

由除魅到復魅

王筱雯的歸根

她是一位1979年生於台灣台北，1990年11歲即隨同父母移居澳洲的女子王筱雯。她的繪畫沒有批判，沒有故事，沒有現實的景物，只呈現一種視野，來自寂靜之心的靈視之野，它既是抽象的存在，又是心靈具象心景的浮現。那片朦朧、遼闊的境域，穿越日常的繽紛，直指心靈的冥思之地。

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王筱雯的作品召喚一種靈性之美，在抒情的抽象中，蘊含柔性的張力，那張力來自畫面的氛圍中逸顯而出的「光」。在恍惚的光暈中，使畫面的空間更深沉地遽入。她的色彩暈染宛如宇宙初始的混沌，一切仍在生發中，在混沌中流動，衍生不斷演化的形，一種非西方的幾何學所能形容或概括的形，那是非形之形，泯除清晰界限的形，是漸層式的色彩混融合一，既是空無一物，也含攝萬物。

畫面的結構是開放的抽象空間，無邊無界，恍如廣闊天地的無始無盡，一切都被揉成一氣／一體，而畫面所透顯而出的光暈不是西方的科學透視，是東方繪畫的有機透視，徐徐散發一種既柔又雅的神祕詩意。

奇特的是這位在澳洲獲得物理與機械雙學位的女子，嚴謹的理工訓練，竟促使她投入藝術的探求，又取得ECU大學視覺藝術學位，並繼續研修藝術治療，獲得諮詢師執照。或許是科學精確的、邏輯的、數理的理念，無法滿足她的內在需要，當她一接觸到抽象大師康丁斯基的繪畫，那句「創作是滿足內在的需要」，剎時間她的生命變色，潛藏於內在的藝術種子，忽然含苞迸放。

她的油畫貌似隨機，卻又不隨機，那是經過無數層表面的塗刷，猶如一次次地爬梳內心的秩序，沉澱創作的激情化為如呼吸般的節奏。透著光的畫面，流露出她的思維與情感，既細膩又大氣，畫面既混沌又有序。

長期浸淫西方的科學訓練，王筱雯的繪畫有意打破她所學的牢不可破的物理，那是幾百年來科學所認定的「宇宙萬物具有嚴格的精確性與可決定性。」^(註1)她藉由繪畫由西方的機械論科學觀，重新返回東方的冥想，一種不必是心物二元對立的有機觀，一種無法藉由科學精準測量的東方思維。她已逐漸擺脫在澳洲20餘年所受西方教育的邏輯與理性雕琢，而逐漸返回東方的形象思維與直觀當下的心性哲學。

她的繪畫魅力就在於將科學中否認自然事物的神祕性的機械運轉，逐漸恢復生命力，由科學的除魅到生命的復魅，召喚人內在神祕的非理性因子。她試圖穿越西方理性的科學制約「回歸人性完整而不可分裂的真實存在」。^(註2)她創作生命的終極關懷，正是召喚出那種有機的、靈動的，充滿生命靈光又盈滿東方靈韻美學的生命觀照。

以她近年不斷獲得澳洲大獎，如2009年澳洲西澳紐達拉普市藝術邀請大獎——最佳評審獎，2010年西澳哥薩克藝術大獎——最佳推薦獎，2012年澳洲Wilson視覺藝術大獎最佳推薦獎，作品並在美國、香港、中國、澳洲展出，並獲收藏。一連串的得獎與佳評，既是對一位年輕具有潛力的藝術創作者的肯定，更重要的是掌聲落歇之後，相信她仍將一本初衷擁抱創作的寂靜之聲。

也玩裝置藝術及攝影的王筱雯，在拍攝過無數的眾生相後，有著宗教體驗的她，捨去人世間的種種美好與不堪的形形色色，以空濛一片，交融虛實的色彩氛圍與空間，讓人觀之如進入自由的形上冥想世界，脫落身心的重擔，釋放內在的能量。她正以繪畫，偷渡她諮商師的角色，以空靈的畫面，淨化觀者的心，抖落浮世的塵埃，回歸心靈無染的純真面目。



在王筱雯虛實相生，色彩與光影接續對話的油畫或水墨中，作品如一面靈魂的鏡像，在在折射出生命的光點。她正以創作重燃觀者的內在之火，那是一處屬於人與宇宙自然靈羣感通的生命光源，她是一個年輕而老的靈魂，以創作之火為人間放光。

她的年輕並不妨礙她尋譯東方哲思，回歸母體文化的根源，做為創作的源頭活水。老子云：「歸根曰靜，靜曰復命。」回歸本源，自然寧靜，寧靜就能恢復本性，在王筱雯一系列「歸根」的復魅過程中，她由「靜」出發，她正以藝術一步步走上創作的修行之道，相信假以時日她必能去蕪存菁，讓生命與藝術更臻於化境。

註釋：

- 1.黃永和《後現代課程理論之研究：一種有機典範的課程觀》，頁59，師大書苑，2001
- 2.石朝穎《人類是一件偉大的藝術品——美學的形上關懷》，頁234，水瓶世紀文化，1998

◎ 2013年澳洲雪梨畫廊 (Sydney Gallery) 展覽現場

- ◎ 王筱雯 源(三) 水墨 41×21.5cm 2013
- ◎ 王筱雯 源(十) 水墨 27.5×18.5cm 2013
- ◎ 王筱雯 甄(二) 油畫 100×186cm 2013

1	2 3
	4



Annie Hsiao-Wen Wang's Origins: Leaving Reason, Gaining Insight.

by Zheng Fang-He, Art Critic (translated by Angel and Jacob)

Annie is a profound and deeply introspective artist who produces work free from narrative, realism, and critical analysis. Annie gives us a vision. A vision, hazy and immense, pulled from deep within herself. Her work is abstract and ephemeral, and yet, it conveys a feeling both familiar and eternal.

Annie's unique aesthetic is created through an easy tension between a soft smokey atmosphere and the presence of a light that, while obscured, is emerging from the within the work. The result is a mood of both great mystery and depth. Furthermore, as the light emerges, it produces a natural gradation of colour that is rich in movement and life. Shapes appear which are beyond the descriptive capabilities of Western geometry. These shapes merge with one another before disappearing from the mind's eye. It produces within the viewer an experience of the form without form, the nothing that contains everything.

Born in Taipei, Taiwan, in 1979, Annie and her parents emigrated to Australia when she was 11 years old. She completed a double degree in Physics and Mechanical Engineering at the University of Western Australia. After working as an engineer for six years, she grew weary and dissatisfied with the logical and precise thinking found within scientific disciplines and returned to the artistic pursuits she had abandoned upon entering university. She received her Bachelor in Contemporary Art from Edith Cowan University as well as studying holistic counselling, obtaining her counsellor's license.

It was the work and words of Kandinsky that truly acted as a catalyst for Annie's transformation into an artist. Kandinsky famously said, "The true work of art is born from the artist: a mysterious, enigmatic, and mystical creation...animated with a spiritual breath, the living subject of a real existence of being." After Annie found Kandinsky, it was as though a seed, planted in her mind long ago, had begun to bloom.

As Annie's artistic and spiritual development continued, she lost interest in form and shape and began to focus on colour and space instead. Her paintings may initially appear random, but they are anything but. They are created through a lengthy process of layering paint and glazing that mirrors Annie's long voyage of inner exploration. At the end of these journeys, Annie has peeled

back the initial layers of passionate creativity to show the heart that beats at the centre of inspiration. What she reveals is a vision of light and space, exquisite and vast, chaotic and yet in perfect order.

Annie's personal philosophy is rooted in the ideas which underly Eastern meditation practice, a central tenet of which is the belief in the intuitive experience of the immeasurable. This type of philosophy is in direct opposition to the West's more mechanical modes of thought that Annie has spent so long studying. Indeed, within her work you find an artist that is freeing herself from the binds of materialistic thought in order to embrace a philosophy based on intuition and mindfulness. It is here where we find the work's great appeal to the contemporary viewer; it produces a sense of vitality and divine mystery that our daily lives sorely need. Her paintings act as gateways through which we can leave the constraints of materialism and rational thought and return to the true self, from which we can never be split. Indeed, she produces within the viewer a metaphysical state, free of life's burdens, and distinctly rejuvenating. This palliative effect of Annie's work is perhaps a result of her training as an art therapist.

In recent years, Annie's work has begun to receive its due. In 2009, she won the Judges Commendation Award for the City of Joondalup Invitation Art Award. In 2010, she won the High Commendation Award for the Cossack Art Award. In 2012, she won the Highly Commended Award for the Wilson Visual Art Award. In addition to painting, Annie is also an installation artist and photographer. Her work has been exhibited and collected in the United States, Hong Kong, China, Taiwan and Australia. These awards and exhibitions reflect the great promise evident in Annie's work. More importantly though, after all the awards and applause, Annie continues to seek out and embrace the sound of the silence within.

Though young in age, Annie is an old soul, capable of understanding the subtle contradictions within Eastern philosophy. As Lao-Tzu said, "Each separate being in the universe, returns to the common source, returning to the source is serenity." Annie's work is inextricably interwoven with this profound precept. It seeks a way back to the source with a serenity that appreciates the metaphysical without defining it, embraces the infinite with neither pretension nor expectation. Annie Hsiao-Wen Wang's current exhibition, *Origins*, is one beautiful step on her path towards her representing, and ultimately understanding, the eternal essence within us all.