

靜故了群動：袁慧莉 個展

展期 | 2023.04.22–2023.06.03

開幕 | 2023. 04.22 (六) 4:30 p.m

地點 | 耿畫廊 台北市內湖區瑞光路 548 巷 15 號 1F



即便承襲古典的紮實訓練，袁慧莉卻不僅止於傳統水墨的書畫表現，她的創作總是對自身所處環境，以及當代提出回應。不單學術研究與創作實踐並行，袁慧莉在媒材的運用上也融合古今，更將水墨創作的表現從古典的視覺範疇，聯覺(Synesthesia)於嗅覺、聽覺、觸覺，乃至整體精神的浸潤和感知。

起始於 2019 年末的大疫時代，人類移動以及經濟交流的步調放緩，在地球變安靜的彼時，社會也因疫情，瀰漫了生命不確定性和生活不安定感；同時，在隔離、封城的肅靜中，暗藏孤獨、憂鬱與騷動不安的氛圍。藉由感受此時代脈動，袁慧莉體察到關於「動與靜」之課題，並思索個人處於大疫中，如何調整心性不受疫亂影響。本次個展提出的系列作品，即是袁慧莉自疫情以來，於亂世中向內靜觀，自修調息的成果。

在「靜故了群動」個展，袁慧莉藉由日常的觀、嗅、聽、觸等感知中，提出《勢山水》、《孤山水》、《孤山水之勢山水》、《閑步集》、《冰墨》、《畫沙》等六大系列：

《勢山水》是袁慧莉疫情之初發展出的新作。她以凌亂筆觸、濃淡對比強烈與拮抗不協調的墨塊拼貼組合，體現紛亂不安之心境，表達看似孤靜，實則湧動的世間狀態，亦是呈現在凌亂中尋找新秩序的社會現象。

《孤山水之勢山水》、《孤山水》系列以棉麻布、宣紙創作簡淡彩墨塊狀結構的風格，是延續自 1992 年，因藝術家落腳金山鄉間，其開闊視野與潮濕多霧的空氣，所開啟的身體感知經驗。袁慧莉常獨坐山頭瞭望空闊大海，《孤山水》既是個人日常持靜觀空的精神投射，也隱喻人際之間終究孤獨的常態。

《閑步集》是袁慧莉閑步住家附近鄉野時，對花草竹林的日常關注，並以此感受大自然的內蘊之美。藉由描繪花卉自我紓壓，同時轉移對社會不安的關注。在山谷間靜觀溪石、植物之際，以自身的內在靈光與自然萬物共感，精神獲得飽足，忘卻擾動不安的世事，得到片刻心靈淨土。

《冰墨》系列是袁慧莉閒居時刻，以頌鉢安頓心神時，在單一音頻的聲波震動中，聯覺音頻如墨暈漣漪般漫延開來的視覺影像，遂以自製冰墨搭配頌鉢之音，創作錄像與平面作品。觀者必須在寂靜中，才能聽聞錄像中頌鉢幽遠微小漫延的聲波。

《畫沙》則是在疫情嚴峻時期，因不能遠遊，於是藝術家在室內擺弄自己收藏的溪石、礦石、枯木等自然物，以小見大遙想成日式「枯山水」的小盆景，在畫沙線條移動中，集中心思調息心性。此系列除了以錄像和裝置方式展出，並特別提供一件「榻榻米上的枯山水」木盆裝置，隔週限額預約畫沙體驗，讓觀眾也能沈浸於「靜故了群動」的片刻寧靜。

呼應蘇東坡《送參寥師》詩中「靜故了群動，空故納萬境。」的哲思，以靜中有動的作品，在簡潔空靈的畫面中，帶出「動/靜」、「空/有」對偶相生的微妙平衡關係。正如大海的空，納萬物其中以生息；溪石的靜，因水流沖湍而顯定。空與靜不是一無所有或一無所感，相反的，袁慧莉認為，滌除雜慮空其胸懷，納受萬物靈動的內在韻致，詩才能出現；簡樸淡然靜其心緒，映現本真隱微的生命之勢，畫才能成形。空，使物件單純，則物自言；靜，使心緒淡然，則物共在。

孤靜與勢動既是袁慧莉的日常，也是創作時內覺的精神狀態，創作的迷人處即在此內覺所產生的靈感時刻，調息於祥和、專注與平衡的精神狀態中，使去日苦多的人生得以甜美昇華轉化。這也是袁慧莉意欲在此大疫時代，藉此傳達寂靜滌空、觀物自在中的靈動生機，並願為眾生在此亂世中帶來片刻安詳。

袁慧莉

1963 年生於台灣台北

現居、工作於新北市

袁慧莉 14 歲立志成為畫家，第一屆國立藝術學院（今台北藝術大學）美術系畢業。1992 年獲得台北市立美術館舉辦水墨創新獎入選獎，2005 年畢業於台北藝術大學美術創作碩士班水墨組，2012 年獲得高雄市立美術館高雄美術獎水墨 / 膠彩類優選，以水墨專業論文於 2016 年畢業於國立台南藝術大學藝術創作理論博士班。現為國立清華大學兼任助理教授。

袁慧莉將傳統視為養分，也視為反思的對象。創作媒材傾向多元化，無論平面的多種媒材、立體裝置，或者數位影像等不同系列作品，都試圖從傳統的內部更新原有的形意美學語彙，或者在傳統未曾觸及之處提出個人新的觀點。其代表作有：表現當今人際疏離狀態、以不同材質探討「墨」與「物」之間「物性」關係的《孤山水》、《勢山水》；探討霾害汙染，提出全球獨創之《火墨》形意論述，徹底翻轉傳統水墨的墨性美學；以「情緒性」的《袁氏皴譜》，取代傳統皴法的「自然性」形意語法，打開皴法的異質圖文詮釋空間；以《類山水》呈現具有「混雜性」、「差異並置」的新世界樣貌；以數位影像《類山水》Photoshop 古畫系列，翻轉傳統山水畫的語意與結構；以及將積墨法翻出時間性面向的《時間之漬》等等。

重要個展包括：「隱身皴」（耿畫廊，台北，台灣，2021）；「墨的兩種呼吸方式」（耿畫廊，台北，台灣，2017）；「複數世界」（耿畫廊，台北，台灣，2014）；「陰性山水」（東吳大學游藝廣場，台北，台灣，2011）；「元素·意韻」（恆廬美術館，杭州，中國，2010）；「軌跡—1985-2008 袁漱水墨創作展」（新竹教育大學竹師藝術空間，新竹，台灣，2008）；「空·間·遊·轉」（觀想藝術中心，台北，台灣，

2005)；「居山飲壑」(真善美畫廊·台北·台灣·2000)。重要聯展包括：「嘉義國際藝術紀錄影展」(嘉義市立博物館·嘉義·台灣·2018)；「力場與變奏—水墨的跨文化性」(耘非凡美術館·台南·台灣·2017)；「沉默風景—藝術視界的人文觀想」(高雄市立美術館·高雄·台灣·2016)；「典藏·對話—演繹台灣當代水墨」(高雄市立美術館·高雄·台灣·2014)；「高雄美術獎」(高雄市立美術館·高雄·台灣·2012)；「當代平淡繪畫展」(宋莊書譜美術館·北京·中國·2011)；「新象—兩岸當代水墨展」(國立台灣美術館·台中·台灣·2009)；「形意質韻—東亞國際水墨創作邀請展」(台北市立美術館·台北·台灣·2008)；「傑出校友展」(關渡美術館·台北·台灣·2007)；「軌跡大化—解碼筆墨新次元」(關渡美術館·台北·台灣·2006)；「水墨創新獎聯展」(台北市立美術館·台北·台灣·1992)。

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Motion Within Stillness: Yuan Hui-Li Solo Exhibition

Dates | 04.22.2023–06.03.2023

Reception | 04.22.2023 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery 1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 11492



Tina Keng Gallery is pleased to present *Yuan Hui-Li: Motion Within Stillness*, the artist's latest solo exhibition, which distills her experience during the past three years into a body of work deeply informed by introspection, self-meditation, and the artist's musing amid the pandemic. The outbreak of Covid at the end of 2019 saw the movement of people restricted, and economic activity slow. The world grew quiet, while a gloom of uncertainty and insecurity fell over society. Undercurrents of loneliness, depression, and anxiety overflowed during lockdown and quarantine. Becoming aware of the changing state of motion and stillness, Yuan began pondering how the equilibrium of the mind could be reached in the face of a global tragedy.

Despite solid training in classical Chinese painting and calligraphy, Yuan Hui-Li's artistic practice responds to her environment and contemporary times by going beyond traditional brush and ink. Her research and practice go hand in hand, while ancient and modern mediums are incorporated into her work. Her ink painting transcends the visual realm, allowing the olfactory, auditory, and tactile perception to coalesce into a profound understanding of the spiritual.

Inspired by the four senses of sight, smell, hearing, and touch, the six series on view are: *Intrinsic Potential Landscape*, *Discrete Islands*, *Potential of Discrete Islands*, *Sauntering*, *Ice Ink*, and *Sand Line as Water*.

Intrinsic Potential Landscape is a new series developed at the beginning of the pandemic. In broad, haphazard brushwork, stark contrast of shades, spontaneous collage of ink on Chinese handmade paper the artist encapsulates the restless state of mind, as well as the social phenomenon of seeking a new order in chaos amidst the seemingly quiet yet turbulent state of the world.

Comprising paintings of color and ink on linen cotton and Chinese handmade paper, *Potential of Discrete Islands* and *Discrete Islands* juxtapose simple, light color blocks as a continuation of the artist's experience when she moved in 1992 to the rural Jinshan, New Taipei City, Taiwan, where the open view and brumous sky vivified her senses. She often finds herself alone atop the mountain looking over the vast sea, an experience that inspires *Discrete Islands*, which embodies her daily mindful meditation, as well as one's ultimate road to loneliness.

Sauntering evokes the artist's attention to her bucolic surroundings as she revels in the beauty of nature, strolling around the countryside near her house. Watching the creek run and flow over rocks deep in the valley, she becomes rejuvenated as she breathes in synchrony with nature, leaving behind worldly concerns in a state of tranquility. She pivots away from social turmoil and finds peace as she begins to depict plant life.

Ice Ink manifests the visual imagery of the artist during a singing bowl session, where calming sonic vibrations elicit rippling splashes of ink in her mind. She creates videos and paintings using a frozen ink stick on Chinese handmade paper, while the sounds of the singing bowl enfold her. Only in silence will the viewer hear the elusive, lingering sounds in her video work.

Sand Line as Water was conceived during the peak of the pandemic, when the artist fiddled with her collection of river stones, mineral stones, and pieces of dead wood within the confines of her home. Emulating *karesansui*,

or the Japanese dry garden, the artist creates small-scale landscapes comprising stones and lines in sand, while the act of drawing in sand stills her mind. In addition to videos and installations, the series also consists of *Small Karesansui Bonsai on Tatami*, an installation which immerses the viewer in motion within stillness by allowing them to paint in sand on a weekly limited appointment basis.

“Tranquility allows insight into everything; lucidity lies in the surrender to all” — a verse in *For Canliao* (送參寥師), penned by Northern Song poet Su Dongpo (1037–1101) for his close friend Monk Canliao — serves as the inspiration for Yuan’s latest solo exhibition. The reduced, airy composition conjures a delicate balance between motion/stillness and emptiness/abundance. The emptiness of the sea allows for life to thrive, while turbulent waters accentuate the stillness of the river rocks. Void and quietude do not suggest nothingness or apathy. Instead, Yuan believes, only when the mind becomes empty and surrenders to the inherent rhythm of everything will poetry emerge. Simplicity and equanimity abound when the mind settles, and the intricacies of life materialize before a painting forms. Emptiness simplifies an object, and the object speaks for itself; stillness calms the mind, which sees the object abide in coexistence.

Solitude and motion define not only the everyday for the artist, but her spiritual state when she makes art. The beauty of art making lies in the moment of inspiration that arises from the internal awareness, when the artist dwells in serenity, focus, and poise, sublimating life’s remaining days. In the age of the pandemic, Yuan Hui-Li’s *Motion Within Stillness* instantiates a sense of life rendered in silence and self-contemplation, in hopes of bringing a moment of peace amidst the unrest.

Yuan Hui-Li

Born in 1963 in Taipei, Taiwan

Lives and works in New Taipei City, Taiwan

At the age of 14, Yuan Hui-Li aspired to become a painter. She was part of the first graduating class of the fine arts department at the National Institute of the Arts in Taipei. In 1992 she was awarded to be part of the group exhibition *Innovational and Experimental Chinese Ink Painting* at the Taipei Fine Arts Museum. In 2005, she received a M.F.A. degree in Chinese ink painting from the Taipei National University of the Arts. In 2012, she received the Ink and Gouache Painting Preferred Award of the Kaohsiung Award from the Kaohsiung Museum

of Fine Arts. In 2016, she received her PhD degree in art creation and theory from the Tainan National University of the Arts. She is now an adjunct assistant professor at the National Tsing Hua University in Hsinchu.

Yuan considers tradition as the fountainhead of her artistic expression, but also as an object of reflection. Her practice stretches across diverse media, from varying two-dimensional mediums, to three-dimensional installation, to digital imagery, through which she attempts to rejuvenate the existing aesthetics vocabulary of form and meaning, and to offer a new perspective on what may have been neglected in the broader art-historical narrative. Her distinct body of work include: *Discrete Islands and Intrinsic Potential Landscape*, where she investigates the relationship between ink and object through different materials as a metaphor for the modern state of alienation; *Fiery Ink*, where she probes haze pollution in this pioneering discourse of form and meaning that upends the canon of traditional ink painting; *Manual of Yuan's Texturizing Strokes*, where she supplants naturalism of the traditional texturizing technique with emotionalism of her own making that opens a window on the alternate realm of the classical method; *THEY Shanshui*, where she creates a world of hybridity and juxtaposed dissimilitude; *digitally altered THEY Shanshui*, where a composite of *THEY Shanshui* and an ancient classical masterpiece upturns the conventional context and structure of traditional ink painting; and *More Is Less*, where her approach to the accumulated ink method conjures temporality.

Important solo exhibitions include: *Hidden Emotion in Texture*, Tina Keng Gallery, Taipei, Taiwan (2021); *Moist and Burnt: As Ink Breathes*, Tina Keng Gallery, Taipei, Taiwan (2017); *Plural Landscape*, Tina Keng Gallery, Taipei, Taiwan (2014); *Maternal Landscape*, Soochow University Arts Center, Taipei, Taiwan (2011); *Element & Rhythm*, Henglu Art Museum, Hangzhou, China (2010); *Track: 1985–2008*, NHCUE Art Space, National Hsinchu University of Education, Hsinchu, Taiwan (2008); *Roaming and Revolving in Vacancy and Space*, Guan Xiang Art Gallery, Taipei, Taiwan (2005); *Dwell Amidst the Mountain and Inhale From the Valley*, Kalos Gallery, Taipei, Taiwan (2000). Notable group exhibitions include: *Lost Pieces of Me*, Chiayi International Art Doc Film Festival, Chiayi Municipal Museum, Chiayi, Taiwan (2018); *Force Field and Variations: The Cross-Culturally of Ink Painting*, Yun Fei Fan Museum, Tainan, Taiwan (2017); *Reading the Landscape, Stories From Artists*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2016); *Collection and Dialogue — Taiwan's Contemporary Ink Painting*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2014); *Kaohsiung Award*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2012); *Contemporary Bland Painting — Exhibition & Symposium*, Songzhuang Art Museum, Beijing, China (2011); *The New Space: 2009 Exhibition of Contemporary Cross-Strait Ink Paintings*, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2009); *Form, Idea, Essence, Rhythm: Contemporary East Asian Ink Painting*, Taipei Fine Arts Museum, Taipei, Taiwan (2008); *Prominent Alumni Exhibition*, Kuandu



Tina Keng Gallery Taipei

Museum of Fine Arts, Taipei, Taiwan (2007); Qui Ji Da Hua: Ink Painting, Kuandu Museum of Fine Arts, Taipei, Taiwan (2006); Innovative and Experimental Chinese Ink Painting, Taipei Fine Arts Museum, Taipei, Taiwan (1992).

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