

## 凌丹琦的摩登創新油畫 畫閣

### Atelier - Joyce Ling's Modern and Innovative Take on Oil Painting

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這幅畫作所繪即為 Joyce Ling 凌丹琦畫家本身的畫室，在凌丹琦找不到方向時，發現了身邊的美近在咫尺。

The subject of this oil painting piece is Joyce Ling's own studio. A place in which whenever she's lost for inspiration, she discovers beauty is just around the corner.

凌丹琦認為繪畫是一種哲學：我們向外找尋很多的審美方式及美感，往往忽略美其實是一種沉定與安住，看見落花、看見遠方的河水、或即使看見烏雲蔽日，只要心抽離繁華、期待，安住當下，時間靜止在那一剎那，把世俗的盔甲脫下、把世俗的你忘記，與內在的澄明相見，竟然眼前盡是美…。。

Joyce believes painting is a philosophy: We often try looking for aesthetic perception and beauty from afar, neglecting that beauty is many times subdued, settled. Whether it is a falling leaf, a stream from a distance, even murky clouds in the skies, relief yourself of the bustling surroundings, unnecessary expectations, focus in on the moment, capture the stillness, put aside your worldly view, forget about your secular self, and only then, you'll be able to observe with clarity, the beauty the world you behold.

為何它是一種美呢？因為世俗的要求、灌輸是偏離本然的靜謐、本然的滿足、本然的一無所有…，無所求時，你看到了自心領略的那種不需外求的本然美，竟是如此的歷歷在目，外界的審美竟然是一種負擔，一種不滿足、一種導致我們過多追求而不快樂而已經不容易發現本來就存在的美，原來這種美是屬於心靈的，它是長久的、靜謐的、不易發現的、悄然現身的、不與世俗美相併行的。

Why can the aforementioned subjects be viewed as beauty? We've been fed by the secular, a deviated, twisted definition of beauty. Beauty should be a natural stillness, a natural fulfillment, a natural sense of nothingness. When we're not actively seeking traditional beauty, we get to appreciate beauty without the baggage of our learned past. Beauty can be so vividly abundant. The worldly view on beauty is burdensome, inappreciative, an unnatural pursuit that dismisses happiness, and misplaces our sight on the things that are already beautiful. Natural beauty is soulful, it is long-lasting, quaint, not readily noticeable, quietly present, the complete opposite to the secular idea of beauty.

這幅畫，凌丹琦正嚐試室內設計所呈現的油畫境界會是如何的新視界？也嘗試著如何把自身的真實的畫室粉彩所呈現的寧靜讓觀者也受感染？是否刮刀的筆刷能將真實的意境帶入畫中？！於是有了這幅畫。

Atelier is Joyce Ling's attempt at showcasing interior design using oil painting. It is also an attempt to translate that experience of stillness within her workshop through the techniques of oil painting and pastels. And whether or not the scraper can really render the artistic conception on the canvas? Thus, Atelier was born.

凌丹琦認為：繪畫有時不需刻意設定主題、不需期待其一定要呈現的結果，而是享用當下的寧靜讓筆刷自由，是為「無為」也。

Joyce Ling reckons: Paintings do not always require a distinctive theme, nor does it need an expected ending. The most important part of the process is to enjoy the moments of stillness, let the brushes flow free, the action is in the "inaction" of the painter.

若是一定要設定主題與結果，凌丹琦認為那是商業，不是靈性所長！

If the artist is forced to conform to a theme and an expected outcome, that is business, which lacks spirituality!

凌丹琦近期也意外發現：出生在愛爾蘭都柏林的詩人、哲學家和劇作家的奧斯卡·王爾德(Oscar Wilde)的著名理論正和凌丹琦畫家開始藝術之旅之後發現有幾點與自己的體會相近：

Joyce Ling recently have also discovered, through her journey in the arts, that: Oscar Wilde, the Dublin native Irishman, The poet, philosopher, playwright shares many of her theories and experiences in the arts as an artist:

（一）藝術因來自於想像力、非教育，因為受過藝術教育的人的藝術觀念是從學校教育汲取的，而不是非受過藝術教育者的新視界是美麗的、前所未見的。

1. Art is a derivative of imagination, not education. Many classically trained artists get their artistic eyes through education, but those that aren't taught classically, see beauty with a fresh pair of eyes, and their work is unprecedented.

（二）不要對尋求認可或滿足需求而創作藝術。

2. Art is a creation that cannot be fulfilled by others' approval or need.

（三）藝術應該是無政府狀態（意指叛逆的），他人的權威對藝術來說是荒謬的，藝術家應該叛逆，無視權力、規則、權威。

3. Art is in itself anarchistic, or rebellious. Authority is absurd in the field of arts; artists should be rebellious, dis-regard of authority, rules, and power.

（四）獨創性是藝術的關鍵。

4. Uniqueness is the key to art.

（五）藝術是不真實的，是創造崇高的幻覺與想像力的。

5. Art is not a representation of realism; it is a creation of a majestic level of illusory and imagination.

綜以上，是的！凌丹琦認為：藝術家應遠離權威、權力、規則，觀眾才有因獨創而產生眼福享受的新視界，否則來自於權威的藝術已經告別藝術領域最需要的獨創！

In brief, Ling feels: artists should stay away from authority, power, and audience, so they can create something totally unique to the eyes. In contrast, any artwork deriving from authority, loses the most important aspect of art, which is originality!

在凌丹琦此幅畫——畫閣裡，她每繪一進度就有新發現、新視覺享受，因此更證明了藝術就是要獨創，不要有規則。她更相信：不需要一定要追求某一畫風或特殊訂製系列、風格，觀眾才認識她的畫作，要獨立且出走，否則那又是權威的語言，走不出獨特性質的僵化規則。凌丹琦更認為：靈性、自由、予人內心寧靜感就是他的畫風，而不是從輪廓、色彩、風格、系列判斷她的畫風。

In Atelier, Ling found out that with every stroke, she discovered something new, something she had never seen, which proved her point in originality of art and the importance of disregarding the bondage of rules and regulation. She firmly believes: artists should not chase a certain stylistic trend or a customized series, patterns, to gain audiences familiarity; but they should create in independence, without any authoritative influence that may stigmatize their style. Ling further says: Spirituality, freedom, stillness is her style, which cannot be determined through traditional metrics in contours, colors, styles, or series.

粉彩的牆、俏皮色系的沙發、恣意的筆刷、慵懶的貓咪、不想運作的牆鐘、摩登的優雅…。在在加諸了真實與融合部分想像的畫面，如果沒有技藝的展現，卻留下了予人一種的寧靜感，那就是留下了心靈想傳遞的訊息了！此乃藝術創作的本來方向(畫畫)🎨！

Pink shaded walls, quirky colorways of the sofas, carefree strokes of paint, a laid back, a clock that has given up, a modern yet charming room; the piece is a culmination of realism and imagination. Whether or not it can be described as technical, it still leaves the beholder a sense of stillness, which is the message to the soul. This is what artwork should be about for Ling!

這幅畫讓她也體會到：藝術就是哲學，你如何盡可能平衡已知的色彩？如同人生？你如何平衡你已知的窘境？藝術不就如同人生，最終就是要學會平衡現狀。

This piece also made Ling realize: Art is philosophy; how do you logically balance the colors? How does that decision mirror life? How do you find stillness in struggle? Art is like life, and the art is in finding the correct balance, for color and the game of life.

同時，凌丹琦也發現：規則會打破獨創，鉗制人的創造力，唯有如這幅畫畫風一樣，溫柔的筆刷、摩登的居家，讓它一樣也能入畫。沒有叛逃藝術本有的太多規則的鉗制、技藝所框線的權威，是連接不上無限的想像及靈性的奔放、以

及新藝術，因為我們已經離文藝復興、近代藝術、當代藝術漸漸會很遠，歲月一直在往前行，我們必須遠走，走出束縛，呈現給未來人身心新的視覺、新的啟發。

Simultaneously Ling also finds: rules ruin originality, strangle creativity. The style of this piece is a balance of soft strokes and modern living. If the process is not rebellious to rules and techniques, it cannot connect to the limitlessness of imagination and the unrestrained spirituality. We need to distance ourselves from renaissance, modern, and contemporary arts and find our footing in the new. Time continues to stride, we must continue this path and break away from the shackles of our learned past and deliver the beholder a new vision for the arts, a new inspiration to our audience.

最後凌丹琦不得不說：他特別喜歡這種創作，藝術就是要心情到哪畫到哪，畫作結果也呈現畫家的自身的狀態，而過程是一種療癒、結果也帶給別人療癒，這才是藝術應該對人類應有的貢獻！用畫作的溫潤解決生命在真實世界裡的困惑與困境。

Lastly, Ling emphasizes: she loves this type of creation, art is a flow of feeling, the result is a collective representation of the artist's mood. The process is therapeutic, the result is therapeutic to the beholder, that is the contribution art brings to the world! The warmth of painting can bring resolve to real world perplexity and confusion.

試想：這幅畫裡慵懶的貓咪、牆面、沙發、地面是出自於技藝所繪，是什麼效果？！是否予人一種愉悅感？也許它呈現的是另一番新視覺？或傳統技藝性繪畫？

Imagine, if the laid-back cat, the walls, the sofas, the floors were painted with a learned hand, with technical precision, what can come of it? Maybe a clearer sense of happiness? Or maybe it is a whole new take altogether? Or it may be just another run-of-the-mill painting in tradition?

但缺少了什麼？未來性？獨創性？嶄新性？或予人的一種愉悅寧靜感？若上述都缺少，時下之日，那可能就是藝術界當今諾大相同的一種傳統、工匠味與逼真感了！

But what might we miss? Potential? Originality? Newness? Or a sense of stillness that no eyes have seen? If it lacks the above, then it is merely a part of the artistic traditions, a forced artisanal product, an appearance of realism!

從來我們就應該認知：藝術是藝術、技藝是技藝！

We should always acknowledge that: Art is art, technique is technique!

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