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2012  
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## 清風映月舞天地 張翠容畫作的現代性

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欣見張翠容女士在國內第二次舉行個人畫展，從2011年1月「心鏡之航」首度個展迄今，不到兩年的時間，感受到她對繪畫的執著與不安的悸動：執著在於多年來執畫筆的心未被歲月的流逝而磨蝕；不安的悸動在於那份想用畫傳心的意念一直旋繞、與時間競逐。

翠容於1990-1993在馬德里大學攻讀繪畫碩士時期，恰為我攻讀文學博士學位的中段時間，22年來，回溯她從國內國畫的薰陶養成，繼而轉攻西畫（油畫）的訓練和琢磨，其中有一段艱辛但充實的淬鍊。西班牙繪畫的成就與藝術氛圍讓人生活其境，自然濡染其中。文學和繪畫的研究閱讀中，文字和視覺藝術的關係原本密切相連，也因此，在翠容這次文學況味頗濃的畫展中，我從繪畫和文學的角度切入，看待翠容從國畫/化到西畫/化，又從西畫/化融合國畫/化的追尋與成長，探討這段文/藝的薰陶過程，試圖凝視觀看她的作品中的現代性。

西元前六世紀希臘詩人賽莫尼德斯（Simónides de Ceos）提出「畫是無言詩，詩是有言畫」，將文學和藝術的關係銜接起來。希臘文的“Ekphrasis / Ecfrasis”（讀畫詩），是「外面」和「言說」兩個字的結合，一言以蔽之，便是用文字再現視覺藝術。義大利哲學家兼作家艾可（Umberto Eco）在《大鼠還是小鼠？翻譯即協商》書中說「當文字文本描寫一部視覺藝術作品時，傳統經典的詮釋就是“écfrasis”」。這是西方藝術詮釋「詩與畫」的文字文本和視覺藝術的連結。中國的詩/畫傳統也是不遑多讓，較著名的從東晉謝靈運（385-433）的山水詩（以山水為背景）到蘇軾（1037-1101）的題畫詩《書摩詰藍田煙雨圖》中稱王維（701-761）

曾為梅花醉似泥  
2011  
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的「詩中有畫，畫中有詩」（以山水為意境），期間已歷經五、六百年時光，更遑論明朝以降水墨畫中詩畫相互烘托的傳統與盛世了。這當中，蘇軾的〈惠崇春江晚景〉和杜甫的〈奉先劉少府新畫山水障歌〉常被視為讀畫詩的經典。因此，不難看出翠容試圖結合中國題畫詩的經典，佐以西畫的技巧與現代感的冀望。

讀畫詩的意圖或情境在於面對在場或不在場的實物或想像物，諸如圖畫、物件、符號系統，以文字/詩詞為媒介，詠嘆、書懷、釋情，替視覺接收之物說話，或敘述勾勒其空間，或替繽紛色彩的畫面增添文學意涵。此次翠容個展的54幅畫，其靈感無疑來自中國詩詞，每一幅畫均是唯美的詩詞為題，乍看彷彿是逆向操作讀畫詩的路徑，從詩意中布局畫境，從修辭中捕捉景物，讓它們浮現成形，是從虛到實、從寫意到繪景的脈絡。我們如果以拉丁詩人賀拉西（Horace）的說詞：「詩就是畫」（“ut pictura poesis”），那麼以文字為基底的這系列畫作也可以反看做是從實到虛，從詩的「漸進性」到畫的「同時性」，從文字的「可聽」到視覺的「可看」。因此，欣賞翠容這系列的山水、花草或百鳥珍禽等大地生靈萬物，我們要跳脫「詩/畫」靈感來源先後的議題，或是先人好辯的好詩好畫能否同步共軌的論述，而直接訴諸藝術家和畫作的互動與溝通，透過詩畫的情境讓觀者產生什麼樣的共鳴和觸動。更何況，這些畫作融入了畫家（翠容）的留學逆旅（以異鄉為客棧），生活歷練，旅行見聞，修畫、繪畫的操作訓練。且從諸多表層的粉白覆蓋油彩的畫面上，彷彿給觀者傳遞了知天命的豁達。又如，「清風映月」，它不是任何一幅畫的題名，卻又可涵蓋任何一幅畫。清風是景的寫實，



紅蠟枝頭雙燕小  
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清風映月是虛幻，月是寫意，而清風中有輕風，月影舞輕風，那當下，畫布一番風情入眼簾，別有一番滋味在心頭，賞畫除了「悟實」，也變成一種心靈釋放和解脫。如同翠容的自述「筆放心情」——這也是她致力繪出這麼多地景畫作的職志和心願。

這54幅畫作中，簡單可以分為兩組：例如山水風景有《雲氣隨飛龍》、《嵯峨俯瞰瀛江水》、《秋山明淨》、《水路風光氣象龐》、《多少樓臺煙雨中》、《浮煙翠且重》、《渾同萬馬直奔騰》...等等，蒼嶺山水，靄靄白雲，詩/畫的動/靜彼此交替。另一組花草鳥禽則有《窗含西嶺千秋雪》，《花潭竹嶼傍幽蹊》，《紅蠟枝頭雙燕小》，《白頭已上枝》，《高節禪枝宿眾鳥》，《江深竹靜兩三家》，《前溪後嶺萬蒼松》...等等，尤其《曾為梅花醉似泥》，《白頭已上枝》，整幅看來，具象景物飄渺迷幻，悠然輕盈，但局部切割細分，則可以看出當中一筆一畫色彩濃度厚實，各種繪畫材混合使用，細部畫工豐盈。這些畫中有許多不同色彩的鳥禽家族，小則富貴，大則大度，豐富了畫作的題材和變化。山水花鳥在中國繪畫裡恆常象徵高風亮節、品格情操，翠容在這些象徵雅緻的符號系統中，透過現代繪畫的素材和技法，試圖傳遞恬靜和閑適的氛圍，活潑中見優雅。

從現代西畫的角度看，翠容這系列的畫作類似十九世紀西語文學運動裡「現代主義」的些許風潮，當時文人（畫）師法法國的象徵主義和高蹈派詩學，吟詩如作畫譜曲，需有音樂性，西班牙的馬奴葉·馬恰多（Manuel Machado）就是典型的例子。現代主義詩畫中，受到日本





文化西漸的影響，歐洲還掀起一股東方熱，模糊了中國和日本的文化疆界，眷戀異國情調的想像，結果當時的詩畫吟詠就以花鳥山水為勝，再次造就了讀畫詩的繁榮期。翠容這54幅畫，從水墨擅長的黑白色轉換成油畫的油彩，同樣的山水花鳥，因為油畫的肌理和繪畫層，有一種讓視覺「定睛凝固」的氣象。這次的畫展，讓觀者隨意隨興便走入畫的世界，不像翠容第一次個展時還有不少超現實的畫作，超現實主義，不論意境或題材，不論是詩文類或繪畫，對作家/畫家和讀者/觀者都是一種驚喜和憂慮夾雜的思緒，就像二十世紀西班牙超現實主義詩畫中，二七年代（1927）知名的詩人羅卡（Federico García Lorca）和阿爾貝帝（Rafael Alberti），他們寫詩也作畫，創作時是詩畫分離，但是放在一起時，卻有詩畫連體的意象。他們兩人都愛繪鳥，那是一種渴望自由，卻不安憂鬱的鳥。翠容這次個展兩組題材，山水猶有狂野奔放的模稜之處，鳥禽則是相當細膩具體，應是這批畫作的主軸，這些鳥，是喜悅天真，又似有鴻鵠之志。深信適值創作榮景時期的翠容，站在中西繪畫巨人的肩膀上，必能日新又新。

上圖由左至右

#### 窗含西嶺千秋雪

2012  
壓克力、油彩、麻布  
100M

#### 雲氣隨飛龍

2011  
壓克力、油彩、麻布  
12P

#### 水路風光氣象廳

2011  
壓克力、油彩、麻布  
40F



## Breeze Dancing in the Moonlight

The Modernity of  
Tsui-Jung Chang's Solo Exhibition

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Chinese Bulbul Perched on a Branch  
2012 Acrylic and Oil on Linen 83.8×211.5cm

It is a pleasure to see Tsui-Jung Chang's second solo exhibition be held in Taiwan. Since her first solo exhibition *Mirror of the Heart* in the January of 2011, her persistent but yet disturbed passion for arts has been felt in the past two years: she has been persistent for that she never puts down the brush regardless of the passing of time, while she has been disturbed for that she never gives up the idea to paint her thoughts as if she is trying to stop the time.

From 1990 to 1993, Tsui-Jung Chang had studied at University of Complutense Madrid to pursue her Master degree in Fine Arts, while I was also in the middle of my Ph.D studies in Literature. For 22 years, she has suffered difficulties and challenges while experiencing the transition from Chinese painting, where she started her artistic practice in Taiwan, to Western painting (oil painting). The development of Spanish painting can never be separate from its way of living, through which artists naturally become part of it. Furthermore, there is a closely connected relationship between the studies of literature and the studies of painting – a visual art practice. Therefore, I attempt to discuss Tsui-Jung Chang's solo exhibition, which is full of literary aesthetics, from the perspectives of both literature and painting, exploring the transformation from the traditional Chinese painting to the Westernized painting. Through the combination of both, I further discuss how she has developed a new style which embraces both literature and visual art. Eventually, my gaze leads me to the modernity of her works.

The Greek lyric poet Simónides de Ceos, who lived during the 6th-5th centuries BC, has once described painting as “silent poetry” and poetry as “painting that speaks.” As how Simónides de Ceos bridged literature and visual art, the Greek word “Ekphrasis/Ecfrasis,” combines the words

“out (ek)” and “phrasis (speak),” referring to the written description of a visual work of art. The Italian philosopher, essayist, and novelist Umberto Eco has also described that “when written words describe a visual work of art, the interpretation of the classical tradition can be regarded as “écfrasis” in the book *Mouse or Rat?: Translation as negotiation*. It is how Western art explains the connection between poetry and painting – the written words and the visual works of art. One can find similar example in the Chinese tradition of “poetry-painting:” the famous ones include the East Jin Dynasty poet Xie Ling-yun's (385-433) “landscape poetry” (featuring landscape as its background) and Su Shi's (1037-1101) poem inscribed on the painting *Mojie's Picture of Misty Rain at Lantian*, which describes Wang Wei's works as that “there is painting in his poetry, and poetry in his painting” (featuring landscape as its spirit). From Xie Ling-yun to Su Shi, nearly six hundred years have passed. Eventually, the Chinese tradition of “poetry-painting” in ink wash painting reached its climax in the Ming Dynasty. Among these works, Su Shi's *An Evening Scene on a Spring River* and Du Fu's *The Newly Painted Landscape Screen by District Defender Liu of Feng Xian* are often regarded as the classics of “Ekphrasis poetry.” Therefore, one might easily notice how Tsui-Jung Chang intends to combine the classics of Chinese poems inscribed on paintings with the technique and the modernity in Western painting.

The motif or the situation of “ekphrasis poetry” depends on how one deals with the existing or the imagined regardless of its presence or absence. These mentioned above – including images, objects, or symbols – are re-visualized, expressed, depicted, and felt through written words/poetry. The colorful images are thus added some literary touch while the words speak for the visual images or attempt to depict the real spaces. Undoubtedly, we can clearly identify the inspiration from Chinese poetry in the 54 paintings in Tsui-Jung Chang's solo exhibition. The title of each painting seems to be a beautifully written phrase culled from a poem as if the artist is trying to reverse the poetry-painting relationship in “ekphrasis poetry” – Chang visualizes the scene from the poetic expression and captures the images from the literary description, through which a visual world has emerged. It is a journey from the imagined to the existing, from the impression to the representation. “As is painting so is poetry (ut pictura poesis),” as how the Latin poet Horace states it. Similarly, this series of paintings with written words as the base can also be taken as the transition from the existing to the imagined, from the “progressive” poetry to the “simultaneous” painting, and finally from the “audible” words to the “visible” images. Therefore, when we look at the landscape, the flowers, the birds, and the creatures in Tsui-Jung Chang's paintings, we have to free ourselves from the discussion of whether it is poetry



**Lost in the Plum Blossom**

2011

Acrylic and Oil on Linen

40F



**The Two Small Swallows on the Branch**

2012

Acrylic and Oil on Linen

40F



**Clouds of Water Vapor**  
2011  
Acrylic and Oil on Linen  
12P

influences painting or the other way around. It is also not our concern to continue the ancient philosophers' argument of whether it is possible for poetry and painting to follow the same pace and to co-exist with each other. Instead, we should focus on the interaction and the communication between the artist and the artworks, exploring how viewers are moved by the scenes in the poetry-paintings. Furthermore, the artist's life experiences in a foreign country as a stranger (while she studied abroad) are also included in these paintings, in which Chang sincerely shares with us what she has seen, what she has experienced, where she has traveled, and how she continued her artistic practice in the area of painting. Topped with layers of pink white, the oil paints on the canvas seem to deliver a divine message, telling viewers to follow the natural rules without worries. "Breeze under the Moonlight" is not a title of any painting, but it captures the spirit of every painting. The breeze exists in the reality, but the breeze under the moonlight is merely the reflection, soft and clear, while the shadow of the moon dances with it. At this moment, the image in our gaze seems to be alive, inviting viewers to open up all five senses to taste it. When we look into a painting, we are not looking at the "representation" but a way to set out hearts free. As mentioned in Tsui-Jung Chang's artistic statement, what she keeps pursuing is that "the artistic beauty which reveals the poetic essence" – it is why she devotes her life to landscape painting.



**Beautiful Landscape of Flowing Water**  
2011  
Acrylic and Oil on Linen  
40F

These 54 paintings can be categorized into two sections: the landscape paintings such as *Clouds of Water Vapor*, *Water Vapor above the River*, *Mountains with Autumn Colors*, *Beautiful Landscape of Flowing Water*, *Water Vapor Bring Rain*, *Water Vapor above the Mountain*, *Waterfall Scenery*, and several others, feature misty mountains and heavy clouds as emphasized by the juxtaposition between poetry and painting – the co-existence between the moving and the still; the bird-and-flower paintings, including *Xiling Snow Mountain Outside the Window*, *Bamboo Forest on Island*, *The Two Small Swallows on the Branch*, *Chinese Bulbul Perched on a Branch*, *The Branch Sheltering the Birds*, *Household in Quiet Bamboo Forest*, *Pine Trees on Hill*, and many others, feature the contrast between the misty visualized scenes which seem to be seen from the clouds and the realistic touch in the details which are meticulously painted with various colors and strokes – with *Lost in the Plum Blossom* and *Chinese Bulbul Perched on a Branch* as two particular examples. In these bird-and-flower paintings are various kinds of birds in different colors. The small ones signify the wealth while the bigger ones seem to be plain and honest. They all together enrich the subjects and the artistic expressions of the paintings. In traditional Chinese paintings, landscape paintings and bird-and-flower paintings always represent elegance, honor, and integrity. Adopting these symbols of merits, Tsui-Jung Chang



captures the peaceful and yet pleasant atmosphere through the techniques and the materials in modern painting, creating a world both elegant and lively.

From the perspective of modern Western painting, Tsui-Jung Chang's series paintings share certain resemblance of the modernist movement in Spanish literature happened in the 19th Century. Following the Symbolist movement and the Parnassianism in France, the Spanish artists and intellectuals during that period of time emphasized the musicality of poetry. The poems they wrote were treated like music pieces or paintings. The Spanish artist Manuel Machado was one of the examples. Meanwhile, the modernist poetry-painting was under the influence of Japanese culture. With the "oriental fever" sweeping through Europe, the blurry boundary between the Japanese culture and the Chinese culture stirred the imagination of an exotic land. Therefore, while the landscape and the bird-and-flower became the major themes in poetry-painting, "ekphrasis poetry" again reached its climax. In Tsui-Jung Chang's 54 paintings, the black-and-white which is greatly used in ink-wash painting has been replaced by various oil paints. The different textures and qualities of oil paintings help create a brand new visual effect to the same landscape or the same bird-and-flower – "to fix the gaze." This exhibition is different from Chang's previous solo exhibition which was included several surrealistic paintings. Surrealism always provides writers/painters and readers/viewers with an emotion combining surprise and anxiety, no matter it is a literary work or a painting, and regardless of its theme and spirit. Take the famous 20th-Century Spanish poets Federico García Lorca and Rafael Alberti from 1927 for examples; they painted, and they also wrote poems, though they seldom painted and wrote at the same time. Nevertheless, in their surrealistic poetry-painting works, one could never separate painting from poetry or the other way around – it seems that they were created together. They both liked painting birds – the disturbed and anxious birds represented the desire for freedom. The two sections in Tsui-Jung Chang's solo exhibition include the wild unrestrained landscape and the delicately depicted bird – which might be regarded as the main theme of the paintings. These joyful and innocent birds show their great aspirations, as if they are suggesting that Tsui-Jung Chang, who is reaching her prime as an artist with the inheritance of both Chinese painting and Western painting, will indeed lead us toward a new horizon.



Xiling Snow Mountain Outside the Window  
2012  
Acrylic and Oil on Linen  
100M