

# 關於游雅蘭的作品

如果我們依舊試圖以版畫媒材為前導認知來看游雅蘭的作品可能會有些許的誤差，應該說是游雅蘭的作品內容本身說明了版畫作為創作媒材的必要性；那層疊的單版複刻，作為成就了色面與刀痕交織的語言；在墨色的選擇與壓印過程中的物質性基礎所凝聚的直觀反應，是否逐步地走向她引用 John Cowper Powys 所宣稱的：「每一個人，在其心靈的最深處，都是孤獨的。……那種內在於我們的「我是我」的意識，正是絕對孤獨的體現。」<sup>1</sup> 這件事，將是以下我們檢視的原則。

游雅蘭在創作自述中提到：「人作為依附在社會群體生活裡的個體，彼此牽連，文明逐漸使人跟隨盲從，脫離自然的規律…」，不免俗地，表達了這數百年來逐漸步向現代化群居社會中，對於「回歸自我」這種模糊、曖昧的自然主義式的呼求依然未變的事實，其中可以確定變動的是感官覺知的內容、或名之為品味、素養、視野等等環繞個體「生活世界」的宣稱。在這意識的當口，我們或可在作品上品嚐到村上春樹式的小小陰鬱；游雅蘭說她這「不安的靈魂」的說詞，稍微削弱了作品本身已傳達出的力量，除了「靈魂」這詞用得過於老舊外，亦太過傳統得巨大而不可捉摸；我寧可只聽到她說「不安的 …」，然後就讓這些個聲響，如即興爵士樂般地纏繞出去，越過軀體的窗口，如其作品畫面。

「除了社會環境所產生的心靈缺空，童年經驗開始產生的不安全感，家庭生活中，習慣用心領神會和基本寒暄來表達個人情感，心中缺失的一塊，透過電影和小說的閱讀經驗中尋求慰藉，從中得到情感上的共鳴。作品探究內在精神及個人特質，回到自我營造的私人空間，將縈繞在心中，無論是記憶或瞬間一瞥的影像，在濃厚色彩的包覆下，才能感受到悵然若失的心中一角被撫平的安全感，達到內心的昇華。」

我們在這一段話裡，可以捕捉到游雅蘭的基本性格結構：不安、年輕藝術家尋求慰藉的方式、直截地刮磨用彩的出手姿態。但是除了這些訊息，我們是否還可以在這年輕藝術家的作品與自述中捕捉到什麼？

## 作品畫面中的「自然」樣貌？

游雅蘭在自述中提到：「意圖將所有事物拉回生命的原始狀態，在大自然中突顯人性的真實面貌，對應文明社會的疏離及偽善，表現內在的印象而不是外在的自然。我所關注的並非真實的自然空間，而是在自然對應下的人類內心。」或許在字面意義表層下的所意指的「真實」如其所言，是指「在自然對應下的人類內心」，一種企圖重回到原點，如其所是地單純之境，而暫以莫名所以的「自然」、「原始狀態」稱呼之，同時也就莫名地如山洞壁畫的原始意圖，以造形的力量予以摹塑、企圖成立其「存在」。

木刻凸版…呈現原始色肌的感覺，…從板上削去，而疊印至載體（紙張）上，面對板材在勞動過程中不斷逝去…（唯一不同的是其立場的不同：一個現代的「小清新」，而另一個卻是原始的生活意識；在此無能論及其間生活意識的差異，只能暫以之為喻。）

…在傳統黑白木刻中，從木板上削去產生的高低落差，經由印製，黑白的對比分明，突顯木刻線條和塊面的力道，…以黑色線條或深色作為構圖中的主要輪廓。明暗色彩或對比色的使用而產生衝突感，在對立與矛盾中產生適度的和諧，如同我們總是將黃色、紅色表示積極層面，相對於藍色、紫色的消極，也因為互相的並列，共同塑造造成一個整體。

在展現、成立其「存在」整體感的企圖裡，由木刻凸版所呈現出的「原始色肌」，既不同於繪畫材質的筆觸與顏料的混同，而是在壓力均一與滾墨層次上顯現其微平整，卻又於側視或垂直於平面的光線中，見到浮凸的「木刻線條和塊面的力道」、「面對板材在勞動過程中不斷逝去…」等等的痕跡。色面的張力平鋪延展如同伸出雙手往左右兩個端點拉扯；雖然狀似平靜陰鬱的畫面，卻隱藏著不可見的潛在內力；這即成為了游雅蘭作品畫面中「自然」的「內在樣貌」。

「…從記憶取決的影像，…作品中描述在現實社會中，無助和充滿困惑的狀態，而以美好的想像，來填補缺空的生活經驗。…以環狀的植物和湖為畫面構圖，湖在地表中…，沒有明顯的出入口，…宛如鏡子反映周遭環境，從觀看深不見底的湖中洞悉自我的本性。在畫面中，湖營造出一個使人寧靜的空間，生命、時間隨著水波的靜止暫停，代表著重生和解脫兩種涵義，象徵外在世界與內在世界的出入口。」

一般認知的「自然」不外乎是山海植被意象，游雅蘭記憶中的影像自是直截地以一般認知的自然外貌作為假代，在文學性意念的促使下，以開放的姿態迎向展現成立其「存在」感的企圖，我以為，這是比較語言形象式地所呈現的自然「外在樣貌」。

「是什麼樣的空間，把人跟他的同類分開，從而使他變得孤獨？」

游雅蘭不斷地在文字資料庫中搜尋反覆同一件事的詞語：一種現代文明中個體的落寞，一種透過回返「自然」企圖得到救贖的願望；如前言，這似乎是近數百年來藝術家、文人墨客的關注點與解套模式；但是唯一不同，且也成就其作品藝術性核心的，就在於作品畫面中「自然」樣貌之「內在樣貌」與「外在樣貌」的營造與焦慮的辯證、在那無助的呼求與搜尋出一個可言說之主題形式不安的辯證張力。

1 / Henry David Thoreau, 第 17 頁, 《孤獨》, Philip Koch 著



# On the Art Work of Yu Ya-lan

Any attempt to use the medium of print as a guide to understand the works of Yu Ya-lan could easily result in a series of erroneous interpretations. It would be more accurate to say the content of Yu's works explains her choice of print as a creative medium because woodblock carving allows for an intriguing overlap of color and knife marks. The choice of ink or the direct reaction of materials used in the printing process has gradually taken the artist in a direction once described by John Cowper in one of her favorite quotes: "Everyone, in the depth of his or her soul, is lonely...The awareness 'I am me' that exists in all of us is an expression of absolute loneliness."<sup>1</sup> The following examination will focus on this statement.

In one of her artist statements, Yu wrote: "As individuals attached to a social group, our lives are interconnected. But, people are gradually forced to blindly follow civilization and leave behind the rhythms of nature." This sentiment expresses the extent to which the vague and ambiguous naturalist call for a "return to self" remains essentially unchanged even as society has modernized over the last few hundred years. What has changed is the perception or declaration relating to the "living world" of the individual regarding taste, accomplishment or vision.

As this awareness takes hold, perhaps we can find in Yu's works a Haruki Murakami type of depth. For example, Yu has said her "uneasy soul" weakens the expressive power of the work she creates. However, her use of the word, "soul," is both too old and traditional in the sense that it defines something that is omnipresent but intangible. I personally would prefer to hear her just say the word, "uneasy," and allow the sound to be carried across the wind like improvised jazz music, much like the images in her works.

*"In addition to a spiritual emptiness caused by the social environment, the sense of unease starts with childhood experiences. In family life, one habitually uses tacit understandings and basic exchanges of conventional greetings to express personal feelings, which suggests something is missing. As such, we seek solace in watching films and reading novels, from which we receive some kind of emotional affirmation. My works explore spiritual and personal qualities. But, it is only by returning to a self-created personal space and presenting images of memories or fleeting moments that reside in one's heart that a person can feel a sense of security that comes from dealing with feelings of disappointment or loss, and thereby achieve a sublimation of the inner self."*

This indicates that Yu is a young artist filled with feelings of uncertainty who seeks solace by directly scraping colors onto her works. What else can be gleaned if we examine other works and statements by the artist?

## The Appearance of "Nature" in Yu Ya-lan's Work

In an artist statement, Yu said: "It seeks to drag all things back to the beginnings of life, to contrast true human nature in a natural setting with the disassociation and hypocrisy of civilization through an expression of inner images instead of an external nature. I do not focus on a real, natural space, but on the human soul under natural conditions." Perhaps what lies beneath the "reality" the artist points out is "the human soul under natural conditions." In effect, it is an attempt to return to simpler times, provisionally called "nature" or the "beginnings of life." This impetus is similar to that behind cave paintings: breathing life into something through the power of shapes in an attempt to affirm "existence."

*"Woodblock carving...showcases a sense of the original color and texture...from the chipping away of wood to the printing on paper, the process of working on the wood involves a constant loss..."*

(The difference is in point of view: one focuses on a modern "freshness," while the other on an original awareness of life. Regardless of differences in time and awareness, this remains the best tentative explanation.)

*"... In traditional black and white woodblock carving, the differences in the depth of the wood markings can be used to highlight the power of the carved lines and wood through printing, as well as a clear contrast between black and white...with black lines or dark colors used as the main structural outline. The use of light and dark colors, or contrasting colors, creates a sense of conflict. It also crafts a degree of harmony through juxtaposition and contradiction in the same way that yellow and red are always considered positive, whereas blue and purple are negative. Moreover, it is their combined use that gives life to the work."*

As part of its attempt to showcase a more holistic sense of "existence" the "original colors and texture" of woodblock printing is very different to the brushwork and mixing of colors used in painting. The key lies in the even application of pressure, so that black lines appear regular. But, when light shines on the work from the side or directly above, it showcases "the power of the carved lines and piece of wood" and "the constant loss in the process of woodworking." The tension of the colors extends evenly. And, although the depictions appear calm and dark, there is an inner strength hidden within them. This is where we find the "inner essence" of "nature" within Yu's works.

*"...With images drawn from memory... the works depict a social state of helplessness and confusion, and use wonderful memories to make up for a lack of social experience...With circular plants and lakes, the lake on the surface...with no clear entry or exit...is like a mirror that reflects its surroundings as one gazes into the bottomless depths of their soul and examines their own nature. In such scenes, the lake creates a space that brings people a sense of tranquility as life and time pauses with the motion of the waves. This represents rebirth and freedom, a symbol of one's inner and outer worlds coming together."*

The generally accepted concept of "nature" consists of an image of vegetation on land or sea, and Yu's memories are directly transplanted from that understanding. Stimulated by literary ideas, she openly attempts to highlight its "existence" by depicting the "external essence" of nature through a language of imagery.

*"What kind of space separates people from their own kind and makes them lonely?"*

Yu Ya-lan has relentlessly searched for a suitable language to describe the same thing: the detachment and alienation of individuals in modern culture, and the attempt to find redemption by returning to "nature." This is a cause that has been embraced by artists and writers for centuries. This is where Yu differs, and it is this difference that forms the core of her art - the dialectic reasoning between her focus on the "internal" and "external" essence of "nature." It is in that helpless plea that we find the dialectic tension of a thematic form in which the sense of unease is palpable.

1 / Henry David Thoreau, p17 in Philip Koch's "Solitude: A Philosophical Encounter"