

Joyce 油畫家唯美哲學油畫家現代詩人

Oil Painter Joyce's Aesthetic Philosophy as an Oil Painter / Modern Poet

2021.07.09



油畫家 Joyce 凌丹琦。凌丹琦 Joyce 提供

Oil painter Joyce Dan-Chi Ling. Provided by Joyce Dan-Chi Ling

過去從事信託履約的建築、金融管理行業的凌丹琦 Joyce，見證台灣經濟奇蹟，也多次歷經台灣經濟火車頭－建築業的盛衰起伏及帶領經濟指標的動見觀瞻，更在金融信託履約業擁有一定金融業高階決策精英以及建築業業主層峰人士的公共關係人脈，她在建築業工程管理、信託履約上鑽研甚深，在自身的建築經理公司裡，其專業團隊提供予金融機構其所需的專業建案財務分析及履約管理，她知道如何從建築工程語言轉化為金融語言，成為在建築業與金融機構間的專業橋樑。那種日以繼夜以建築工程數字、金融數字、信託法令及動輒受政經情勢、國際匯率、金融政策、景氣循環……影響著分秒必爭的建築市場波動間之運籌帷幄，在在影響及墊定一個女性在建築及金融相關領域的成果，也影響她覺得工作以外心靈之不足，於是繪畫成為她創作的興趣，及找尋自己的一種方式。

Having worked a construction financial management job, Joyce Dan-Chi Ling witnessed the Taiwan Miracle, experienced the ups and downs of the construction sector, a locomotive of Taiwan's economy, and closely watched all the signs that lead to changes in financial indicators. She also has a well-established public relations network of top-tier executives in finance and elite construction business owners. She has deep insights in construction management and escrow. In her own construction management business, her professional team provides financial institutions with construction project financial analysis and escrow management services. She knows how to translate the language of construction into the language of finance, hence using her expertise to bridge the construction industry and financial institutions. Her job consists of construction project figures, financial figures, trust laws, and round-the-clock strategizing in the highly volatile construction market among political and economic situations, international exchanges, financial policies, and business cycles, etc. All of these factors affect and prescribe her achievements as a woman in construction and finance. They also make her feel lacking in mindfulness outside of work. Therefore, painting became her creative hobby and a way to find her own self.

在厭倦了朝九晚五生存戰鬥中的廝殺與緊張，於兩年前逐漸從一個高階主管轉型成如今的職業畫家，她有感時下創作多源於教學技藝，雖工藝甚佳，卻缺少溫度、靈魂，實在是著重技藝的教學及教育的框限，而不易有獨創風格。

Tired of the competition and tension in the nine-to-five battles for livelihood and survival, Joyce gradually transitioned from a top executive to a professional painter two years ago. She feels that most of the creations nowadays originate from taught skills - despite the skillfulness, most works lack warmth and soul. The education focused on skills really puts a limit on artworks and makes it difficult to be original.



「醉紅」誰斟酒紅醉滿地誰釀朵朵心香酒。凌丹琦 Joyce 提供

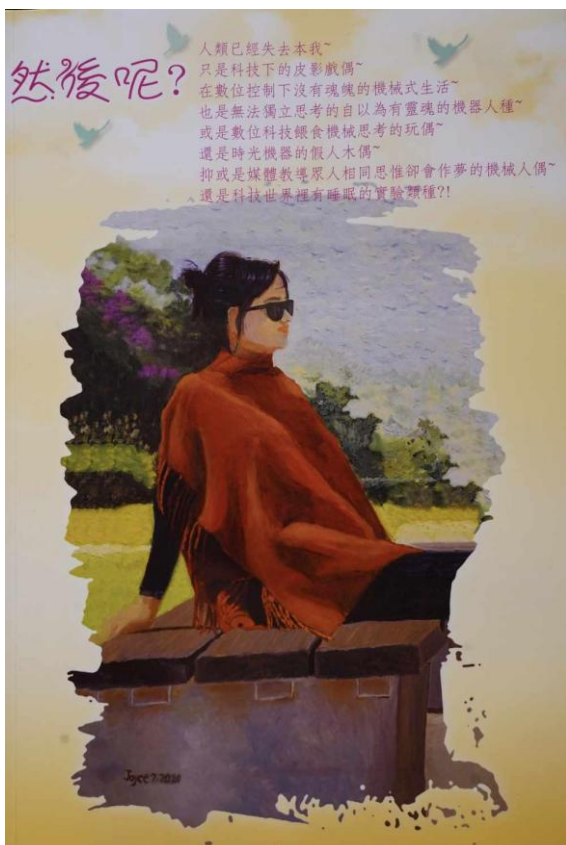
“Drunken Red”: The one who pours the wine red all over the ground is the one who makes blossoms of hearty, fragrant wine. Provided by Joyce Dan-Chi Ling

因此她認為，要有獨創風格，須摒棄學術思惟及慣性，就像梵谷一樣，廿七歲才開始學習正統繪畫課程，他的慣性思惟還未被局限，才能用天生的靈魂繪畫，而非用技藝繪畫，所以梵谷遂成為知名畫家。所以凌丹琦 Joyce 致力於推動「用靈魂繪畫，才會知道藉著自己的手，上帝會帶你去什麼地方」，因為她認為繪畫創作是靈性範疇，非關技藝，技藝會讓人熟練，卻會讓人太強調工藝而關上了靈魂之窗，所繪出來的作品往往缺少靈魂與溫度。

Therefore, Joyce believes that academic thinking and inertia must be discarded in order to be original. Vincent van Gogh only started to take standard painting classes at the age of 27; his inertial thinking had not been limited, which is why he could paint with his natural soul instead of using techniques, and that made Van Gogh a well-known painter. This inspired Joyce to advocate “paint with your soul so that you know where God will take you by using your own hands.” She believes that painting creation is spiritual and not about skills; skills familiarize people with what they do, but so much emphasis on techniques will close the window of soul, often making painted works lack soul and warmth.

凌丹琦 Joyce 於 2018 年曾參展在台北市的藝博會，參觀者眾且迴響熱情，因為繪畫初步是感官的覺受，最後卻是靈魂之交流，所以她相信：「繪畫不是單純在看作品，而是在看見自己的心」。後來她繼續創作，時間的積累自然練就繪畫必然之技巧，但卻不是來自於那種學術路線，而是一種奔放、純真的超自然風格，也衍然成她的主流風格。她更相信：「技藝要靠歲月風化，靈魂才是畫的主角，色彩只是橋樑」，不要被傳統教學繫縛了靈魂的翅膀。也因為創作的作品愈來愈多且臻於成熟，她也擔心雖自己的作品有療癒人心作用，但有些觀者對創作色彩及意涵解讀仍需要一個橋樑，文字的敘述就很重要，於是她對每一個創作都用心在文字解說下附予畫作更完美詮釋，也間接從文字的頤養裡，滋潤觀者心靈，並教導觀者如何走進油畫家想表達的世界觀及人生哲理，因為目前文化藝術裡，大部份的觀者只是觀賞，並未領會畫作其中奧義。

Joyce Ling took part in ART TAIPEI 2018. There were many visitors, and the exhibition received passionate feedback. Painting is initially a sensory perception and ultimately an exchange of souls, so Joyce believes that “Painting is not just about the work, but seeing one’s own heart.” Afterwards, she carried on with her creation, and over time, she found that she naturally cultivated the required skills of painting, but rather than coming from an academic path, the skills are a bold, pure supernatural style, which became her main style. She also believes that “Skills depend on the weathering of time. Soul is the subject of the painting, and the colors are only a bridge,” so the wings of the soul should not be bound by traditional teaching systems. As Joyce creates more works and is reaching maturity, she becomes concerned that some viewers still need a bridge to interpret the creative colors and meanings, although her works have a healing effect. Textual descriptions are important, so Joyce puts a lot of effort into the textual descriptions for each creation to provide a better crafted interpretation of the paintings, which indirectly nourishes viewers’ souls with the beauty of text and teaches viewers to walk into the worldview and philosophy of life which the oil painter intends to express, since nowadays most art viewers simply see and don’t understand the meaning behind the paintings.



哲學現代新詩書名「然後呢?!」。凌丹琦 Joyce 提供
Philosophical modern poem collection titled “And Then?!”.
Provided by Joyce Dan-Chi Ling

她過去善抒寫詩詞，除有益讓她幫助觀者觀畫，亦在 2021 年 4 月出版第一本現代哲學療癒唯美詩藏－「然後呢？」，疫情未解封仍造就讀者廣大迴響，讓讀者發現難得一見的一本平鋪直述唯美哲學新詩風格，洗鍊中不失純真，清新中不失哲理，前所未見，更因此讓她堅信：「色彩、文字就是走進人心的鑰匙與能量」，而人的心靈往往就是需要足夠的養分及食糧，才是生存的動力。於是不管是油畫創作或現代新詩的作品，她都朝向有哲學思想之方向來附予畫作、新詩一種啟發性。

She used to be good at writing poems. This not only helps her viewers to appreciate her paintings, but also allows her publish her first collection of modern philosophical healing aesthetic poems－”And Then?,” which received passionate feedback from readers despite the restrictions caused by the pandemic. Readers find a rarely straightforward modern poetic style of aesthetic philosophy in this collection, sophisticated yet innocent, fresh yet philosophical, which is unprecedented. Joyce firmly believes that “Colors and words are the key and energy to enter people’s hearts.” Human minds often need sufficient nutrients and food to be the driving force for survival. No matter it is for her oil painting creation or modern poetry works, Joyce is always oriented towards philosophical thinking to give her paintings and poems the power of inspiration.

因此凌丹琦 Joyce 在油畫家的身分裡致力倡導無學術框架的「超自然畫派」，同時在 2022 年，她也計劃下一站拓展國際視野的展覽－倫敦個展。在文學創作新詩詩人身分，也致力於「哲學唯美」現代新詩風格。身為油畫家及作家，兩者反相得益彰，擅長文字表達會讓觀者學會如何閱讀藝術那總是陌生的解讀。而由一個朝九晚五的高階主管，搖身一變為油畫家與作家，凌丹琦 Joyce 領會到一定要有過去學會的生存哲學而墊定經濟基礎，才得以提早規劃未來自身有興趣的領域，提早成為一個油畫家及作家，若無磨鍊的墊基，年輕人難完成夢想，在藝術領域或有興趣的目標會因資糧不足而中斷創作或理想的演繹，而同時過往的歷鍊風華也會成就在未來藝術創作裡的墨汁及技藝上的進步，她認為「磨鍊會燃燒出靈魂的墨汁」，也會更懂得用文字、色彩與人們溝通生命的奧義。

As an oil painter, Joyce Ling is dedicated to advocating the style of “supernaturalism” that breaks free from academic framework. She also plans to expand her international horizons with a solo exhibition in London in 2022. As a poet who creates literature, she is committed to the “philosophical aesthetics” modern poetry style. As an oil painter and a writer, her works in both fields complement each other - being good with words helps her viewers to learn to read and interpret arts. From a nine-to-five senior executive to an oil painter and writer, Joyce Ling realized that her survival philosophy learned in the past was necessary for laying down an economic foundation, so that she could plan for her field of interest in the future. To become an oil painter and writer, it is difficult for young people without training to fulfill their dreams. In the field of arts or interested goals, creation or interpretation of ideals would be interrupted due to insufficient resources. Meanwhile, past experience gives sophistication and progress to future artistic creations. Joyce believes that “challenges extract the ink of the soul” and give deeper understanding of how to use words and colors to communicate the profound meaning of life to people.