

油畫家 Joyce Ling 凌丹琦

Oil Painter: Joyce Ling

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名稱：熵／尺寸：15M／畫材：油畫。凌丹琦提供

Title: Entropy / Size: 15M / Material: Oil Paint. Provided by Joyce Dan-Chi Ling

喜純正、自然，沒有學苑風格畫風的畫家——凌丹琦，是個新興現代哲學畫家，她向來就認為：學術是前人的智慧，我們應發展靈魂本有的不同風格與智慧，找到人類本有的不同及共有的初心去繪畫這個世界的不同。

Joyce Liang, an emerging modern philosophical painter who embraces pure and natural style rather than academic style, believes that academia is the wisdom of the past. She also thinks that we should uncover the styles and wisdom that already inhabit our souls in order to return to the untainted mind of the human being, and to paint the differences and diversity of the world.

所以她始終認為：不可能有第二個梵谷，靈魂要有自己的創造力，成為另外一個自由自在的畫風，而不是學習前人的技巧、學術的鑽研，卻失去了天生的色彩的創造力，而是成為原來的自己，自己的風格。

Therefore, she thinks that there cannot be a second Vincent van Gogh. Since our souls have our own creativity, we should render our own colours and styles instead of copying other painters' techniques or over-focusing on academic theories.

於是在疫情下，凌丹琦喜自由揮灑創作的筆觸成就了這幅畫作——「熵」。

她只想順著自由的揮灑，去感受疫情期間世事的慌亂、恐懼與無序，去感受這恐慌的紊亂的能量會把自己的筆觸帶向何處？因此隨著疫情的起伏完成了這幅畫。

During the pandemic, Joyce created this painting Entropy with her free-flow brushes. She wants to feel the chaos, fear, and disorder of the world during the epidemic in order to see where the energy of panic and chaos would lead her brushstroke. The painting is made complete with a sense of the ebb and flow of the pandemic.

畫風裡背景的揮灑及無序，也自然的勾勒了局勢的鉅變、科技的神奇、疫情的持續及這個綺麗的世界裡，卻潛藏了不可逆的宇宙終極規律——熵增以及人心的恐慌；也就是失序的世界、人心孤離與不可逆的宇宙一切終將化為烏有及走向破壞與毀損，更甚者是世代人心不知走向何處的茫然。諸如現今國際的爭端、組織的敗壞、人心欲望的失控、疫情調控的失能、環境保護的失敗、人心的疏離……。

The free flow and disorder of the background depict the dramatic changes in the situation, the magic of technology, the continuation of the pandemic and the irreversible ultimate law of the universe – entropy – increases along with the panic of the human heart, which is hidden in this beautiful world. In other words, the disorder in the world, the isolation of people and the irreversible state of the universe will eventually come to nought and lead to destruction and damage, or even worse, the confusion of generations of people who do not know where to go, such as the current international disputes, the failure of organizations, the loss of control of human desires, the failure of epidemic control, the failure of environmental protection, and the alienation of human hearts

然唯有保持如凌丹琦畫家不經意的在畫中詮釋的那尊像所代表的心澄明明，就會看見萬事萬物及宇宙的本質，也就是：明者見宇宙正演一齣戲給澄明者睹見災難而惑後生智；惑者則在疫情恐慌、害怕裡懼怕未知、家園損毀、一無所有，只想抓取。

However, if we maintain the clarity of mind represented by the statue that Joyce Ling has inadvertently interpreted in her painting, we will see the nature of everything and the essence of the universe. That is, the wise would see the universe playing a drama for them to enable them to learn from the crises, while the fool would want to grab things, able only to live in panic during the epidemic, fearing the unknown, with their homes and homeland destroyed and being left with nothing.

事實上這幅畫顯化的是每個世間災難及墮落的局勢都是給智者的啟示、天啟。彷彿畫中所出現的背景色彩交錯，是示現現在擁有的東西都是虛幻的，都只是時間所建構而成的，如果認為宇宙、生命就是生活，那就錯了！因為沒有覺性，看到的都是虛妄相，因為生活只不過是時間推移裡的故事與木偶，而真實的你，可以不需長駐在虛妄裡，為什麼呢？因為時間從現在往過去看，過往歲月都已在不再擁有的另一個長廊裡。

In fact, this painting shows that every worldly disaster and depraved situation is a revelation, a heavenly revelation, for the wise. The interplay of colors in the background seems to suggest that all the things we have now are only illusions constructed by time. It would be a mistake to think that our daily life is equal to the universe and the essence of life! Because without awareness, all we see is an illusion. Our life is just a story, or we are puppets, in the passage of time. However, the true you does

not need to live in an illusion. Why? Because if we look at the past from the present, the past is already in another corridor where we no longer stand.

現在的你對過去的時間只是一種體會，並非擁有，當下也非擁有，因為當下這一秒很快的也推移成過去了，而未來，會被熵增侵蝕，終將毀損與失去…。

而生命以為聰明擁有了一切，事實上是在虛妄裡演繹未覺知前的故事。

因此若終將失去，如畫中背景的失序、紊亂與不明，保持智者如畫中的尊相——明者、佛性、上帝的指引或對天地的覺知，看清生命及宇宙中的本質，雖混沌、混亂卻能顛覆帶你去向另一處——熵增世界裡的澄明的解脫，將會看世事如時間的長廊的演繹，不再執著，不再受苦，這就是生命的意義！

What you perceive of as past time is just an experience. You do not own it. You do not own this present moment because the present quickly lapses into the past, and the future will be eroded by the entropy increase and will eventually be destroyed and lost We complacently think we own everything without being aware that our lives are just played out in an illusory story. Therefore, if everything will eventually be lost, like the disorder, chaos, and uncertainty in the background of the painting, then we should keep the wisdom of the wise as it is represented in the painting - the wise, the Buddha, the guidance of God or the awareness of heaven and earth, to see the essence of life and the universe. Although life is full of chaos and confusion, it can take you to another place - the clarity and liberation of the entropic world. It will allow you to see the world as a long corridor of time and you will no longer be obsessed with reality and full of suffering. This is the meaning of life!

而凌丹琦在完畫前，也因疫情的波動，不能常去畫室作畫，於是無法一氣呵成完成這幅畫，遂無心作畫，所幸將刮刀上最後的油彩在此畫作上卸下，於是在此畫下方沾附卸下油彩，沒有刻意，反而自然的完成了最下方幾筆的黑白兩色，彷彿不同的黑與白人，也象徵著疫情之後的世局，將會更澄澈出兩種局勢的人心，一則如在此繪畫中下方的白人，在疫情或災難後更清楚明白災難的啟發或找到自心而澄明的人，努力修復靈魂的破碎，揚升自身靈魂的量能，趣向走出虛妄所建構世界的茫然。

Before finishing the painting, Joyce Ling was unable to go to the studio to paint due to the impact of the epidemic, so the painting could not be completed in one sitting. However, when she removed the pigments from the scraper, they naturally formed the black and white human-like shapes in the lower part of the painting. The configuration seems to symbolize the situation after the pandemic and suggests that there would be two different kinds of spirit; one is like the white people, who understand more clearly the inspiration of the crisis or can find clarity in their own hearts after the disaster and will strive to repair the trauma of their souls to raise their own soul's capacity, and to penetrate the bewilderment of the world constructed by illusion.

而另一色調的黑色色樣人種，則是彷彿沒有澄明的心澄離了虛妄世界的執著而抽離，依然在物質世界的人心欲望、欲求裡的能量，就會續留在畫中背景的紊亂、失序揮灑的色塊裡，也就是在虛構的世界裡續為自己執著的生命、物質化的心靈空洞而趣向苦難與紊亂、煩惱，直到抽離宇宙的永恆定律——「熵」。

On the other hand, the black figures represent a lack of clarity of mind, as they still cling to the world of illusion and cannot let go. They are stuck in the energy of the desires of the material world and will remain in the disorderly and chaotic color blocks in the background. In other words, they continue to struggle in the imaginary world, with the materialized hollowed mind clinging to life's suffering, chaos, and worries until it is spared from the eternal law of the universe - "entropy".

自由揮灑，不喜拘束學苑派風格的 Joyce Ling 凌丹琦自由畫派畫家，一向不喜用理論繪畫🌈，因為她深知，那已是浸潤了工藝、教條的有限性，畫出了受他人影響的影子，那已不是宇宙真實的色彩！

更不是靈魂本來自由自在、無所拘束的無限大！

Joyce Ling is a free-spirited painter that does not like to be constrained by the academy and theories. This is because, for her, they limit artists' nature through restrictive rules of craftsmanship and dogma that make them paint shadows of other paintings and painters, which do not represent the true color of the universe or the essence of the soul, which is free and unfettered!

凌丹琦：色彩、繪畫不應被拘束在工藝、學術裡，而是走出學術、匠心巧藝而渾然天成，才能稱之為藝術。

Joyce Ling:

Colors and paintings should not be confined to craftsmanship and academia but should only be called art when they are a perfect and natural synthesis without the constriction of academia and craftsmanship.

<https://www.joyceart.tw/zh/portfolio-item/entropy/>