

范晏暖可見與不可見的圖像再造辯證

Dialectics on the Visible and the Invisible
Image Reconstruction by Yen-Nuan Fan

姜麗華 | Li-Hua Chiang

臺灣藝術大學通識教育中心專任副教授暨美術學系兼任副教授

Assistant Professor, Department of Fine Arts,
National Taiwan University of Arts.

來稿日期: 2017年4月11日

通過日期: 2017年7月4日

摘 要

本文透過定義圖像的意涵與歧義，說明藝術家范晏暖《記憶與光照：視象凝結與圖像再造的對話》裝置立體作品中，她將現實生活日常場景的照片，借由電腦軟體加入繪圖效果處理，轉換成造型奇異、色彩繽紛、美麗的圖像再造，再將這些圖像印製在壓克力板，置入特製約六公分寬的木框中，讓原本二度平面的圖像，轉換成三度的立體作品，裝置成實體三維空間場域與觀者互動，並在展場中運用特殊的打光法，造成神聖的意象。特別是部分作品中，她將《聖經》的〈主禱文〉書寫在玻璃或壓克力板上，因載體的透光特質，造成圖像與文字產生可見與不可見的雙重特性，使得原本俗世中的光源，彷彿穿透哥德式教堂裡的彩繪玻璃，呈現化不可見為可見的聖光，傳達對上帝至善至美的景仰。

筆者引用奧古斯丁(Aureli Augustini, 354-430)《懺悔錄》(*Confessions*)書中對上帝是否存在進行辯證，透過莫里斯·梅洛—龐蒂(Maurice Merleau-Ponty, 1908-1961)《可見的與不可見的》(*Le visible et l'invisible*)身體知覺與時間意識的概念，解析作品中帶給觀者的知覺意識，以及梅洛—龐蒂《眼與靈》(*L'œil et l'esprit*)書中說明創作者對繪畫的所思，產生不同的知覺意識，而范晏暖的圖像再造在光線的映照下，轉喻為一種象徵性的聖像，轉化為不可見者的符號，形成與上帝的心靈對話。這些圖像的造形與色彩美不勝收，體現范晏暖內在的心靈風景圖像。

關鍵詞：范晏暖、圖像、圖像再造、不可見

Abstract

This article, by defining implication and ambiguity of the image, explains the artist Yen-Nuan Fan's tridimensional installation work named *Memory and Shine: Dialogue between Visual Condensation and Image Reconstruction*. This work, she put graphics processing into the photos of daily life by using computer software, thus turning them into reconstructed beautiful images with singular forms and diverse colors. Then she printed these images on an acrylic plate and put it into a 6 cm-wide specially made wooden frame, so as to turn the original two dimensional image into a three dimensional work. The work was set as a three dimensional space to interact with the viewers, and special lighting was used in there to build a holy image. Particularly, in some of her works, where she printed the "Lord's Prayer" of the Bible on glass or acrylic plates, both visible and invisible features were created by the images and texts due to the photo permeability of differentiations. As a result, the light source of the earthliness, through the colored glass in the Gothic church, looks as if visible holy light. The admiration for God's goodness and beauty was therefore expressed.

The author cited the dialectics in Augustinus' *Confessions* on whether the God exists, and analyzed the perceptual consciousness that the works bring to viewers based on the concepts of body perception and time consciousness in Maurice Merleau-Ponty's *The Visible*

and the Invisible. Merleau-Ponty discloses his book *Eye and Mind* that creator's thinking towards the painting will generate different perceptual consciousness. Yen-Nuan Fan's image reconstruction, under the soft illumination, is a metaphor for a symbolic icon, which was turned into an invisible symbol to have a mental conversation with the God. These images are of good forms and beautiful colors, reflecting Yen-Nuan Fan's inner mind landscape.

Keywords: Yen-Nuan Fan, Image, Image Reconstruction, Invisible