

凌丹琦心之彩、神之色的抽象畫作—妙觀

## Joyce Ling's Abstract Painting on the Color of the Gods - Wonders

2023.01.09



畫名：妙觀／尺寸：20P，年份：2022/12。Joyce Ling 凌丹琦提供

Title: Wonders / Size: 20P / Year: 2022/12 Provided by Joyce Dan-Chi Ling

Joyce Ling 凌丹琦畫家認為：繪畫與藝術其實是藝術家個人特質的，因此藝術作品能讀畫家本身的語言，也能讀畫者予人的啟發，而藝術家本身，讀天下，不如讀自己；有書不如無書。

Artist Joyce Ling believes painting or artwork is a representation of the artist's character. Therefore, an artwork can reveal an artist's message, but also the revelation one tries to accord. An artist should be inner focused rather than be swayed by outside influence; as the old adage suggests, the letter killeth, but the spirit giveth life.

繪畫是文化產物，作品與人一種協調感是畫作最低限度予人在視覺上的貢獻，否則充斥在市面上的色彩美學，歐洲人常說：boring beauty（無趣的美）到處都是。

Painting is a product of culture, coordination between the work and the artist itself is the least of the contribution artists must achieve; otherwise, it may just be a mundane pursuit of public perception of aesthetics. A term often used by European artists is “boring beauty”, which is rampant on the market today.

這幅畫作，凌丹琦善用協調的顏色成就這幅抽象畫，色彩的呈現有時代代表畫者的磁場、身心狀況，觀者也會來到整合、協調自身的紊亂。

Wonder by Ling is an abstract painting with coordinated colors. The colors suggest the artist's balanced energy field, healthy mind, and body, in which she delivers with tremendous verve that is transmissible as a calming force to her audience.

有趣的是，這幅畫裡別有天地，觀者若善觀察，妙觀其象，如妙觀世事演繹；善察毫析，如能洞悉精微，亦喻觀者妙觀此畫，必與畫中凝定而坐的尊象相見；其意玄明、其明精要，不與世俗見，不與肉眼逢。

Interestingly, the painting is more than what meets the eye. Observing the details, the painting is a metaphor for development of all things within the universe; for those with an eye for the details, seeing the minute is much like understanding ideas that the secular is ignorant of. The deeper one beholds; one should discover a figure of a Buddha sitting in the middle. The painting is complex in its meaning, the ingenuity lies with the simple message within, that does not require words to describe, yet not easily observed by the naked eye.

此幅畫從原本混亂的筆刷到自然的流洩，尊像巧妙坐於其中，是謂由昧而明、由識而悟、由穢生淨，亦謂不入塵世間迷惑，難見自心妙明；不入世事驚狂，不悟染中有淨，自心本在，同進生死，唯淨得之、唯定曉達。

The painting started with chaotic strokes into the orderly, with the Buddha placed in the center to suggest the human mind starts off blurred, in the dim, confused, to slowly into the clear. Simply put, people are often drowned in the secular world of knowledge but deep down in their consciousness, the meaning of life is an epiphany away. If untouched by the life, death, or the confusing nature of the secular world, it is hard to dig out the unpolluted nature we all still preserve; if inexperienced in the worldly fears, we would not find the undeterred, fearlessness in us. God is omnipresent, with us in life and in death, the only way to discover truth is by holding onto our conscience, undisturbed by worldly influences, and staying in the state of stillness.

而尊像背向蒼生，亦謂自心本非塵，亦為塵，不一不異，唯妙觀者，精通妙明，能見其無可說、無法說，而依止自心寶珠。

The Buddha figure is back facing the observer, suggesting that every man has a heart of their own, the God is omnipresent, it is not a part of the secular, but also a part of it. Only those that have an eye for the details, can stand to sense and discover the truth. Truth, as the painting suggests, cannot be delivered by word. For the enlightened should stay on top of this treasure, cease to be swung by the confusion of the secular.

——緣者得見、淨者得通、定者會心，迷者受滯。

Buddhists believe in fate, where fate has it, those that can realize the truth from within, those that live in the state of stillness, when observing the painting should, smile in a sense of knowing; but those that are still stuck in the confusion of the secular, would struggle to perceive.

生命花很多時間在外面的世界，起心動念無不為欲所苦，眼所見：女性已為欲之象、男性以為情之徵，萬物無不落入深淵的欲望色彩，悉求高遠、內在動盪、翻山越嶺，眼所見皆為苦之色、欲之塵，心已遠離真實與自在，離開了這些塵重，才能逐漸的與自心接近。

The life of the living spends most of our days connected to the outside world, our thoughts and gaze are polluted by desires: women are symbolic of lust, men are symbolic of promiscuity. Nothing of the world is untrapped by the hunger of lust, the colors of promiscuity. One gazes, if not all, for desire, our blood boils, our hearts tremble. Our sights, bittered and littered by lust. We're all miles apart from our true self. Leaving this all behind is the key to connecting and finding ourselves.

若為欲所苦，即為山河所阻、若為外在取樂、即為幻象所逼，煙花一縷也生未來苦楚。世間人現在所樂皆為未來苦之因，因為快樂長養執著，執著長養未來苦趣，善觀察者為世間種種不易觀察之樂與意念，視為毒蛇猛獸，此乃妙觀察也。

Trapped by lust, to overcome it, is as hard as conquering the mountains. If we only long for the desires of our flesh, everything we get is a flash in a light, a smoke in the wind, leaving behind the bitter. The secular desires are the bitterness of the future, meaningless desires breed stubbornness, stubbornness breeds bitterness. The observant sees through the meaningless, viewing it as dangerous beasts, and valuing it in accordance.

妙觀察生淨、生樂，其乃真樂也，無有時限。

Do not look unto the world with a secular eye, learn to observe via our hearts. Our heart's true understanding of the world brings stillness, breeds happiness, a true happiness that stands the challenge of time.

Joyce Ling 凌丹琦說：此類抽象畫作，智者善觀，迷者見其表徵而已，色彩澎湃、彩衣蝶影、光紛炫麗。人無善觀，如草木難逢春。

Ling says: Abstract painting as Wonder, is understood by the wise, for the confused, they cannot see through the surface, only recognizing bright colors, dazzling features. Those not in the know, Spring won't come for the withered tree.

妙觀即為與智者相見，善觀者即使無脫塵勞之俗，漸趣妙明、漸捨深淵。畫有其神、亦有其妙，然若言此諸妙，卻亦為不妙。

To be observant of the details is the start to wisdom. The wise, even if they cannot escape worldly problems, they inch slowly towards mastering wisdom, slowly inch away from the valleys of their secular troubles. Abstract painting such as Wonder is the metaphor of such spirit, the beauty lies in the comprehension without emphasis of understanding through spoken or written words.

同時，這畫作也是自然筆觸，凌丹琦善用她不喜設定主題的畫法，一躍而下，讓筆刷狂舞、色彩狂瀉，若心止於淨、定，筆刷自有其去向，色彩自有其歸處，雖不滄勁，卻如澗水而下，自然七分，補其三分；雖非佳作，已為氣定神閑之澗水川流，澎湃有餘、細膩於中，是為心之彩、神之色，取定淨始能化腐朽而入佳作。

The piece is created via natural brush strokes, Ling is adept at letting her creativity fly without rigid theme restrictions. The strokes fall north to south, colors dance through Ling's strokes, piloted by her heart's silence and stillness. The colors fall where it may, not overly brute, like water down a stream. It is seventy percent natural, thirty percent contrived; although it may not be a masterpiece in the traditional sense, but there's a sense of surge within the still. A piece that is the culmination of Ling's "temperament", a masterful work that could only be achieved under stability and stillness.

事將敗、人將困，必難定、難靜，終日向外境取物、色、境，或為慾所擾，而致耗其精氣神；智者，凝定藏氣，迷著日日向外尋伺而洩精氣神，萬事難成或是有誤、而敗、苦，苦難皆有其線索，當必慎之！凌丹琦畫家如是告知自己。

Ling reminds herself that, matters may fail, men may lose, the outside world makes it hard for us to find tranquility and stillness, yet we look to it for answers, trapped by the lust, the desires of the world, slowly devoured. The wise, find answers within,

undeterred by the devouring nature of the secular world. The world is filled with struggles, failures, bitterness, but there's an answer to every pitfall we face, cautious is key!

凌丹琦認為繪畫是很好的練習專注氣定神閑的一種活動，將向外探尋處於衰敗的精氣神收回，實乃現今人所不易。

Ling believes painting is a great practice for focus and stillness, to regain the spirit we lost outwardly to the world, a task not so easily achieved for people nowadays.

善觀察者，如同此畫，善觀蹊蹺、日月星河、天地玄妙…。而借境取智而生樂，「智」實乃真樂也，因不隨俗流、不為境所從，樂定寂靜。

For the observant, just like Wonder, is cognizant of the bizarre, the stars, the meaning of the world... their happiness derives from their discovery of the truth. Only through escaping the secular can you find the "wisdom" that brings forth true happiness, that is not affected by time, by circumstance, by the disturbances and desires of the secular world, happiness in its purest form.

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