

原來是夜 藝術是把經歷轉變成美的過程

It's Night

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原來是夜／尺寸：15F／畫家：Joyce Ling 凌丹琦。Joyce Ling 提供

Title: It's night / Size: 15F / Artist: Joyce Ling. Provided by Joyce Dan-Chi Ling

畫家 Joyce Ling 凌丹琦說：色彩一向有一種溫柔的說服力，可以讓人澎湃，也可讓人靜默。所以這幅畫，她要刻意遠離技藝，而是讓每一物件笨拙，不讓人流連技法，忘卻巧藝而錯走方向，而是去向整體色彩的奔放與協調，讓人心收攝在色彩的一種溫存的溫潤裡。

The artist Joyce Ling describes color as possessing a gentle persuasive power that is capable of exhilarating and silencing people's senses.

As a result, in this painting, she deliberately deviates from mechanical techniques and instead leaves objects unsophisticated so that people do not linger over techniques and misplace their attention, but rather embrace the overall spontaneity and harmony of colors so that their emotions can be accommodated in the gentle warmth of hues.

她認為：藝術就像人生，有時往往學習花很多時間在技法、理論，而忽略了色彩本有的奔放力，如同人生，我們花很多時間在計畫、構思與向外界探索與搜集資訊（教育、輿論、媒體），但遺失了用本心看世界這方法而展現創新，而是用被灌輸的思想看這個世界、描繪這個世界，留下沒有創造力的桎梏。

In her opinion, art is like life. In most cases, people devote a lot of time to the learning of techniques and theories, while overlooking the inherent spontaneity of color. As in life, we invest considerable time and effort into planning, conceptualizing, exploring and gathering information in the external world (education, public opinion, media). But in doing so, we have forgotten to view the world through our untainted minds and manifest our creativity, instead we see the world and depict it with our indoctrinated minds, leaving behind the shackles of un-creativity.

亦如我們忘記丟掉每日被教育的東西、外在世界，而忘了閉上眼、張開眼感受本來沒有被外界灌輸任何看法的風景及這世界。會發現，這個世界的好壞是我們慣用接收資訊的去思考的結果，不是本心本性悟出的真相。

As we forget to dispose of the everyday things we are taught, the external world, and as we forget to close our eyes and open them to appreciate the sceneries and world, which were never taught to us in their untainted minds, we find that the good or bad of the world is the result of the information we are accustomed to, not the truth, not the truth we derive from our untainted minds.

Joyce Ling 凌丹琦認為：工者，藝之巧。有時自身太著墨工藝，以致於可能遺失了本來在色彩上的奔放及未發覺可以在藝術上成就的初心，而是去用技藝繪畫。「學習」這件事其實就是學會外界的方法，失掉了自己天生可以著墨的本然。

Joyce Ling is of the opinion that the concept of craftsmanship reflects the skillfulness of artists; artists may at times be too focused on the techniques, which may lead to the loss of one's native spontaneity in color and one's innate determination to achieve artistic success. To "learn" is in fact to master outside methods and forfeit one's natural instinct to paint.

就如同我們的生命，自從呱呱落地被這世界影響及教育後，幾乎已經不知原來的自己或初心長的什麼樣子，所以相隨的是負重與煩惱。如同孩童們仍有初心，受責罵時，仍是笑臉盈盈……，這就是唯初心沒有煩惱。這幅畫完全是畫家 Joyce Ling 凌丹琦不知要繪畫什麼題材，憑感覺去抓畫面及色彩的一幅畫。發現若不著重技藝，色彩會帶著自心優遊，因為唯有初心最無罣礙、最無所懼而在無限裡發現潛能。

Similar to our lives, we are influenced and educated from the beginning of our existence by the world, and thus have almost no idea what our untainted minds are, which is why we are accompanied by burdens and worries. As in the case of children, they still carry their untainted minds and remain smiling when they are scolded and this is how, those still with untainted minds are without troubles.

她本想讓夜漫妙，筆觸卻來到灑脫的室內澎湃、輕盈的提琴及繽紛的花朵，讓夜增添幾許輕快與自在，卻不像在敘述夜的瑰麗與媚力。

且仿古的斗櫃的典雅也憑增幾許迷人的紛圍，然從斗櫃的貓咪所向外張望的世界，原來是在深夜的一種凝望、遠眺。

這個畫作的每一個鋪陳都是如此不經意與突然，這不應是一個畫家🌈沒有構思的創作方式，但凌丹琦油畫家特別喜這類創作，因為她知道，創作其實是跟自心相處，跟自心相認，不是

在跟技藝相處，也不是在用技藝這種學習非本然的不真實去呈現給觀者。所以凌丹琦喜歡有時用此種作畫方式去找自己，那個累生累劫沒有被染色、技藝所覆蓋的自己。

This is a painting in which the artist, Joyce Ling, had no idea what kind of subject matter she wanted to portray, but she captured the image and colors by her instincts. She finds that if she does not focus on the techniques, the colors will lead her to explore her heart, for only the untainted minds are the most unhindered and fear-free, enabling her to find potential in the infinite.

Originally, she intended for the depiction of night in her work to blossom, yet her brushstrokes instead revealed the surging of the room, the light fiddle, and the colorful flowers, adding levity and easiness to the night, in contrast to the narrative of its splendor and allure.

Moreover, the elegance of the antique cabinets adds to the fascination of the scene, through where the cat gazes out at the world, a distant viewing of the late night.

Each and every detail of this painting appears unintentionally and spontaneously, which is not a manner of creation that a painter should adopt. However, Joyce Ling is particularly fond of this manner of creation, recognizing that creation is in fact a relationship with one's own heart and mind, not a relationship with techniques, nor is it a way of presenting to the viewer the unrealistic nature of such skill acquisition. For this reason, Joyce Ling delights in discovering herself in such a fashion, the self that has not been overwhelmed by techniques and skills for all of her years.

如果沒有過去的自己，哪有現在的自己？那麼，過去最原始的自己及初心在哪呢？生命中「初心」好像跟生活無關？但「祂」卻與生活、生命相縛纏，「祂」決定生命品質的強弱與好壞，因為祂才有無限能量，所以才有能力化現累劫的自己，所謂「大道至簡，衍化至繁」矣，所以，這個初心有無限遠大不可思議又不可說的功德力。這一生若不找尋「祂」，而是要找尋「祂」變現的假有，仿若一條沒有回家的迷途。因此生命的道路走到最後，彷彿都在找回這最原始的初心。

Without the past self, how can we achieve our present self? So, where are our original selves and our untainted minds from the past? The "untainted minds" in life is seemingly not related to living? However, "it" is entangled with our daily life and existence. "It" determines the intensity and quality of life, because it possesses infinite energy, and therefore has the ability to manifest our accumulated selves, as the saying goes, "The Way is as simple and multifarious as it is diffused", this primordial intention of ours has an infinite and far-reaching power of unimaginable and indescribable merit and virtue. If we do not look for "it" in this life, but rather for the false existence of "it" in realizations, we walk along a lost path without a path to return home. Therefore, at the end of the road of life, all that we are looking for, are our untainted minds.

我們總是去找尋假有的技藝或東西？然而找到最簡——初心、本來面目，生命才有答案，人生必然增益能量。藝術亦然，愈沒有技藝的負重表現，愈看到「真」、「簡」、「美」、「自然」而沒有工匠味的本然之美。

We are constantly in search for artificial skills or things. But when we find the simplest of ourselves - our untainted minds, our original nature - only then will we have the answer to life, and inevitably,

our life will gain in vitality. In art, too, the less technically heavy the expression, the more we see the "truth", "simplicity", "beauty", "nature" and the authentic aesthetics without the artificiality of craftsmanship.

而生命的快樂有時也取決於負重多寡，外在世界的教導使生命往往愈負重，愈來愈找不到自己，就如同這幅畫，愈純真、愈簡單，愈沒有負重，愈看到渾然天成色彩的張力與往往意外的色彩驚喜，也看到窗外的夜雖寧靜、繽紛，如貓咪對外在世界的頻望或對主人歸來的期待或對人類夜世界的疑惑🤔，原來是個醉人的夜🌙。藝術是把經歷轉變成美的過程，迷惑是把經歷轉變成傷口的過程。

"The happiness of life often depends on how much weight is placed on it, and the more the external world guides us, the more weighted we become, and the less we are able to recognize ourselves." Joyce Ling comments.

As in this painting, the more innocent and simple it is, the less weighted it is, the more we can see the tension of the natural colors and the unexpected burst of colors, as well as the quiet and colorful night outside the window, similar to the cat's frequentation of the outside world or its expectation of its master's return or its puzzlement of the human night world, which is in fact an intoxicating scene.

Joyce Ling:

Art is the process of transforming experience into beauty. Confusion is the process of transforming an experience into a wound.

<https://www.joyceart.tw/zh/portfolio-item/it-is-night/>