

心靈的勇者之途上：「需要多勇敢」創作者張恩慈

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「需要多勇敢」是恩慈創作心理的寫照

「需要多勇敢」(How Brave!)是恩慈創作心理的寫真，從高雄師範大學美術系高年級至研究所這充實地四年的總括。從大量快樂布偶「一眨眼，你看到什麼！」(What do you see at very moment!)，色彩鮮豔的手工填充玩偶裝置整個空間，於 2005 年獲得高雄師範大學美術系系展首獎，已然展現了她執著分享的滿溢心意。2007 年「來吧！可愛的炸開吧」(Surprised Explosion!) 系列，爆炸的高跟鞋、爆炸的鍵盤、椅子，以色澤甜亮的軟雕塑靜立於壁面開始，儼然從奇想的樂園努力抹除著回到現實的嚴苛。同時期，有著長大鼻子的輸出影像 / 布偶系列「原來我們在一起這麼快樂」(How happy we are when being together!)，在光暈背景前浮游著，色彩強烈造形平板的莫名生物，是對現實的譴責，逃避至烏托邦的理想性投射。一直到 2008 年「需要多勇敢！」(How Brave!)白雪公主系列出現，烏托邦已然撼動，無論造形、色彩和理念，不必需在每一處籠罩上可愛的理想色調，我們同時都知道，恩慈的創作已跨越過生命的第一道堅固抗拒，向無意識的旅途大步啟程。

創作開始於一隻傳達感恩分享的小怪物

張恩慈創作與生命的反思，開始於二十歲的青春年少。2004 年某一天午后，恩慈製作了一隻親手縫製的布偶，開心又羞赧地送到洪上翔的研究室。天真的恩慈因為歡喜而作，無目的性的創作行為，使她獲致一種自由的能量。那原創特殊的造形，已然是最真實的存在！從此恩慈逐步實踐了藝術創作，一點一滴結合展現生命感受，並且從來都不曾懷疑、退縮過。

歐登柏格 (Claes Oldenburg)、安妮梅莎潔 (Annette Messager) 以及洪上翔 (Sunshine Hung) 的作品，都曾給予恩慈以開闊心靈的感受。歐登柏格改變材

質，使日常生活的平凡成為超現實的奇妙；安妮梅薩吉以現成物或手製玩偶的重組，形成生命吶喊的濃烈；而洪上翔以多數反覆、藉重複自身而回歸獨特性，使物自身發言，將揭露壓抑變形為超越，成為寄託的彼岸。如是建構了恩慈豐沛的造形能力與深刻的創作理念，並開發了自身對生命 / 烏托邦的執意熱切，對手工製作的執迷不悔，更勝於布偶的軟雕塑立體質感，或上癮的強迫症反覆，而是縫製之人性的、返歸本真的「手路」—手工質感，一種懷舊的安心，屬於個體掌控的存在感。

不擅手工的手工，善用形象自身表達

粗糙的、不擅手工的手工，卻執著於一針一線的努力紮實，是其造形上最大的特色。例如「需要多勇敢 / How Brave!」之白雪公主，乍看來像是狄斯奈卡通的完美手工複製版，仔細看卻完全不是如此。白雪公主有著一頭像假髮般不服貼的紅髮，但最缺失的是沒有邊際線的脖子，頸椎部份消失不見，以及骨折般的光滑左上臂。右手不知在哪？左下臂橫在胸前，左下臂不平整的輪廓一如臉上滿是皺紋的蒼涼，從不順的下巴到沒有輪廓的腮幫，從脖子往下至毫無曲線、如盔甲一片的胸部線條，說可愛卻蒼勁，說複製卻不切真實。

善用形象自身表達，包括創作手法自身，更勾引出形象與形象間的對話。不對稱的眼形和極端的斜視，垂延越出臉龐的遊盪長線，是畫面的焦點。飄浮在細緻的鼻子兩邊，鼻子是臉孔上最簡約可人的部分，相對地白雪公主的背景和裙上卻有數不清的長大鼻捲毛頭形。這些輕描淡寫的背景，有三組無頭頸、無軀幹、無腳踝的赤身露體女身，以擦滿紅色指甲油（除了其中一組）的十指遮住陰部。整個畫面透露了相異世界、不同形象間的對話—被形塑的公主童話，並非裸體文化的赤裸女體，說謊癖陽具的超現實大鼻。童話公主驚哀地流著雜絮，枯槁的面容及怪漏的姿態，皆剝開了被社會所認同的人格面具；女體與其說十指遮住陰部，不如說十指在雙腿大開的陰戶前，擺示其美美齊整的雙手，以拒絕作為誘惑；陽具交疊在不同空間，同一方向性和視線，反覆卻面無表情，沒有身軀比嬰兒還無助。這裏述說著不止卡漫的次文化象徵，從童話的天真國度回返現實的兩性舞台，縫合的是抗拒的心，比任何人都知道現實與拒絕現實的鴻溝。

信任的純潔和善忘的天真安慰著不安的靈魂

像所有具有活力的年輕人一樣，恩慈如海綿般吸收所有一切。美妙的是她有靈敏的嗅覺使她避開傷害，不貪求的心使她感謝任何一點美意。善忘誰給的影響可以作自己大方自在，忘了是誰在支配，卻又發自內心底層不曾忘記過感恩，使作品

有濃濃的生活傳教意味，傳說一個快樂得不得了的喜悅，像上帝的聖靈充滿的興奮狀態。在獲得系展首獎之後，更誇大多量的怪形布偶「一眨眼，你看到什麼！之幸福樂園（What do you see at very moment! --- happiness）」在 2006 年大學畢業展出時，以機械裝置如旋轉木馬般伴隨音樂自轉著。其實不太安心的她，有著承擔的韌性和不懈怠的能量。最終之要爆炸，所有的東西「可愛地」爆炸開來，2007 年於高雄師範大學美術研究所受教於顧世勇老師時受到了激賞讚譽。爆炸是一個動勢，一種不安和焦慮，而「可愛地」成為安靜、完整，是偽裝，是壓抑，一種最大能動力的靜止。

原來不曾想要超越，卻想不到被超越的心吸引；自己不敢奢求任何，然而一但接受到賜予的機會，卻不轉彎，不會花費時間在抗拒與猶豫。這是奇妙的事，幾乎所有的人都害怕去面對太平坦、太攤開，如此的內心狀態。恩慈卻彷彿像準備就緒，或嗷嗷哺待、求知若渴的期待狀態，對於身處的心理迷宮被分析開剖、指點出光亮所在，她便不停地奮力前行，往往令人激賞不已。一般的年輕學子，尤其是潛藏著懼怕成功情結的女孩，總在成功靈光閃現後，立刻將心緊閉得更嚴密。雖然恩慈也曾背後憤怨著為什麼創作要這麼辛苦？！產生過抗拒的心理，但她不曾放棄，不曾退轉，不曾虛偽，這是少有的過人的勇氣。一般來說，教育者並非直接告訴坦途捷徑，而是引導每一個人自己去挖掘心靈的陰影面，經歷過與原型拉鋸的艱辛過程，才會使學習者珍惜而持續，才能累積下回自行觸類旁通的智慧。但恩慈卻與眾不同，她不必如此，恩慈在被引領往無意識的通道上，進行與意識相融的個體化過程，無論是生命或是創作，從沒有鬆懈下來過。就是感恩使她充滿了生命的智慧，恩慈就像她的名字一樣「思恩之慈心」，而作品名字「需要有多勇敢」的英文翻譯是「真猛！」，也正是恩慈創作心理的寫照。

雖然才短短歲月的創作經歷，但恩慈已然跨越許多真誠的創作者想達到的境地——忠於自己的感受、精準地表達自己的理念，形成自己獨特的風格。而最重要的是，在每一次辛苦創作過程之後，她擁有滿足充實的笑容，她的創作給予她更多力量，在心靈的勇者之途上，面對命運充滿了智慧，她一輩子都會創作，因為創作正是她生命的見證。

On the Road to a Valiant Mind:

“How Brave!” Creator Chang En-Tzu

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“How Brave!” portrays En-Tzu Chang’s creative psychology

“How Brave!” portrays En-Tzu Chang’s creative psychology, during her sophomore years at Department of Fine Arts of National Kaohsiung Normal University until her graduate school which spanned four rich years. From the numerous happy puppets of “What Do You See at the Very Moment!,” brightly colored handcrafts which filled up the entire space of the puppet installation, the first prize winner of the NKNU Department of Fine Arts Exhibition, already showed copious determination to share feelings. The 2007 series Surprised Explosion! included exploded high heels, exploded keyboard and chair, which started with sweetly, brightly colored soft sculptures standing still on the wall, striving to erase their solemn return to the rigorousness of reality from a fantastical paradise.

The same period also included digital prints of characters with long noses/the puppet series How Happy We Are Together! which float on haloed backgrounds, inexplicable creatures of strongly colored flat shapes, a denouncement of reality, and the idealistic projection of an escape to Utopia. It was only until 2008 that the How Brave! Snow White series started to appear; Utopia has been shaken up, all the shapes, colors and ideas, no longer need to be enveloped in adorable idealistic tones, we then simultaneously know, that En-Tzu’s creations have surmounted the first solid barriers of life, and have started striding towards the journey of the unconscious.

Unskilled handcraft, skilled in expressing itself

Crude, unskilled handcraft, which insists on the solid effort of sewing stitch by stitch, is the most special quality of these forms. Such as the Snow White in "How Brave," that looks like a reproduction of the Disney character at first glance, but turns out to be different when looking in detail. Snow White has a head of red hair which does not sit smoothly as if she is wearing a wig, but the biggest defect are the missing lines which outline her neck, making the neck seem to disappear, as well as that luminous left arm which looks broken. Where is her right arm? The left arm rests across her chest, the left lower arm with its uneven outline look as desolate as a face full of wrinkles, from the bumpy chin to the undefined cheeks, from the missing lines of the lower neck, and lines on the chest that are like a piece of armor, she can be described as lovable but yet old and strong, duplicated without looking like the real.

Putting to good use the self-expressiveness of the images, including the creative techniques in themselves, all entices a dialogue between each image. Asymmetrical eyes and extreme side-glances, loose long threads that droop outside the face, form the focal point of the pictures. An exquisite nose that looks lightly afloat in the picture, is the most simple and pleasing feature, which contrasts the innumerable curly heads with long noses all around behind Snow White and on her skirt. In the lightly drawn background are three groups of naked female figures with no neck, no torso and no feet, as well as pairs of ten fingers with fully painted red nails (excluding one pair) covering the vagina, surrealistic big noses that are like lying-addicted penises.

The fairytale princess startlingly and pitifully shed random fibers, her withered facial features and strangely exposed posture, all work to peel back the masked personality accepted by society; the female body and its ten fingers covering the pubic area, can be better described as ten fingers in front of a vaginal orifice between widely spread apart thighs, the beautifully tidy arrangement of both hands, entices through refusal; male genitals overlap repeatedly in different areas, all having the same direction and lines of sight, repeated without having any expression, without torsos, they are hapless like infants. This contains a narration that is not only about the sub-culture of anime-manga, returning from the innocent kingdom in the fairytale back to the arena of both sexes, sewing together the resisting heart,

knowing better than anyone else the gulf that spans between reality and its rejection.

Purity of trust, and forgetful innocence that consoles the disturbed mind

Just like other youths filled with vitality, En-Tzu Chang absorbs everything like a sponge. But splendidly, she has acute senses that keep her away from harm, a heart that does not covet makes her grateful for every single kindness. Being forgetful of anyone's influence can make one naturally be oneself and also be at ease; forgetting who is the giver, but never forgetting to be most sincerely grateful, makes the works seem like religious teaching, spreading the word about an extreme happiness, just like the ecstatic state of the Holy Ghost. After En-Tzu was awarded the top prize by the NKNU Department of Fine Arts, increasingly exaggerated strange puppets appeared in her installation at the 2006 graduation exhibition, "What do you see at the very moment! – Happiness," which used mechanical installations rotating to music like merry-go-rounds. Although she is actually discomposed, she possesses the energy to assume toughness that does not let up. The finally explosion, exploded everything in a "lovable" way, which earned high appreciation and praise from her graduate school teacher Shih-Yung Ku in 2007. Explosion is a dynamic force, a kind of discomposure and anxiety, the greatest standstill of motive energy.

Originally not wanting to transcend, but unexpectedly attracted to the transcending mind; not wanting to make any excessive demands, but is direct when bestowed with opportunity, she does not waste time in rejection or hesitation. This is a wonderful thing, almost everyone is afraid of facing an inner condition that is too even, too laid open.

It is as if En-Tzu is in readiness, or in an anticipatory state of hungrily clamoring and thirsting for knowledge, and then charges forward endlessly, often to the great admiration of others. !

The average young scholar, in particular a girl with a hidden complex fearful of success, always closes up the heart even more tightly, after being flashed by the marvelous light of success. Even though En-Tzu once complained in quiet, questioning why creating must be so painstaking?

Rejections once arose in her mind, but she never gave up, never hypocritical, this is

rare outstanding courage. Normally, the educator does not teach about the easy road of shortcuts, but guides everyone to discover the heart's shadows, that difficult, seesaw process between the experienced and the archetype, will allow the learner to cherish and persist, and can then accumulate the wisdom to carry out reason by analogy the next time. But En-Tzu is different from others, she does not need to do so, and is guided towards a road of unconsciousness, to undergo an individualized process of blending with consciousness; regardless of life or creations, she has never been lax. It is gratitude which fills her with the wisdom of life, En-Tzu is just like her name "benevolent heart with thoughts of gratitude," while the title of her work in Chinese is "How Much Bravery is Needed?," it is actually translated into English as "How Brave!" which precisely portrays En-Tzu's creative psychology.

Even though her creative experience has only spanned a short period, En-Tzu has already crossed into a condition many sincere creators wish to attain – true to one's own feelings, accurately express one's own concepts, form one's own unique style. And what is the most important, after each difficult creative process, she smiles, replete and contented, her creations have given her even more energy to travel on the road to a valiant mind; filled with wisdom when facing destiny, she will create all her life, because [art] creation is precisely the testimony of her life.