

在比較朱芳毅前幾年與近兩年作品的差異時，尚且不論其於物件造型的想像力愈見奔放，或是更加意識及思考到觀看向度的因素，故而破除既定的作品呈現形態，背板的有無以及開始出現在作品當中，實為一個重要的轉捩點所在。背板，並非僅是一個平面或是做為其物件的基座如此簡單就能一言以蔽之的元素，在初始尚未使用的時候，他的作品物件以各自鮮明的形體，附著在牆面上或是豎立於地面上，形成像是半浮雕以及雕塑、由零散個體集成成群的效果，或說可以簡化為立體物與空間之間的關係；但是，藉由背板的出現，它統攝了原先可能因為零散而削弱存在感的物件，此外，將原先以空間中的牆面、地面為基座的無形面板，具現為可見且僅用來映襯物件的尺度大小，不但能凝聚存在感進而清楚地暗示觀者的視線方向，又能夠滿足創作者對於每個物件細緻處理的自我要求，而不用涉入將物件做大、如何能更為顯眼的無謂競逐；更甚之，不同的背板形式：有的是一個物件即搭配一塊，有的則是將較小的物件，棋格式的排列在同一塊背板之上，在立體物與空間之間，開拓了一個既是空間、又像是具有繪畫性的畫布這樣的媒介，也為朱芳毅的作品增添了視覺與空間錯置的複義性。

色彩：從材質到空間

這一塊「畫布」，有時在「圖像」與「記憶」系列作品中只剩下純粹沒有雜質的白與黑兩色，一致的整體性，給人一種立即的、直接的力量。當中，若物件和底板又都採用同一色彩時，從正面直視觀看，物件突出的立體部分，彷彿後退進入與背板相同底色的空間當中，只剩下像是在一張畫布上，描繪出圖像的輪廓線，立體於此因為消融於線性化因而平面化，而這樣的視覺錯覺只有在移動步伐、改變視角後，才由亮部與陰影構成或回復其原具有的立體感。

另一方面，在有關「夢境」系列的作品中，物件和背板則各自採用色彩繽紛、夢幻的色彩，有的是深淺不一、相同色調的搭配，有的則是產生反差的混和色調搭配：例如暖色偏重冷色偏輕、冷色顯得濕潤暖色顯得乾燥等，根據此種因相鄰性而表現出的色彩場域細膩變化，激發出一種潛在的創造性色彩品味。特別是暖色予人有前進感，冷色有後退的感受，更製造出具有前後次序的圖層效果，於是乎，這些在物件周圍的色彩，扮演了讓視覺集中在形象元素上的反射、映襯角色。

輪廓線：做為一個解轄域者

然而，這些大片平塗的色彩，並非僅僅屬於無具象或主體物的背景而已，由上述可知，材質性的色彩因為物件的線性化，可平面化立體物，同時，也能因為不同色彩的使用，致使輪廓線成為標誌出不同「圖層」、空間層次之關鍵點，因此，色彩具有空間化的功能。而當中，這個身為關鍵點的輪廓線，也起了將色彩與形象，拉升到同等地位的作用，成為同一層次上的兩個作品元素的雙向交流之處。自承非常喜歡「不熟悉感」，想要創造不可能發生的作品、不可思議的景色的朱芳毅，在物件的造型產生以及形成（組構）方式上，花費了相當大的苦心。對於今日的藝術家來說，已經很難在一個純然空白的情境下創作，拜藝術發展的斐然有成，以及影像傳播技術的迅速所賜，無論是生活周遭還是影像記憶中，早已存在著各式各樣的圖像，因而，朱芳毅試圖從不同的角度，或是以不同的分類觀點等方式，挖掘到了例如來自於樹皮內部纖維的模樣，與來自於（植物）物種差異而非個別形體差異的特徵，創作出超過 4、500 個難以名狀的造型，而後，在將零件結合的過程中，更有意識地違反既定認知可能、沒有理由的將任幾個零件組合在一起，成為沒有看過、不熟悉的新形體，因為他相信，若只侷限在形象本身或是形象之間的故事，便可能在一開始就犧牲了其形式美感、材質，或是與其他相關元素總和起來的無限可能。

因而，朱芳毅以陌生感進行了他先孤立從而解放形象的舉措，通過這樣的方式，使得零件自原來語義脈絡中斷裂，因而驅走具象性、圖解性以及敘述性，這是一種經過一定探索之後才得出的精煉化，與純粹的抽象不可相提並論。而輪廓線於此，則從原先被用作區分視覺和意義的隔離物，功能逐漸變體；另一方面，原是要顯現形象和它所表達的對象之間的關係，現在則為了自己而存在，這樣並非敘述性但卻能保留些許具象性的關係，即是德勒茲（Gilles Deleuze）所謂的「事實關係」，相對於以意義概念連結的「理解關係」。更甚之，形象與材質在此一交流場域各自有了新的衍生，於是，輪廓線成為了不只是材質性的色彩，與不只是解釋性的形象的連結，進而讓此兩種創作元素產生緊密共存的關係。

Open the Communication in the Field of Contour

By Kao Tzu-chin

Comparing Chu Fan-yi's art creation of several years ago and works of these two years, regardless of the more untrammelled imaginations of object design, and being more aware of the perspective issue to break down the fixed artistic presentation, the existence of canvas panel as background becomes a turning point for Chu's creations. Canvas is not only functional as two-dimensional background and base for object. Before Chu Fan-yi started to use it, definitely shaped objects were installed on the walls or on the ground, and those objects turned into the form like demirelief and sculpture. As scattered items are assembled together on the walls or ground, we may say that Chu simplified the relationship between three-dimensional objects and space. While the adoption of canvas panel unites the arrangement of scattered objects and strengthen the sense of existence. Moreover, canvas panel with appropriate size substitutes for the indistinct area like walls or ground, which clearly implies the viewing direction and existence of the objects, fulfills the artist's requirement toward detailed work, and avoids from involving in the meaningless pursue of huge scale. He uses different collocation for canvas panel and objects, for example, one piece of item on one canvas panel, or several smaller pieces arranged on a panel like the checker board pattern. By doing in this way, Chu explores a medial space between objects, space and two-dimensional canvas, to endow multi-meaning toward dislocation of vision and space.

Color: from material to space

The canvas used in Chu's *Image* and *Memory* series are painted with simply white and black, conveying consistent, instant and forthright power to the viewers. In the meanwhile, once he uses same color for object and canvas, and we stand and look right in front of it, the sculpture seems to draw back to the flat canvas, merely the outline of object is left. The illusion of flattened sculpture would be restored to three dimensions marked by brightness and shade, right after we change the viewing angle.

From another perspective, in *Dream* series, dreamlike and varied colors are adopted, with variety amid tint and tinge, or contrast color scheme, for example, warm colors are heavier and drier while cold colors are lighter and moister.

The subtle variation of color field stirs the conceivable creative taste toward tinctures. While warm colors provide the feeling of marching, and cold colors contribute to impression of retreat, which bring on the effect of special layers, colors around the objects play the role to intensify reflective and contrastive effect of visual elements.

Contour line: as the role to eliminate boundary

Nevertheless, colors not only service as abstract element or background for subject, as what is mentioned above, also turn three-dimensional sculpture into two-dimension through the contour of the object, and enable the contour to mark layers of images and spaces. Therefore, colors service as the function of espacement in his works. And Chu Fan-yi who prefer unfamiliarity to create the artwork never had and scene never seen before, devotes lots of efforts on model and construction of objects. For artists in nowadays, it is so difficult to create starting from totally nothing due to overflow of images, which are available from well developed art history, mass media and our surroundings. Thus Chu tries to discover from different perspective, and create over four to five hundreds of shapes inspired by the fiber of tree cortex and distinct traits among species. And then he composes those images randomly against the fixed perception, to create new images never seen before. He believes that if his creation is limited in image itself or the relation between objects, the infinite combination of form, materials or any other aesthetic element will be sacrificed.

Chu Fan-yi opens the imagery possibilities through unfamiliarity, which enables the image indicating the fixed perception to lose its meaning in original context, and gets rid of concreteness, diagram and narration. Chu's artistic presentation is refined through necessary exploration, which can not be assertively compared to absolute abstract form of art. Contour originally works as definition for vision and meaning, existing for connecting the relation between image and the signified concept. Now contour exists for itself, somehow maintaining concreteness, discarding the function of narration, and this relationship is called matters of fact" by Gilles Deleuze, as opposed to intelligible relations referring to connection of meaning. Moreover, contour becomes the connection between color which is just more than material and image which is more than interpretative indication, leading the interdependence of color and image in Chu Fan-yi's art creation.