

## 油畫家凌丹琦新作「上帝也瘋狂」

## Oil Painter Joyce Ling's Latest Work "The God Must Be Crazy"

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畫名：上帝也瘋狂／尺寸：20P。Joyce Ling 凌丹琦提供

Title: The God Must Be Crazy / Size: 20P / Artist: Joyce Ling. Provided by Joyce Dan-Chi Ling

Joyce Ling 凌丹琦是台灣新生代畫家，喜自我創作，跳出傳統技能的板塊，找尋自由創作沙漠的綠洲。

Joyce Ling is a Taiwanese new generation artist, an avid self-creator, who breaks away from the mold of conventional techniques, in search of her own oasis in the desert of artistic freedom.

凌丹琦認為：專業的創作，展現的是技巧與純熟；自學創作者往往展現創新與新視界！兩者皆有市場需求。而凌丹琦更愛自我創作裡的跳 tone，遂完成了這

幅「上帝也瘋狂」畫作，不聽使喚的油彩無意想跟進傳統、物件協調與光影的必然，而只是想給觀者在色彩上的大膽與驚豔。

Ling believes professional artwork is a showcase of technique and maturity; whereas self-taught artists often showcase innovation and expand the artistic horizon. Both have their demands in the market. Ling is more passionate about the spontaneous nature of self-creation, hence completing the work "The God Must Be Crazy". An oil painting that disregards traditions, does not conform to conventional sense of coordination with quirky use of light and shadows to give the audience a new take on the boldness and breathtaking potential of colors.

「如果我們看見的色彩只有三原色所呈現的畫盤上固有的顏色，那一定是孤獨的。」、「而如果我們想像的色彩是多元的，唯有放飛技藝，會發現：色彩只是記憶的設限，如同觀念只是被教育後的必然，非真相的本然，同樣的，人類是被設限的能量場，所知有限，所看見的色彩也有限」，凌丹琦如是說。

Lin mentions, "If the color combinations deriving from the three primary colors is all we focus on, then the art is in itself reclusive." ; "But, if we look at colors with a more diversified lens, let go of the constraint of traditional techniques, we will be able to discover that our perception of colors have been limited by our evocation, much like our cogitation is a product of education, maybe not the root of truth itself. As humans our energy field is limited, our knowledge is limited, our perception of colors too, is limited."

同時她認為：人類發現了藝術、色彩，可以進入一個想像的世界，而不是再回到現實的逼真與反復，而是再造一個有所依但可自由揮灑的世界，療癒生命的不足，讓觀者與畫者在色彩裡找到溫存與意象、溫暖與映攝，藉著外在的色彩補充我們日益減損的內在量能。

She further elaborates: Humans discovered arts, colors, as a method into fantasy. Life is no longer a world of mere reality and mundane repetition, but a canvas to which a world could be re-imagined, an antidote for our limited life experiences. A world in which, through colors, the audience and the artist can find common place in tenderness, in imagery, the warmth and the reflection of our lives. The colors we absorb from the arts is the replenishing fuel for our deteriorating inner being.

而這幅畫即是跳脫色彩的舊式、窠臼，展現色彩的趨動力，難怪上帝也瘋狂，跟著一隻貓咪搗亂了浴室居家的傳統顏色，予人一種新視界的跳躍。

The God Must Be Crazy is a piece that breaks away from the stereotypical pattern of color, showing the potential of what colors could be. No wonder the God is driven crazy,

following the cat that has disrupted the neutral colors of the bathroom and living area, giving the audience a never-before-seen experience into the arts.

凌丹琦希望：藝術不是逼真，色彩不是必然，有時可饒富趣味，讓觀者在趣味色彩裡放飛身心。

Ling hopes her work is an artform that does not equate to realism, colors are not inevitable, it can be intriguing at times, so the audience can be psychosomatically relaxed when viewing her work.

她相信色彩可以補充生命的量能不足，而藝術可以柔軟生命愈來愈多的籬笆，趣向靜謐、專注與靜慮。

She believes colors can replenish the lack of energy in our inner being, the arts can soften the wall we've built inside our hearts, find tranquility, concentration, and inner peace.

這幅畫的建構也是畫家凌丹琦不經意的創作，她認為：「我若沒有傳統技藝的刀劍，必有更無限的想像的優遊」。

The fabrication of this piece came by inadvertently, according to Ling, as she says, "If I wasn't equipped with traditional techniques, the work could have been more limitless, and images could have wander in a more carefree manner."

因此因為這幅畫色彩的飛舞，如畫中斑斕的牆面、地面、諾大不成比例的脫鞋、未歸的女主人及堂皇的浴室，才能讓一隻望向窗外的貓咪自覺悔悟作錯了事，用色彩來擴張無限，讓上帝也瘋狂的共樂在浴室將色彩跳針。

Ling allows the colors to dance on the canvas, the colors to brightly cover the walls, the floors. The out-of-proportion slippers, the yet-to-return hostess and the grandeur of the bathroom contrasts with the cat, looking towards the outside, feeling remorseful of the actions it may have done. The color expands and dilates the space, making the bathroom a space in which God is made crazy, but at the same time a place in which happiness is built, to which the color suggests the repetition of such chaotic emotion.

而其中所呈現的溫潤、趣味及新視覺享受直搗人心、溫暖心房。

The work generates a gentle, quirky, imaginative enjoyment that is apparent for the audience, leaving you with a heartwarming buzz.

最後，凌丹琦說：生命就像藝術，人類來到這世界上就是要被先設限、箝制，然後懷疑再跳脫，才能找到自己，找到生命的意義。藝術亦然，有限跟被教導或常態不是真實或真相，在有限裡成就的創作是無限裡的一縷輕煙，也意味著沒有覺悟的人生，只是雲煙，「存在」就是讓我們發覺生命的設限與虛擬，而找到真相、真我，否則這種虛擬世界一直會存在自身的眼界！

Lastly, Ling says: Life is like art itself, humans are brought unto the world to be limited, to be clamped down by conventions. It is through doubt, that we seek our true self, and find the meaning to our lives. Art too, is limited by the education we receive; the norm is never the truth or the reality. No matter how great of an achievement, if done within the confines of our limitedness, it's never meaningful in the eyes of the limitless, it merely represents we're still on our way to seek the meaning of life, it's a bygone that leaves no trace in the mind. Our existence is realizing the limitations and fictitiousness of our lives, finding truth, finding self; without that realization, we will continue to limit ourselves in the virtual world.

<https://www.joyceart.tw/zh/portfolio-item/the-god-must-be-crazy/>