mural represents both the physical province of human life and activities and the primary backdrop behind human thoughts or actions. This painting seemingly depicts orogenesis while simultaneously emphasizing a tranquil, spiritual force; a sense of harmony and order that is develops gradually and irresistibly. Despite the presence of these massive underlying forces, the earthen landscape portrayed here retains a peaceful and mellow quality. The artist begins with simple, symbolic lines, and rhythmically depicts mountains and hills in various sizes, gradually distinguishing themselves from the larger mass. The simple, modest colors create an interplay of light and shadow, forming layers with a sense of lasting movement and demonstrating the fruitful results of the artist's exploration of the boundless earth.



## 〈 水 M 〉

#### Water Mural

油彩、麻布 Oil on Linen | 305 x 1524 cm | 1999

鄭麗雲對於汪洋的海水,有著特殊的情感,面對無邊大海,既是深慕又是敬畏!大海孕育了她的島國文化基因,也承載了她對鄉土家園的情感投射;她刻劃海水瞬息萬變、深不可測的神祕能量,捕捉水面光影分明、或深邃詭譎的色彩變化,因太陽方位的移動、時間的變化、海面水氣的厚薄等不同狀況而產生的各種天光海色,許是她樂此不疲、表現無窮的題材,但她並非單純的海景畫家,她畫中的「水世界」,並不是某時某刻某一地點的海景畫,而比較接近於中國傳統山水繪畫理論中,所特別鼓吹和強調的一種超越自然的「造境」,和一種回歸自我表達的胸中「意境」。

Being awe-inspiring, fascinating, and dynamic, the endless ocean carries a special meaning for the artist. She hails from Taiwan, an island nation, and naturally projects her nostalgia for her home onto the ocean by painting the incessant changes and unfathomable force of the sea. In this way, she captures the light and shadows in the water, its capricious changes in color, the different qualities caused by the changing angle of the sun's rays, and the reflection of mist just above the sea's surface. As befitting their ever-changing subject, the artist's portrayals of the ocean are never static. Rather than focusing on a concrete scenes set in specific places and times, her works are fluid in both elemental and temporal senses. They bear similarities to the landscapes depicted in traditional Chinese ink painting, whose artists typically address and focus on an artistic landscape created to transcend nature and express oneself.



## 〈 氣 M 〉

#### Air Mural

油彩、麻布 Oil on Linen | 305 x 1524 cm | 1999

「氣」是沒有一定的形狀、體積,但隨時能展現能量的流動與變化,因此在宇宙四元素中也常被稱為「風」。此作以捲動雲朵的姿態,帶出風勢流動的意態,看似輕鬆自在隨意為之的線條,卻能細膩展現雲層的厚薄變化,和天象時而輕柔、鬆散,時而風雲際會、天雨欲來、風馳電掣的各種情境。此作在線刻技法和光影的表現運用,似乎剛好是《水景》系列作品的倒反,而這也同時反映了自然界某種運作的邏輯,和藝術家觀察自然的一種智慧,以及畫家在視覺語言的選擇和表達時,可能展現的一種動見。

Air, though invisible, can still demonstrate the movement and transformation of energy. It is interchangeable with "wind" — one of the four cosmic elements. The painting depicts rolling clouds as a materialization of the gusting spiritual wind. The seemingly carefree and spontaneous lines dynamically depict all of the subtle changes of the clouds and different conditions of the sky — depending on viewing angle, the clouds might appear to be light and ephemeral, or they might also foreshadow the arrival of a storm. In terms of delineation and the use of chiaroscuro, the painting may perhaps be the opposite of Water Mural, in a manner which mirrors the natural world. This has resulted from the artist's experience in observing natural phenomena and her insights when choosing and employing her visual vocabulary.



#### 〈海洋圓柱〉

## The Water Cylinder

複合媒材、陶瓷 Mixed Media, Porcelain | 高 H: 180 cm、直徑 D: 38 cm | 2009

此作是以陶瓷燒製的五個圓柱組合而成,鄭麗雲以彩色釉彩為底,結合白色的線條刻劃,在陶瓷圓柱表面創造了一個上天/下海,左右循環無窮的大海景觀,同時將這傳統工藝性格的陶瓷器物,轉換成某種意義的自然紀念碑。而就《宇宙》系列的呈現與詮釋,此作也可視為一種集大成之作,陶瓷本身即牽涉到火、土、水、氣四種元素的應用與合成,鄭麗雲在表面完成的畫,則又進一步加強了這個物理性的實質和精神上的意涵。

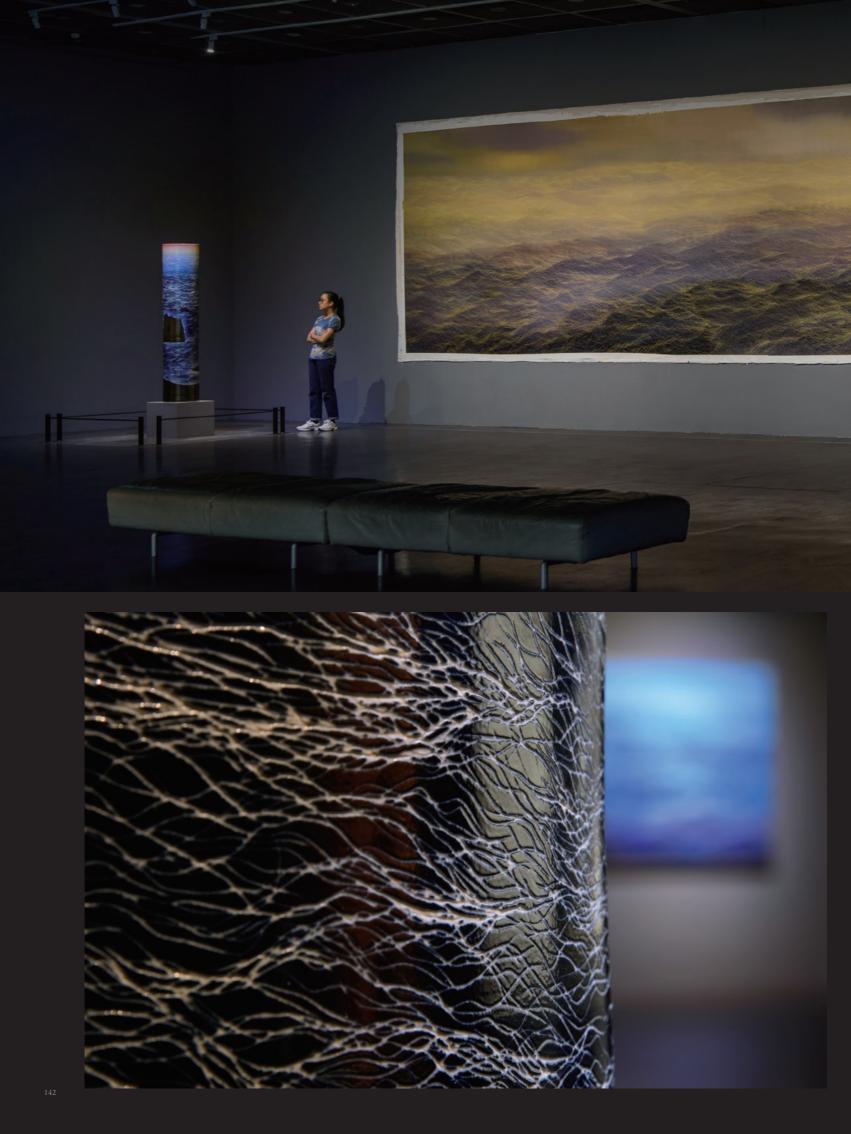
針對此件海洋圓柱,鄭麗雲自述:「我的創作方法是從黑暗到光明的一種過程。我曾經用過數種不同的媒材,其中包括版畫、陶藝與雕凹線法,雖然我的繪畫作品完全使用油畫顏料,它們卻保有這些媒材的要素,尤其是像版畫凹凸版利用瓷土的本色作為亮的白線,表面上的斷痕、抓痕肌理,就某一方面而言,這些不同的方法也表達了同時駐足在不同世界中的張力與豐富性,而世界把它『堅定的渗透力』刻劃進入我的心靈之中。」

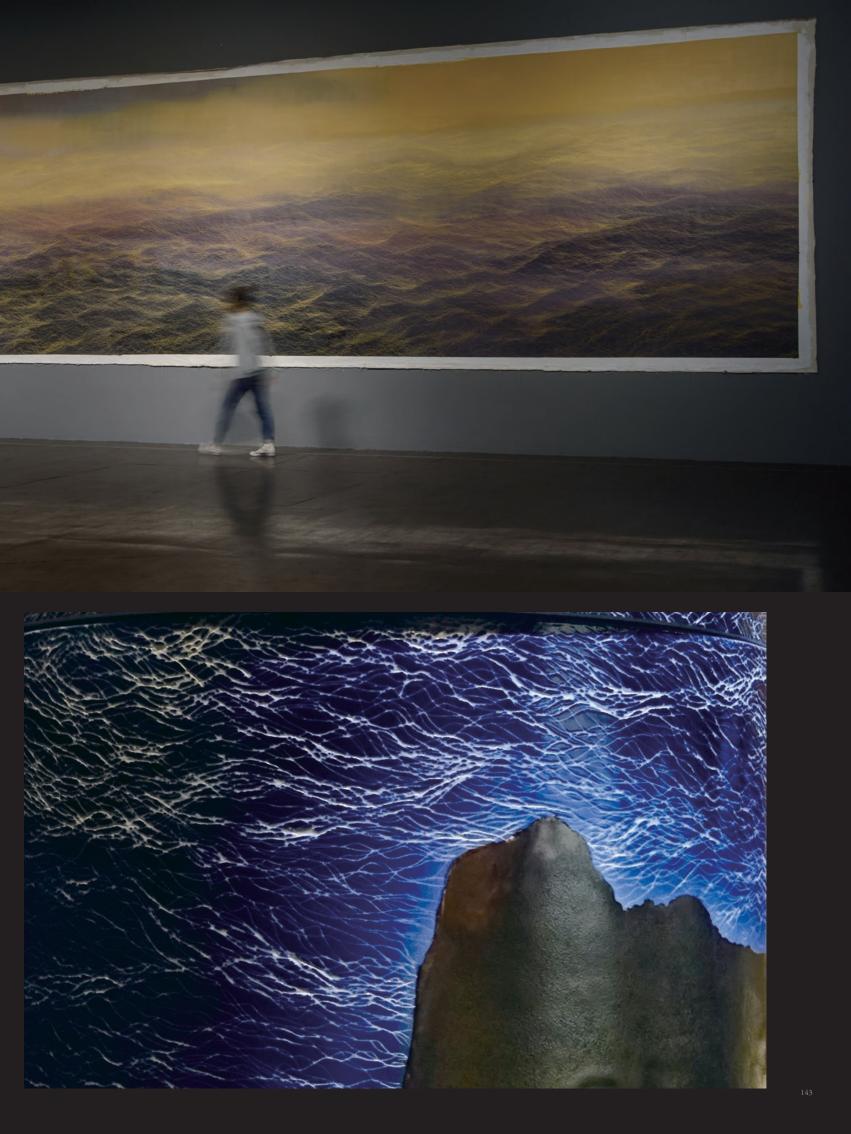
This sculpture takes the form of five combined porcelain cylinders. All of these possess a colorful base of glaze upon which the artist has depicted her subject matter in white lines. The entirety of this piece reveals a seascape that encompasses the sky and the ocean in an endless cycle, rendering this porcelain work a monument to nature. As presented, this work epitomizes the entire Universe series as the porcelain itself entails the physical application and combination of fire, earth, water, and air. The artist's painting on the surface serves to reinforce the spiritual meanings underlying this work's physical elements.

On The Water Cylinder, the artist comments, "my creative method is like a progression from darkness to light. I have used several media and methods, including printmaking, pottery, and engraving. Although my paintings are painted with oil colors, they have actually retained certain characteristics of other media, particularly the textures of the grooves found on intaglio and engraving plates. In a way, these different methods also reveal the intensity and abundance found in the various artistic fields in this world - a world that leaves its own marks on my mind with its indelible force."

台北當代藝術館 MOCATaipei









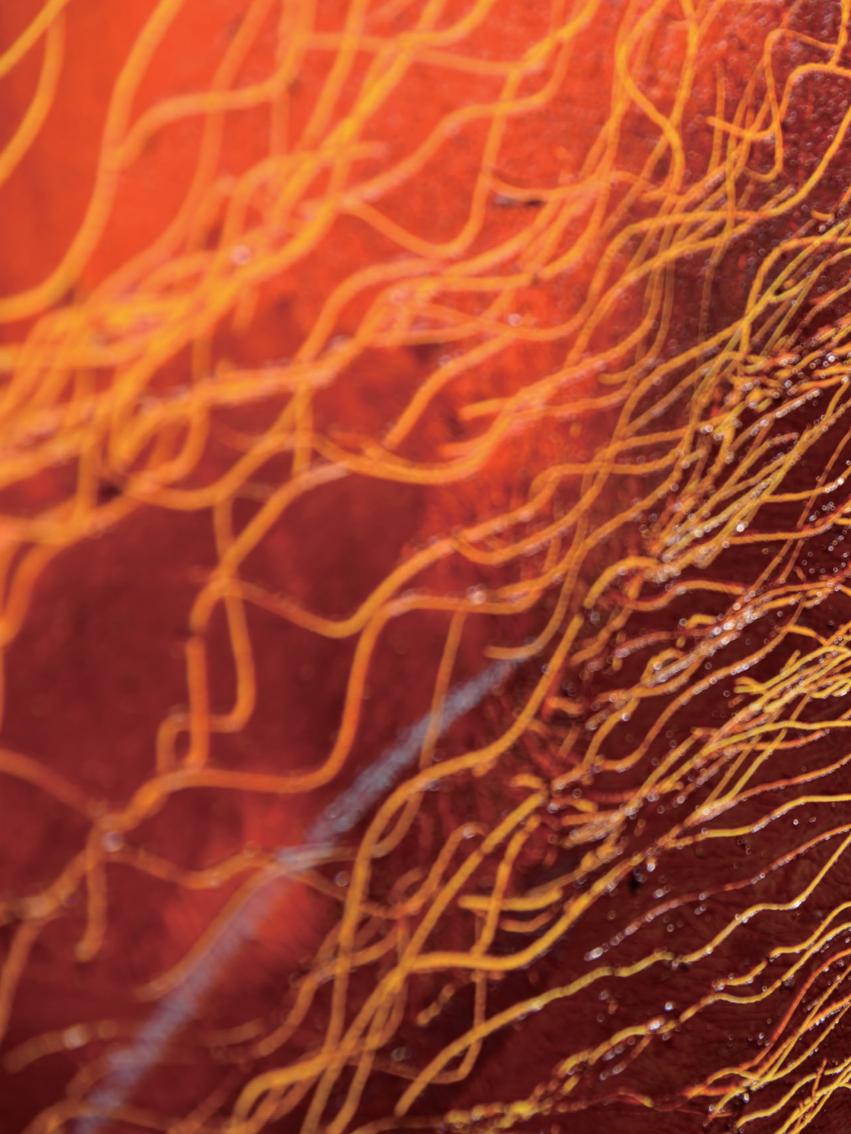








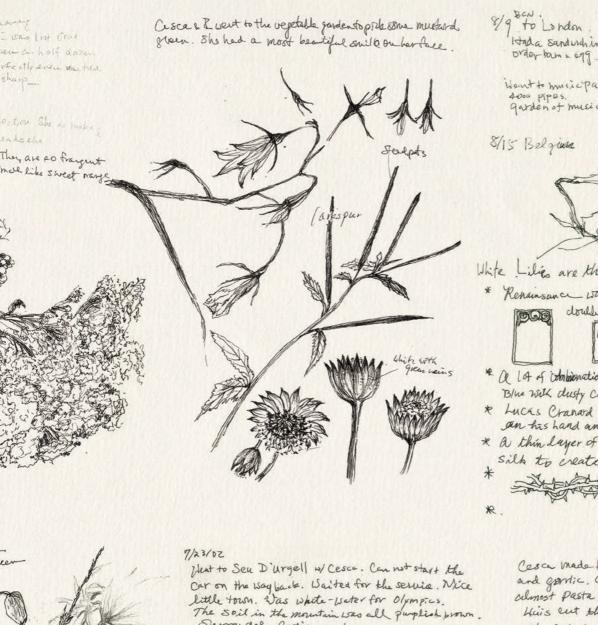








Sharping the pencil for d



Hada sandurchina lafe El Golp. tor & bottom order tour x egg. The Bruthare the Breatshave Wholes in the middle Went to music palan 4000 ppas. garden of music. Chamber music room. (rehansol room)



White Likes are the symbols of pure verture of virgin Mary.

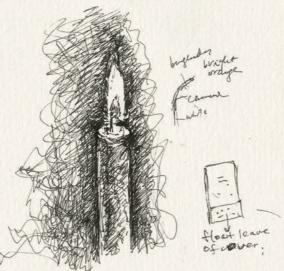
\* Renainsance worden electrover painty 1410-Duik Bouts After combo. COO double frame.

\* a lot of combination of pensis are color are clerk, lart Prusian Blue with dusty coral Pink.

\* Lucas Cranard - Venus & the Chimpt with a bee home

\* A thin layer of gause 5:1k over painting a transparent Silk to create a transparent effect of water

The soil in the mountain was all purplish prown. Serva del Cedi.

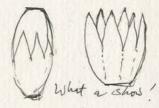


lluis ad Cesca is isony about the cardle light. Casca said - do not burn the housedown. It Sound a like the woods I always used to my children. Saw too catulogue the tagesice of water & the voice of wind in Japanese pocatey and catalon photographen, the book was bind so beautiful,

Casca made fish. She baked with orion, potato tomato and gordic. Great soup with onin , squad and milk almost Pasta W/ presto sauce and pamaganino Cheeve. Huis cut the melon in a very beautiful way. The Melon'. It looks like a foot ball same texture, shape and size, darbyrown



Life in Farmais good, but in General In water a Lot of Pressure for saes





the most impressive one is an with



water of a little boot



Glass transfer: a piece of glass. filled w/ sand (prepared with transparent varnish) etched with may for for my



The pattern on theserock with a mountain motif. I remind me the origanic paper.

Tal. did a few watercolor - mountain with Farreya Sand, beautiful slote blue send, + 80mm gel-archic qum, white glas to hold the Sand on paper, culso water works will to mampalate the flow, it was a vory successful bry over all slow start,

Medicine: 3, top each day, hold in the mouthand can be mixed with water. Wild Geraniumn) Verboscum ( Plowers Lavender







The Fire everywhere



we Water water







7/57. Bouttom. day. Sat. after - party in Michael's brouse Bitting Ponty = 90. 7/24. Casa cooked lentiloons of republic. a fisch with proto, onia, zucini, and lake a bentife apple in. Was influence by Carrevossi t pearl solller, the platsare orange and green could. alterniting for the table with papers, inter, clouds, air Stated on air painty Class trop a picture orego sunset light. of the studio. 7/15 Forth the air party, of is nice. I like it granewall teel very apprehensive of small conver Stratus to miss the big pointing and my stratio. I can want to settly new circles paintings Lyin Cesca made another amazing planer. Porkchop w/ asparagus. Wild rice. & sursex Roman (ettice with Watermelon ball ain it. a very simple Stem of rose White Rose, Carla Massoni told me the painting is sold: Hurah! Demo definitely will have a little Ship & Sea. loverto Live 18 Lamb goose-goose, chickper mouse, and interest kini And with yellow-sh - finit. Willen Vande Velde I . 1611-1693 Pen Paintings 17 th Century. pen and like on chage. Whiteground. commin Troup. 1657. Glasspainty popularinthe 1 1/2/6 C. The Suface of the potaled was over with a layer of grisaille, a brownish blackenamel make of finely ground glass, a pigment and a binding agent. The painting was made in the Smooth layer of paint by partly emoving their layor with various brushes Accents and detail were bother drawn in using a sharp Object. The changing could also be parished on the glass directly from griscalle. Most 16c. parished w/ brown. Yellow ( Yellow B not made by an enamed. is come of silver nitrate that precipitates on the glass in the furnance and fuses them apply on the back of the sound labor may very from 5; | ver stain yellow - dark. orange Red:

Leigh Li-Yun Wen has been one of my happiest associations here at the University at Albany for she has not only been an excellent student and wonderful friend but has produced a series of artworks in our print-shops that have won top-prizes over the United States.

Her depictions of ocean surfaces are mysterious and strange. Her tactile realism with its wonderful and impelling pattern is wisely and intentionally undercut by an evenness of tonal modulation producing prints bordering on the profound. Despite her detailed renderings of form and light, her work in some ways is closer to surreal and abstract work than to "photo-realism." The uniformity of drawing from one margin to the other, and the similarity of one print to the next, indicates a suppression of the "artist's hand" in favor of objectivety--yet the feeling is personal and almost biographical.

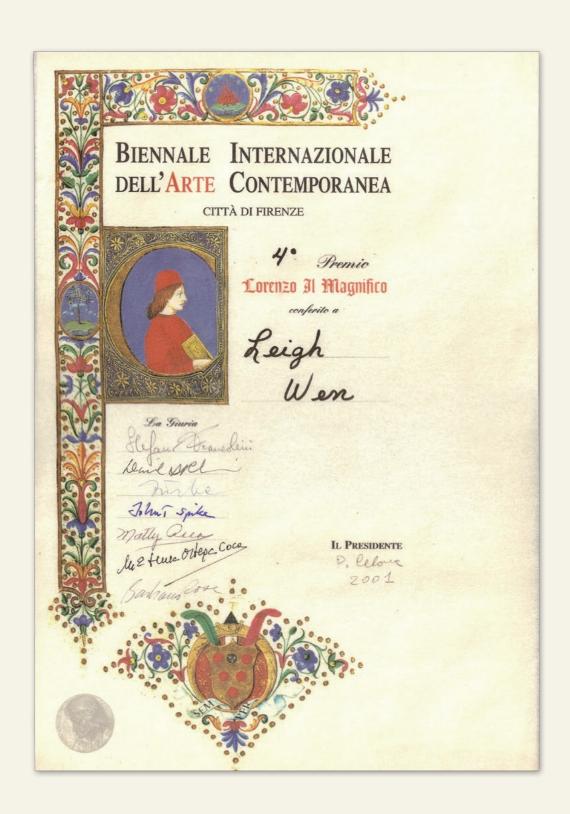
Her imagery and style indicate an attempt to evoke the infinite and universal—a contemplative, spiritual orientation rather different from the formal and sociological concerns of so many other artists.

I look forward to seeing how her large paintings develop from these ideas for her artistic future seems very bright. Her depth of thinking has carried her a long way and we will all profit from watching this artistic journey. May it be a long and joyful one.

Robert M. Cartmell Professor of Art University at Albany State University of New York Albany, New York

1995年 美國紐約大學教授 Robert M. Cartmell 書柬

Letter from Professor Robert M. Cartmell, State University of New York. New York, USA



2001年 義大利佛羅倫斯雙年展一米提其大獎

2001 Fourth Place in Painting, Lorezo Il Magnifico Award. The Biennial Internationale Dell'Arte Contemporanea in Florence, Italy. The Italian Ministry of Foreign Affairs, Italy





2004 年 美國第一夫人蘿拉·布希 Laura Bush 白宮,美國大使館藝術專案 AIEP 午宴邀請函 White House Invitation from First Lady, Laura Bush in 2004.United States Department of State, Art in Embassies Program. USA





In celebration of the 40th Anniversary of the AKT in Embassies Program

The Secretary of State and Mrs. Powell request the pleasure of your company at a reception and book dedication on Monday, the seventeenth of May Two thousand and four from five until seven o'clock.

R,5.v.p. 703-875-4179 The Benjamin Franklin Room Department of State 2201 C Street, NW

Please present photo identification at the door

2004 年 美國國務卿柯林·鮑爾 Colin Powell 富蘭克林國宴廳,美國大使館藝術專案 AIEP,美國國務院晚宴邀請函 Banquet Invitation of American Secretary of the State, Colin Powell in 2004. United States Department of State, Art in Embassies Program, USA





〈遠航-1〉 Momentum - 1

複合媒材 Mixed Media | 12.6 x 10.4 x 2 cm | 2016

160





〈遠航-2〉 Momentum - 2

複合媒材 Mixed Media | 9.8 x 8.8 x 2 cm | 2016





〈遠航-4〉 Momentum-4

複合媒材 Mixed Media | 9.5 x 8.5 x 2 cm | 2016

162

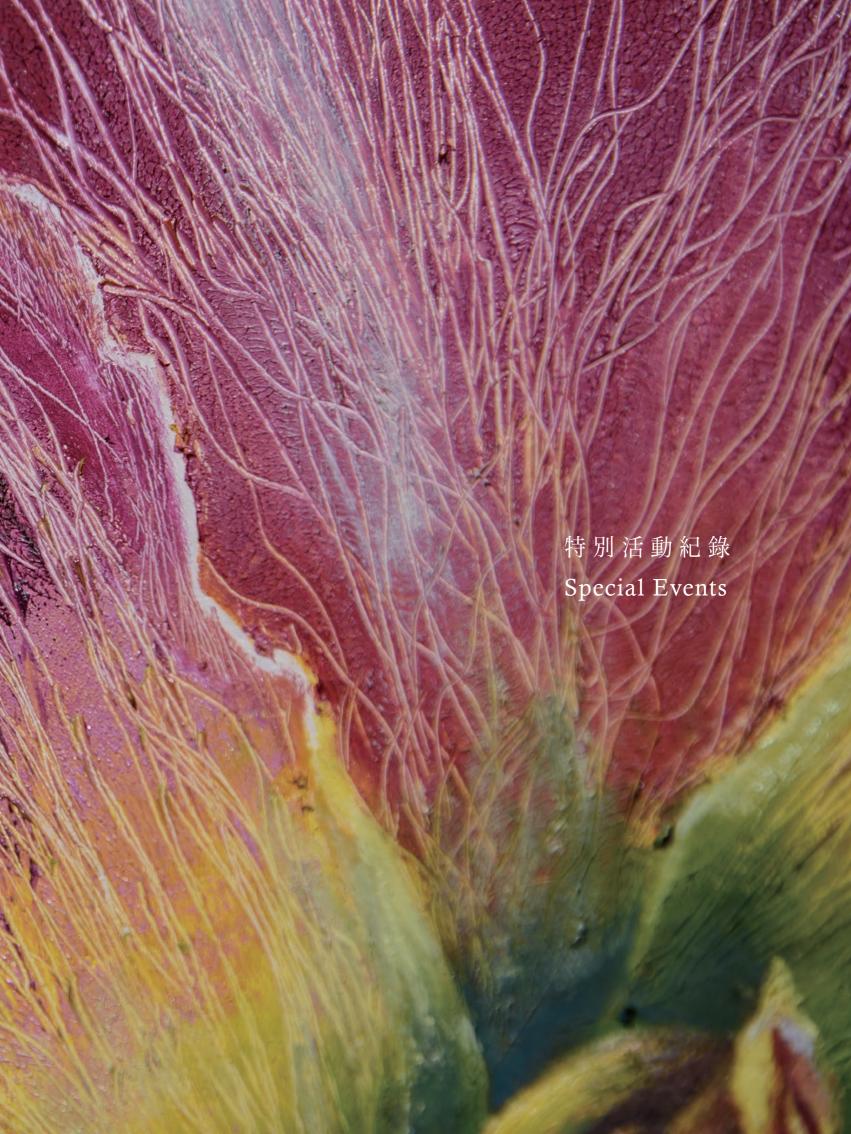




# 〈遠航 - 9 〉 Momentum - 9

複合媒材 Mixed Media | 7.7 x 6.5 x 1.5 cm | 2016











佈展花絮 Installation Photos























開幕記者會剪影 Opening Reception Photos















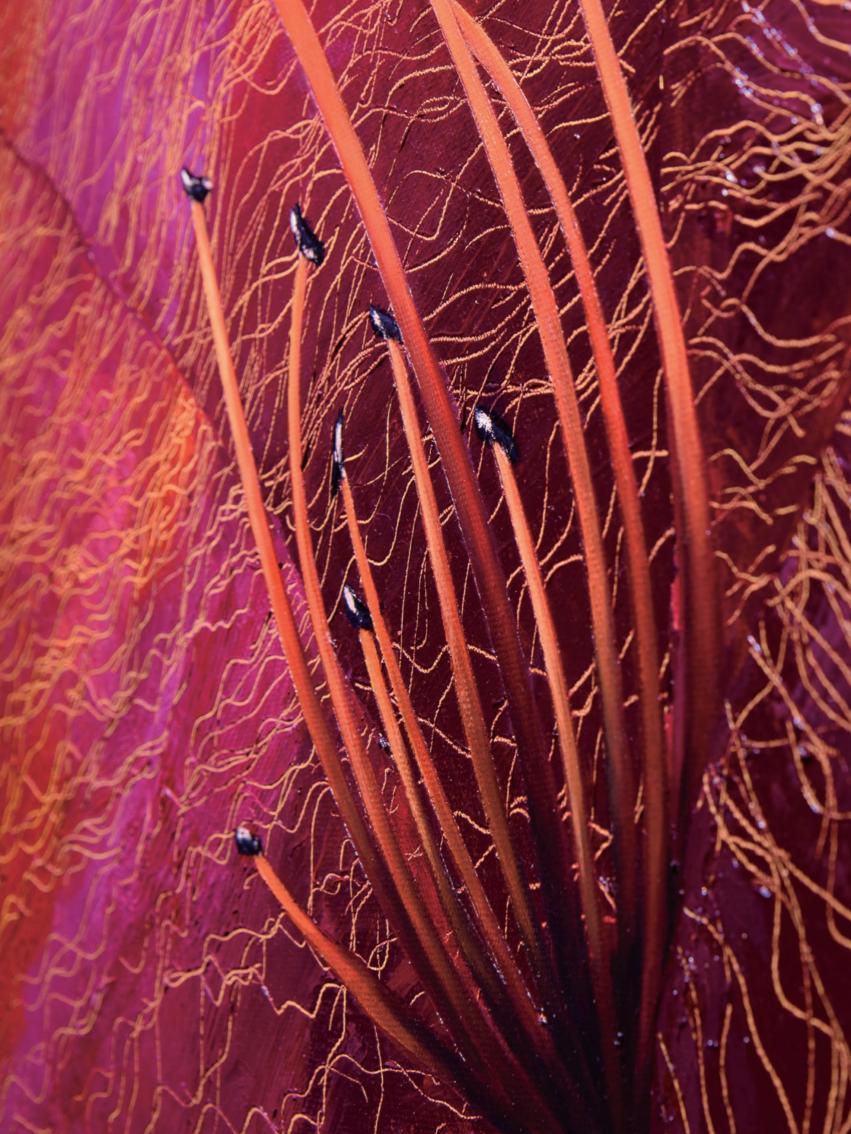














### 鄭麗雲

出生於臺北縣鶯歌鎮,1985年紐約州立大學藝術碩士 (M.A.),1994年紐約州立大學美術碩士 (M. F. A.),現定居紐約,從事專業創作。

從事專業繪畫近 37 年,1980 年在香港被列選國際亞洲十大傑出才藝青,1983 年遠渡重洋到美國留學,先後獲得傑克生帕洛克基金會 (Pollock-Krasner Foundation) 1999 和 2005 年藝術家研究獎金,又於 1997 和 2000 年獲得紐約藝術基金會 (NYFA) 藝術家聯盟獎,並在 1999 年被選為紐約州榮譽藝術家。在 2000 年義大利佛羅倫斯雙年展,獲得繪畫 "Lorenzo Il Magnifico" 米提其獎章。而後獲得 2012 年的玉山獎;2016 年擔任 Häagen-Dazs 冰淇淋限定商品形象代言人。

目前是美國聯邦政府的合約畫家,和國務院的合作計劃,歷經 7 任總統包括布希、柯林頓、歐巴 馬與現任的川普,作品展覽於 16 處美國大使館、總領事館及世界各政府機構,參與超過十四個 國際展覽,曾經展出於波蘭、丹麥、約旦、菲律賓、新加坡、馬來西亞、包貝多斯、博茨瓦納、 賴比瑞亞等歐、亞、非洲區的美國領事館,其中包貝多斯和美國在臺協會 AIT 展出的共 8 件作品 被聯邦政府收購為美國國家的永久典藏,並於 2005 年應第一夫人蘿拉 · 布希之邀約專訪白宮。

2002 和 2017 年除了到義大利的"卡拉拉"駐村,也曾到西班牙的北邊"卡特濃那"藝術村做了一系列的"大地"作品。此一系列作品已由歐盟文藝基金會收藏。她的作品目前在世界各國的美術館公共空間以及私人收藏超過四佰多件。其中包括:美國巴特勒美術館、美國紐約州立美術館、美國威斯康辛美術館、匈牙利、布達佩斯、美國 Johnson & Johnson 強生和強生、美國及加拿大巴克列國際銀行 Barclays Capital Bank、NEA 美國國家文藝基金會、國立臺灣美術館、國立臺灣藝術大學,及臺灣高雄市立美術館。

#### 重要典藏

世貿中心大樓,紐約,美國

美國聯邦政府, 國務院永久典藏,華盛頓,美國

歐盟文藝基金會,歐洲

國立臺灣美術館,臺灣

高雄市立美術館,臺灣

玉山銀行,臺北,臺灣

加州大學聖地亞哥分校,加州,美國

Sun Products Corporate, Wilton, 康乃迪克州,美國

Johnson & Johnson, 美國

SL Green Development, 紐約,美國總部

Barclays Capital Bank, 紐約,美國

Barclays Capital Bank, 亞伯達,加拿大總部

Eileen Mason, National Endowments of the Arts

美國巴特勒美術館

Freshens Inc. 亞特蘭大,喬治亞,美國

Siena College, 紐約,美國

阿爾巴尼歷史與藝術館, 紐約, 美國

威斯康辛大學永久收藏,威斯康辛州,美國

重要典藏

紐約州立大學永久收藏,紐約,美國 Art Pool公共藝術,布達佩斯,匈牙利 鳳凰人壽保險公司,臺灣藝術大學,國父紀念館,以及逾百處私人收藏

### 重要個展

- 2017 Art Beijing,北京,中國
- 2016 【流·變】,臺北當代藝術館,臺北,臺灣 【第四章協奏曲】,國立交通大學藝文中心,新竹,臺灣 現代畫廊,臺中,臺灣 名山藝術【流~線】、心晴美術館【航線】,臺北,臺灣
- 2015 Art Taipei,名山藝術,臺北,臺灣 現代畫廊,名山藝術,臺北,臺灣
- 2014 Scope 邁阿密, 美國 Art Solo, Art Taipei,名山藝術,臺北,臺灣
- 2013 LWFA, 紐約, 美國
- 2012 名山藝術,臺北,臺灣 LWFA,紐約,美國 北京鑄造美術館,現代畫廊,臺中,臺灣
- 2011 名山藝術,臺北,臺灣
- 2007 Scott White Contemporary Art, 聖地牙哥,加州,美國 Allen Shepard 畫廊,紐約,美國
- 2006 Carla Massoni 畫廊,馬亞蘭,美國
- 2005 Butler Insitute of America Art 美術館,俄亥俄,美國
  Jacqueline Casey Hudgens 藝術中心,亞特蘭大,喬治亞州,美國
- 2003 Scott White Comtemporary, 聖地牙哥,加州,美國
- 2000 亞諾美術館,傑克森帕洛克結論展,紐約州,美國 龍門畫廊,臺灣,臺北
- 1998 龍門畫廊,臺灣,臺北 Albany Center Gallery,紐約,美國
- 1997 Artemisia Gallery,芝加哥,美國 Rensselaer Polytechnic Institute,紐約,美國
- 1996 臺北市立美術館,臺北,臺灣 龍門畫廊,臺北,臺灣

# 重要參展 2014 皇后美術館,美國,紐約

Scope Miami, Art Solo, Art Taipei

- 2013 美國大使館展覽,華沙,波蘭
- 2012 玉山國家公園,玉山展,臺灣 美國大使館展覽,哥本哈根,丹麥 美國大使館展覽,賴比瑞亞,非洲 美國大使館展覽,菲律賓、約旦、新加坡、包貝多斯、莫斯科、美國聯邦政府
- 2006 Allen Shepard 畫廊,紐約,美國
- 2005 Academy 美術館,依斯頓馬里蘭州 【理性與感性之間】,臺北市立美術館
- 2004 Mandenhall Sobieski 畫廊 洛杉磯加州,美國 維吉尼亞州美術中心,維吉尼亞州,美國 John Pence 畫廊,舊金山加州,美國
- 2002 Scott White 畫廊,聖地牙哥加州,美國 【超越風景畫】,加州大學聖地牙哥分校,美國
- 2001 義大利佛羅倫斯雙年展,義大利
- 2000 【迷思之間】,臺北市立美術館
- 1999 【複數元的視野】,臺北歷史博物館 亞諾美術館,"Re-Representational Biennale",紐約,美國

## 得獎記錄 2017 美國國務院藝術大使,美國在臺協會

- 2013 玉山獎,玉山國家公園,玉山銀行,臺北,臺灣
- 2012 美國國務院藝術大使,波蘭,華沙 美國國務院藝術大使,納米比亞,非洲
- 2011 美國國務院藝術大使,哥本哈根,丹麥
- 2010 美國國務院藝術大使,臺灣
- 2008 博茨瓦那,文化交流計畫,美國國務院,非洲
- 2006 美國國務院藝術大使,香港 臺灣總統府,當代陶藝展,臺北 美國國務院藝術大使,博茨瓦那,非洲

- 2006 美國國務院藝術大使,巴貝多斯
- 2005 藝術家榮譽獎章,傑克生帕洛克基金會,紐約,美國
- 2003 美國國務院藝術大使,馬尼拉,菲律賓 美國國務院藝術大使,新加坡
- 2002 美國國務院藝術大使,馬來西亞
  Centre D'Art I Naturea.Farrera De Pallars 駐村藝術家,西班牙
- 2001 佛羅倫斯雙年展-米提其大獎,義大利 蘇富比- New York Foundation for the Arts Fellows, 紐約,美國
- 2000 海倫娜魯賓斯坦榮譽獎章,紐約,美國
- 1999 藝術家研究獎,傑克生帕洛克基金會,紐約,美國 美國國務院藝術大使,阿曼,約旦
- 1998 紐約州議會藝術家獎,紐約,美國 公開報新聞獎 首獎,阿爾巴尼歷史藝術博物館,紐約,美國 哈德遜藝術家首獎,斯克內克塔迪博物館,紐約,美國 紐約雙年展,紐約州立博物館,紐約,美國
- 1997 紐約藝術基金會榮譽獎章,紐約,美國 最受歡迎獎,阿爾巴尼大學,紐約,美國
- 1996 藝術家獎,國家文化基金會,臺灣哈德遜邀請展,阿爾巴尼中心畫廊,紐約,美國藝術家補助金,紐約藝術基金會 NYFA,紐約,美國
- 1995 紐約州立大學收藏獎,紐約,美國 威斯康辛大學收藏獎,威斯康辛,美國
- 1980 亞洲青年競賽優等獎,臺灣
- 1979 亞洲十大傑出青年人才,繪畫獎冠軍,香港

#### Leigh Li-Yun Wen

Education	1994	M.F.A.	University at Albany, State University of New York, NY
	1985	M.A.	University at Albany, State University of New York, NY
	1984	B.F.A.	Washington State University, WA
	1981	B.A.	National Taiwan University of Art, Taipei, Taiwan

Collections

Freedom Tower World Trade Center, New York, USA

National Taiwan Fine Art Museum, Taiwan Kaohsiung Museum of Fine Art, Taiwan

E. Sun Bank, Taipei, Taiwan UC San Diego, CA, USA

Sun Products Corporate, Wilton, CT, USA

Johnson & Johnson, USA

SL Green Development, New York, NY, USA

Barclays Capital, New York, NY, USA

Barclays Capital, Calgary, Alberta, CANADA

Eileen Mason, Deputy of National Endowments of the Arts, USA United States Department of State, Art in Embassies Program, USA

Butler Institute of American Art, USA

Freshens Inc. Atlanta, GA, USA

Siena College, New York, USA

Albany Institute of History & Art, New York, USA

University at Albany, State University of New York, USA

University of Wisconsin, Parkside, WI, USA

State University of New York, USA

Art Pool, Budapest, Hungary

Phoenix Life Insurance Company, USA

National Taiwan University of Art, Taiwan

Dr. Sun Yat-Sen Memorial Museum, Taiwan

Bullard, McLeod and Associates, and over 100 private collections

Selected Solo Shows 2017 Art Beijing, China

2016 Transit · Transformation — Solo Exhibition, Museum of Contemporary Art, Taipei, Taiwan

Concerto Chapter IV, University Arts Center, National Chiao Tung University, Taiwan

Mingshan Art & Modern Art Gallery, Taiwan Route, Wellington Gallery, Taipei, Taiwan

2015 Long Beach Museum of Art, CA, USA

Modern Art Gallery, Mingshan Art, Solo exhibitions, Taiwan

Selected Solo Shows	2014	Taipei Art Fair with ,Mingshan Art and Guan-Xian Art Gallery, Taiwan Art Solo, Art Taipei, Scope Miami USA
	2013	Mingshan Art, Taipei, Taiwan Taipei Art Fair, Guan-Xian Art Gallery, Taiwan Asia Art Center, Taiwan
	2012	Fond Museum, Beijing, China Modern Art Gallery, Taiwan LWFA, New York, NY, USA
	2011	Mingshan Art, Taiwan
	2010	Modern Art Gallery, Taiwan
	2009	Glass Garage Gallery, Los Angeles, CA, USA 2009 Allen Sheppard Gallery, New York, NY, USA
	2008	The Beacon Institute, Beacon, NY, USA
	2007	Allen Sheppard Gallery, New York, NY, USA 2007 Glass Garage Gallery, Los Angeles, CA, USA 2007 Haen Gallery, Asheville, NC, USA
	2006	Carla Massoni Gallery, Chestertown, MD, USA
	2005	The Butler Institute of American Art, Youngstown, OH, USA 2005 Jacqueline Casey Hudgens Center for Arts, Atlanta, GA, USA
	2003	Scott White Contemporary Art, San Diego, CA, USA
	2001	Elementos, Reed Gallery, Atlanta, GA, USA
	2000	The Four Elements, Pollock-Krasner Foundation/Arnot Art Museum, NY, USA The Four Elements, Lung Men Art Gallery, Taipei, Taiwan
	1998	Water vs. Fire, Albany Center Galleries, Albany, NY, USA Water vs. Fire, Lung Men Art Gallery, Taipei, Taiwan.
	1997	The Harbour and the Open Seas, Artemisia Gallery, Chicago, IL, USA The Harbour and the Open Seas, Yates Art Gallery, Siena College, NY, USA
	1996	The Harbour and the Open Seas, Taipei Fine Arts Museum, Taipei, Taiwan The Harbour and the Open Seas, Lung Men Art Gallery, Taipei, Taiwan The Harbour and the Open Seas, Albany Center Galleries, Albany, NY, USA
Selected Group Shows	2012	Portsmouth Museum, NH, USA
	2011	The Haen Gallery, USA
		LWFA Gallery, New York, NY, USA
	2010	Mingshan Art, Taipei, Taiwan

Selected Group Shows	2009	Bridgewater State College, Bridgewater, MA, USA
	2008	Sculpture in the Streets
		Downtown Albany Business Improvement District, Albany, NY, USA
	2002-6	Art in Embassies Program, the Philippines, Jordan, Singapore, Barbados, China, and Moscow, United States Department of State, USA
	2006	Taiwan president Office, Taipei, Taiwan 2 X 13 Gallery, NY, NY, USA Allen Sheppard Gallery, NY, NY, USA
	2005	Academy Art Museum, Easton, MD, USA  Taipei Fine Art Museum, Taipei, Taiwan  Carla Massoni Gallery, Chestertown, MD, USA
	2004	Mendenhall Sobieski Gallery, Pasadena, CA, USA Contemporary Art Center of Virginia, Virginia Beach, VA, USA John Pence Gallery/Arnot Art Museum, San Francisco, CA, USA
	2002	Scott White Contemporary Art, CA, USA  Beyond the Landscape, University of California, San Diego, University Gallery, CA
	2001	lorence Biennale, Florence, Italy  *Re-presenting Representation, Corning Incorporated Gallery, New York, NY, USA*
	2000	Zone of Myth: Between Tenderness and Tension, Taipei Fine Art Museum, Taiwan
	1999	Art Music Dance, The Art Center Gallery, Saratoga Springs, NY. USA Arnot Art Museum, Re-presenting Representation IV Exhibition, Biennial, Elmira, NY.
	1997	Albany Institute of History & Art, Albany, NY, USA
	1996	10th Parkside National Small Print Exhibition, University of Wisconsin., USA  First Annual National Juried Small Works, Chuck Levitan Gallery, NY, USA  Small Works International, Amos Eno Gallery, NY, USA  Large Small Work '95 International, Slowinski Gallery, NY, USA  National Work on Paper Exhibition, St. John's University, NY, USA  9th Parkside National Small Print Exhibition, University of Wisconsin-Parkside, USA
	1995	Indiana University, Bloomington, IN, USA
		Syracuse University, Syracuse, NY, USA
	1994	University Art Museum, University at Albany, SUNY, Albany, NY, USA Russell Sage College Gallery, Troy, NY, USA
	1985	University Art Museum, University at Albany, SUNY, Albany, NY, USA

Honors and Awards	2017	United States Department of State, Art in Embassies Program, National permanent collections
	2013	First Place, Yu-Shang National Park Competition, Taiwan
		United States Department of State, Art in Embassies Program, Warsaw, Poland
	2012	United States Department of State, Art in Embassies Program, Namibia, Africa
	2011	United States Department of State, Art in Embassies Program, Copenhagen, Denmark
	2010	United States Department of State, Art in Embassies Program, Taiwan
	2008	Botswana Cultural Exchange Program, U.S. Department of State's Bureau of Educational and Cultural Affair
	2006	United States Department of State, Art in Embassies Program, Hong-Kong
		Taiwan President Office, Contemporary Ceramics Exhibition, Taiwan
		United States Department of State, Art in Embassies Program, Botswana
2005		United States Department of State, Art in Embassies Program, Barbados
	2005	Artist Grant, Pollock-Krasner Foundation, NY, NY.
	2003	United States Department of State, Art in Embassies, Manila, the Philippines
2002 2001 2000 1999 1998		United States Department of State, Art in Embassies, Singapore
	2002	United States Department of State, Art in Embassies Program, Malaysia
		Artist Residency, sponsored by Centre D'Art I Natura, Farrera De Pallars, Spain
	2001	Fourth Place in Painting, Lorezo Il Magnifico Award. The Biennial Internationale Dell'Arte Contemporanea in Florence, Italy. The Italian Ministry of Foreign Affairs
		Sotheby's -New York Foundation for the Arts Fellows' exhibition, NY, NY
	2000	Helena Rubinstein Fellow, The Helena Rubinstein Foundation, NY, NY
		Artist Fellowship, New York Foundation for the Arts, NY, NY
	1999	Artist Grant, Pollock-Krasner Foundation, NY, NY.
		United States Department of State, Art in Embassies program, Amman, Jordan.
	1998	Artist Award, New York State Assembly, NY.
		Juror's Award, Gazette Newspaper Award
		Purchase Award, Albany Institute of History & Art.
		New York State Biennial, New York State Museum, Albany, NY.
	1997	Artist Fellowship, New York Foundation for the Arts, New York
		People's Choice Award, University at Albany
	1996	Artist Grant, National Taiwan Art and Humanity Foundation, Taiwan.
		Mohawk-Hudson Invitational Exhibit, Albany Center Galleries, NY. Artist Grant NYFA.

#### Honors and Awards

1995 University at Albany Purchase Award, Mohawk-Hudson Region Juried Exhibition Purchase Award, University of Wisconsin – Parkside, Kenosha, WI.

1980 Outstanding Merit, Festival of Youth and Arts, Young Artists in Asia Competition

1979 First Prize in Painting, Republic of China, Ten Outstanding Young Talents.

# Journals and Magazines

Taiwan Panorama, Vol. 41, No. 11, November 2016

Taiwan Tatler, Vol. 9, No. 100, September 2016

Artist, No.496, September 2016

Art Trade Journal, June, 2014

Marie Claire, July, 2014

Water Front Home and Design, Fall 2005

Art New 2001, Summer Edition

Vision of Pluralism, Contemporary Art in Taiwan, 1988-1999, Mountain Art Museum

New American Paintings, Number 14, The Open Studio Press, February 1998

Taipei Art Fair 1997 International

Asian Art News, Vol. 8, No. 2, March/April 1998

Chinese Art News, April 1998

Modern Art Bi-monthly, No. 64, 1996, Taipei Fine Art Museum

ARCH, August 1998, No. 103

Dialogue, April 1998, No. 013

Vogue, April 1998

Harper's Bazaar, April 1998, No. 100

VIVI Magazine, April 1998

Unitas, September 1998, No. 167

Gleaners, June 1996

Natural Beauty, June 1996

#### **Publications**

Art Solo-Flower or Not, 2014

Collaboration Between Chen-Long Lin and Leigh L. Wen

-Turbulent Sea Rouses Slumbering Earth, 2008

Earth, Fire, Air, and Water, 2000, Lungmen Art Gallery

The Harbour and the Open Seas, 1996, Taipei Fine Arts Museum

Leigh Li-Yun Wen Prints and Drawings, 1995

#### Reviews

ARTCO, No. 290, Vol.290, November 2016

Art Investment, No. 108, October 2016

American Art Collector, 2011

Taiwan Central News, Taiwan, Nov 2010

Taiwan Apple News, May 2010

Botswana Daily News, Gaborone, Botswana, April 2008

Poughkeepsie Journal, Spring 2008

The Chronogram, April 2008

Times Union, Albany, NY August 2008

Troy Record, Troy, NY 2008

The Daily Gazette, Schenectady, NY, June 2008

UPSTATE Magazine, Fall 2007

Richmond Review, November 2007

Art and Antique, Dec 2007

Art in America, May, 2006

Artco, Asia, 2006

Piedmont Review, Atlanta, GA April 2005

Atlanta Journa-Constitutionl, GA, March 6, 2004

The Times Union, Albany, NY, March 2001

Art News, summer edition 2001, May 2000

The Times Union, Albany, NY June 1999

Metroland, Albany, NY, September 18, 1997

Chicago Reader, May 23, 1997

Metroland, Albany, NY. May 17, 1997

The Daily Gazette, Schenectady, NY, May 8, 1997

Metroland, Albany, NY. June 19, 1997

The Times Union, Albany, NY, May 1996

The Times Union, Albany, NY

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