

ARTIST'S STATEMENT (1997)

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〈創作感言〉

瑪格烈與塔比亞的作品非常吸引我——一位具象，另一位抽象：似乎各走各極端，實際上追求同一境界——塔氏的抽象往往指向具體的意象；而瑪氏的作品則透過不同意涵的物件作並列，而導致各物件「本意」的突然消失，在意義即將形成和或即被消解的關鍵時刻，正是我極力在藝術中所追求的——就是「詩」。

另一較重要的元素是「建築」。「地心吸力」賦與了作品造型結構上的必需條件，但同時這種「造型與功能」的遊戲只能服從一個「非功能」的原因——也是「詩」。

The works of Rene Magritte and Antonio Tapies always intriguing—one representational, and the other abstract: they seemed pursuing from two opposing extremes, but in fact they aspired for each other--Tapies's abstraction is always pursuing a representational imagery, even it is still abstract by nature, whereas Magritte's works, through the juxtaposition of representational objects of incompatible meanings, a comprehensible meaning is being eliminated. The key moment that a specific meaning is about form or deform is what I am striving to pursuit in art—and that is 'poetry'.

Another important factor is 'architecture'. 'Gravitation' equips the necessary criteria structures and forms, but this game of 'form and function' can only comply with one 'non-functional' factor— and that is 'poetry' again.

混合媒介三角度

1. 物理性

當藝術家介入物料時，藝術品才能成為可能；藝術家介入物料的動作和過程，往往是能量和物質互動的結果。在作品完成後，其中的動作/能量還殘留在作品中，依稀可辨，這便是作品的物理性。物理性是作品存在的基本，其中也牽涉作品如何在地心吸力中成形。

2. 文化涵義

當可辨識的符號和符號相遇、或累積、或碰撞，都可產生某種涵意，而這種涵意的具體內容必在某種文化背景下被審視，才能被確認。

3. 精神性

這可能是藝術家最終追求的元素，它是我們對事物知覺昇華後的結果，它本是我們日常經驗的一部份，後來經時間沖刷，我們腦袋不能為某種知覺和具體知識之間即時作出合理的連繫，所生的感覺，便是精神性。這可被歸類為一種抽象，既熟悉又不熟悉的經驗。熟悉，是因為曾在經驗中發生；不熟悉，是因為某種被陌生化的距離感。

物理性是藝術品及所有物質存在的昇華，文化涵義是審視物質/物件的角度，並從其中提取意義；而精神性則是具體意義的失效，成為錯語或虛無，但不確定的內容仍與我們的具體經驗連繫着。

這也令我開始思考幻覺與真實之間的關係。當中可引伸到藝術的手段與藝術的本質之間的關係--就我來說，我會將藝術手段視為將藝術品與現實之間製造距離的手段。當藝術品與現實之間沒有距離的話，這東西不能稱作「藝術品」。

Three Approaches of Mixed Media:

1. Physicality- Art can only be possible only when artist involves in material manipulation, the involvement of an artist on a piece of art is always the result of the interaction of energy and material. Even a work of art is finished, the mark of action/energy is still recognized, and this can be regarded as the physicality of a work. Physicality is the basic for the existence art work, and it always determines how a piece of work takes form under gravitational force.
2. Cultural Significance- Cultural Significance can be produced when representational signs meet, clash, or accumulate. The specific content can only be defined and confirmed under a certain cultural context.
3. Spirituality- Spirituality might be the ultimate goal that most artists pursue; it is the result of sublimation of our perception of daily life. It was derived from our daily experience and later after the thrust of time, our mind cannot make rational association between a certain indescribable feeling and specific knowledge, the feeling that follow can be named as spirituality. It can be categorized as an abstract, between known and unknown— known, because it is related to our actual experience; unknown, is because the distance created by alienation.

Physicality is the base of all art and existing object, whereas cultural significance is the meaning derived from such object when we adopt a certain cultural perspective; and spirituality, is the failure of association between perception and knowledge, it becomes mismatch of language and mind, or void in meaning, however, its uncertain content still possess a very fine link with our specific experience.

All these has made me start to think about the relation between illusion and reality, and it can be extended to the relation between the means of art and the nature of art— for me, I always consider the process of art making the means to create distance between art and reality. When there is no difference between a work of art and reality, the object cannot be consider as work of art.

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