

物·象·空間詩學的對辯 – 談朱芳毅的陶藝創作

文 / 陶文岳（藝術評論）

朱芳毅的創作，源自於自身對環境產生的情緒、記憶與情境想像，而衍生出的立體圖像造型。這些上釉的陶土創作介於抽象與具象之間，它們是藝術家將古今生活物件，包括：自然植物、遠古的甲骨文字、山洞的壁畫圖騰、工業文明後的產物、人的生活記憶、拼貼藝術……等，經由分割、重組、變形集積後所產生的新物體。

他塑造出的陶土雕塑並存著自然、人文與詩意的空間，當我們凝視著這些異質的形體，某種奇怪的意念與想像開始在心底發酵，這些元素包含著詩學、哲學、幾何學……的神秘空間。每件外形背後皆支配著故事內容，它可能來自於自然的、文化的、歷史的……，也可能來自於心理的、生理的、哲學的……，沒有設限的寬廣想像空間，等著我們去發覺、呼應、回響與探索。剛開始，那裡的空間似乎靜謐地與世隔離，然而試著與其對話互動，恍惚間，彼此相聚又這麼貼近，甚至於能貼進胸膛溫潤的內裡，最後植入記憶深處迴盪冥想……。

法國著名的哲學與現象學家巴舍拉 (Gaston Bachelard, 1884~1962) 將“想像”歸結於兩大範疇，包括：「形式的想像」與「物質的想像」，形式的想像能夠形成奇趣、圖式化的改變，產生各種意想不到的新形象；而物質想像當中，經由意象的深度浸潤到存有的深度中，觸及原始與永恆的向度。

朱芳毅創造的圖像本身跨越了時空的區隔再現，早已凝聚了某種殘存的記憶符碼，讓觀者處在似曾相識的集體記憶中，然而將某些形象顯露的蛛絲馬跡牽引出來比對印證，它又呈現模糊不可辨識的疑惑。古希臘哲學家們認為，詩與哲學擁有不同的範疇與思考方向。如果說詩直覺的意象組構是屬於最不可捉摸的心靈空間領域，那麼哲學則在極度理性推理過程中思索人生向度。朱芳毅的現代陶作，同時具備這兩種神秘的精神特質，處在模糊曖昧的地帶裡，正如同「夢想場域」，結合記憶與潛意識夢境，那是一個內與外、精神與物質構築的空間。透過這些「物件·圖像·記憶」的呈現，朱芳毅想喚起人們持續隱藏在內心深處的視覺圖像記憶，從中尋找出曾經共同擁有的對話與生命本體的共鳴，帶有濃郁思辨的餘味。

朱芳毅覺得陶土本身充滿了可塑性，除了玻璃和纖維材質較難呈現外，陶幾乎可模仿任何質地的感覺，反映軟與硬的調性。他的現代陶作不單在造型上求變，色彩也深刻反應其企圖心。像《覆雪—物件·記憶系列》(300 x 30 x 150 cm, 2009) 和《象形—物件·圖像系列》(300 x 33 x 220 cm, 2009) 作品，同樣都來自人體與植物局部解構混融後的形體，分別賦予不同釉色的表現，就顛覆了原有的感知功能：前者造形潔白似雲的飄渺、如夢的虛幻，後者黝鬱厚重的金屬質地，感覺像新穎的工業物件。而新作《身體想像—物件·夢境系列》(300 x 30 x 150 cm, 2010)，朱芳毅大膽在物件與作品底襯間分別加入不同粉色釉料與顏色塗料的互補變化，讓造型更生動有趣，充滿創意想像空間。

另外，他始終認為人類的意念與慾望，像「自由」、「權力」、「情色」與「和平」等，在現實生活的壓抑與規範下，皆不可能完全釋放表現出真實。像《原慾—物件·夢境系列》組件(600 x 30 x 90 cm, 2010)，他創作的目的就是想將這四種壓抑的情感真摯地表現出來。陶土創作從零出發，在混沌的狀態中去摸索感覺，然後在什麼都沒有的創作中，慢慢浮現架構出來.....。事實上，陶土的深層，糾結著歷史與傳統的包袱，朱芳毅試圖跨越這道鴻溝，他不在乎這個創作過程能做出什麼形體，更不在意將完成品破壞、變更與停止；事實上任由陶土形體在腦與手中做 360 度翻轉塑造的過程，他一直未曾止歇觀察與思考，嘗試將造型不斷地錘煉變化，有趣的是，往往當創作瀕臨失敗的臨界點，充滿危機緊張感的過程，卻也是突出思維框架的時刻，反而讓自己超越到另類的新場域。

「生活現實的邏輯是堅實與毀壞之間的辯證，而夢想的邏輯卻是虛邈與真實的往來間，前者往外在世界營造，後者則深入內心.....。」

朱芳毅喜歡經由旅行的過程中來放鬆自我；當旅行漫遊在陌生的國度與環境裡他才深深地察覺與意識到「我」，其實是一個完全獨立的個體，通常處在孤獨的過程中能適時放鬆自己，反映內心需求、沉澱和釋放平時工作緊繃的情緒。藉由旅行的衝擊來重新思考創作，而邁向另一個創作境地。

「將創作處在未知的可能性或看不到的領域裡，才真正觸碰到創作的動力與挑戰，而這也正反映再現陶土生命的能量。所有努力的一切，試圖超越生活用品與藝術作品的藩籬與差異，以極限狀態摸索著創作，終將達成一種新造型。」

朱芳毅面對陶的創作有濃郁的使命感與責任感，他在紐約藝術參訪時發覺，國外的藝術界對創作陶的看法有兩種觀點：一種屬於雕塑的創作領域，另一種則歸屬於工藝的範疇。然而台灣藝術界普遍對陶創作的觀點，則始終認為陶就是陶，既不是雕塑也不是工藝，他希望能藉由創作經驗與作品的分享，能夠改變一陳不變，積習已久的看法；其實問題的癥結不在於材料本身，創作領域需要彼此不同養份的交集對話，才能突顯其意涵的深度與厚度。

「我是一個藝術上班族，每天都在上班，每天都想挑戰自我，也每天都在追求理想，因為都達不到目標，所以就一直努力做下去.....」(藝術家自述)

Dialectic between Object, Image and Poetics of Space : Art Creation by Chu Fan-yi

By Tao Wen-yueh, art critic

Chu Fan-yi's sculptures are inspired by the surroundings which reflect his very own emotions, memories and imaginations, and modeled by the artist's hands in the shapes between abstract and concrete. Division, reconstruction and reformation of the visual elements, including plants, inscriptions on bones and shells, cave paintings, industrial reproductions, memories of human, and collage lead to unique and original contours of Chu's works.

Nature, humanity and poetic space compatibly exist in Chu Fan-yi's ceramic sculptures. While we gaze upon those heterogeneous sculptural contours composed by the mystery of poetics, philosophy, and geometry, deep consciousness and fantastic imagination start rising. Each object as part of his sculpture has its own story that may comes from nature, culture, history, or from psychology, physiology and philosophy, waiting for us to discover, response, and explore, without the boundary of limitation. The space seems to be silently isolated from the reality. However, once we try to have interaction and open the dialogue with it, all of the sudden, the space is warmly embracing our senses and emotions, and gradually permeating through the deepest remembrance.

By the French philosopher, Gaston Bachelard (1884~1926), the notion of imagination can be sorted as "formal imagination" and "material imagination". Variation of peculiar images comes from formal imagination; while material imagination infiltrates through profundity of imagery, and then comes into being, eventually reaches to originality and eternity.

Chu Fan-yi's ceramic sculptures have crossed the boundary of time and space, and even condensed the symbolic signals of memories, which enable the viewers to recall the faded and unrecognized memories they may ever have. For ancient Greek philosophers, the spontaneous construction of poetic imagery comes from the mysterious field of soul and mind, and to speculate the world of human being with ratiocination is philosophy, then we may say that Chu Fan-yi's art wanders between the fields of poetics and philosophy, and the field of dreams constructed by spirits and materials, memories and subconscious. Through the presentation of *Objecst, Image and Memory*, Chu tries to awake the heart where deeply hidden images and memories are stocked, and to search for sympathy with the collective dialogues of life.

Chu himself is fascinated with the plasticity of clay that leads to variations in form, and its ability to imitate all most each kind of texture, except glasses and fibers. He explores not merely the variations of shapes, but also variety of colors. In *Coverage: Objects and Memory Series (300x30x150 cm, 2009)* and *Hieroglyphic: Objects and Image Series (300x33x220cm, 2009)*, both of the shapes are composed and modeled by deconstructive contours of human organs and plants, and they are glazed with diverse colors, totally overthrowing the limited perception and impression that we used to have toward the texture of ceramics. The previous are shaped of dreamlike floating clouds, and the latter have the full texture of heavy dark metals as industrial objects. While for Chu's new creation, *Bodily Imagination: Objects and Dream Series (300x30x150cm, 2010)*, he experimentally used complementary pastel tone for colors on the objects and canvas as background, to add much more enthralling imaginative space and vivid atmosphere of the sculpture.

Beside, he always regards the thought and desire of human, like freedom, power, eroticism and peace, are depressed and regulated by social norms, and the individual is stopped from freely expressing the selfhood; hence, he works for revealing the depressed emotions in *Libido (power, eroticism, peace and freedom) : Objects and Dream Series (600x30x90, 2010)*. Chu Fan-yi starts his creation from nothing, explores in the chaos for inspiration, and stays for new ideas coming up. The process of creation, including courage to change, pause for rumination and abandonment is not his major concern, but meditation and observation so as to innovate the presentation of sculpture. The most amazing artistic creation moment for Chu is that he stands nearing the edge of failure, and then overcomes the tension and the crisis, it is also the moment of paradigm shift and breaking new ground. Moreover, traditional ceramics have long been considered a craft rather than an art form, there are still obstacles for contemporary artist like Chu Fan-yi seeking acceptance of their work in the art world in Taiwan.

The dialectic between firmness and ruin is the logic of reality, while the logic of dream is based between illusion and truth. The previous is constructed in outer world of materials, while the latter explores in the inner world of spirits.”

Chu prefers to release himself by traveling and wondering in foreign countries where he is deeply aware of himself as a unique individual by losing himself in solitude, listening to the inner inquiry of mind, and mitigating the tensional atmosphere at work. Thought-provoking journey always drives him to move forward to the new creative state of art.

“The motivation and challenge existing in the unpredictable process of art creation reflect on the energy of ceramic art. All of the artist's efforts are devoted to transcend the boundary

between craft and artwork, to create in the state of ultimate, and to seek out brand new form of art.”

Chu takes the mission and responsibility to share his experiences of art creation and turn over the perception of regarding ceramics merely as craft, not artistic medium. He was inspired during his visit tour in New York by the point of view that ceramics can be the medium of sculpture and craft, and it is recognized that sculpture and craft are individual fields of creation. However, ceramics is disadvantaged in Taiwan in that it's not yet wildly recognized as an art form of sculpture or craft, but items made of clay. Chu is striking to help more people appreciate the distinctiveness of clay accepted as artistic medium and art form in the arena of contemporary art.

I am a worker of art, always on duty, challenging myself every single day, and pursuing the ideal every single day. And I will never stop working till the goal is achieved ---- Chu Fang-Yi.