

## 〈在迴盪之間—金永憲的藝術〉

艾素凝

原來分開的兩圈漣漪在靜謐的湖泊上交織而纏綿，於剎那間從素昧平生化作了似是一見如故的無限符號，再由熱鬧的無限消散為孤寂的虛無。虛擬世界與現實世界或許就是湖上的兩圈漣漪，而人們就是生活在兩者之間的縫隙。漣漪的誕生到底是因為人們往湖裏拋下了一塊石頭，還是我們把自己投進了水裏去？或許我們就像置身在一個沒有序幕的夢境一般，從來都不會找到一個確切的答案。韓國藝術家金永憲（Kim Young-Hun）見證科技上從類比到數位的發展，他嘗試在象徵著電子信號的萬紫千紅的畫作中，以傳統的韓國繪畫技法「革筆畫」（Hyuk-Pil），來探索二進制內屬於 0 與 1 之間的旖旎領域。

### ● 東方藝術的洪流

在浩瀚無垠的東方藝術史中，諸如中國美術、韓國藝術及日本繪畫等，都趨向以一種沉穩的素色調，來描繪大自然綺麗的模樣，而它們各自都在不同程度上受到儒家思想的深化。孔子曾經在《論語》中，以「繪事後素」闡釋詩作《衛風·碩人》裏「巧笑倩兮，美目盼兮，素以為絢兮。」的意義。其中的寓意是指一副秀麗的臉容需要先有簡樸的基調，然後再添以顏色才可以臻於至美。東方藝術家遵守儒家思想的準則，以融和與平衡的色彩，來呈現畫中原始的本質。透過黑色的筆墨和留白的空間，讓觀賞者在黑白之間，以自身的想像力參透中庸之道的哲學。

金氏以「革筆畫」的技法在亞麻帆布上勾勒如電子干擾般的姹紫嫣紅線條，有別於一眾以厚塗（Impasto）方式繪畫的抒情抽象主義（Lyrical Abstraction）藝術家，金氏僅會讓一層顏料依附在畫布上，而從來不作後期的修改；宛若柔美的畫面和質感，由皮革筆刷上的混合色彩所糅合而成。在稍縱即逝的時刻，凝結當下真實存在的景象。然而，在歐美 1960 年代所盛行的迷幻藝術（Psychedelic Art），或是日本的超扁平主義，早已經把引人矚目的螢光顏色糅合在畫布之中。但是在於韓國藝術的發展，即使是 1970 年代由韓國抽象藝術家所主導的「單色畫」運動，亦不會流行使用鮮明及予人驚艷的色調。金永憲不僅秉承了東方藝術裏的融和，還不落寞白地以明亮的螢光色彩，創作他的「革筆畫」作品——這是在韓國藝術的洪流中獨樹一幟的風格。



- **電子世界裏的繁星**

根據金永憲在美好家居 ( Home Journal ) 的訪問裏所憶述自己在 13 歲的時候到湖邊垂釣，而得到藝術啟蒙的時刻：「在傍晚時分，天際與繁星都折射到浪潮上，而當中所形成的圖像就牢牢地烙印於我的腦海中。」金永憲是一名在韓國美學發展上的先驅者，他既保留了東方藝術的一種構圖上的平和，同時亦以昭彰的顏色把內心的暗湧，透過色彩來表現自己一直在壓抑的感動。金永憲以超過 10 年的時間，以「革筆畫」的技法創作「電子鄉愁」系列的作品，而其中亦衍生出以「金剛山」 ( Geumgangsán ) 為主題的畫作。

「革筆畫」起源於約在 1500 年間朝鮮王朝的民間，最初是以柳枝和竹葉用作繪畫工具，後期才發展為皮革的運用。它為韓國傳統民間藝術的一種，以鏤花圖案作為裝飾字體的用途。不僅是「金剛山」或是「革筆畫」的表現方式，金氏在創作上的主題和技巧，一直都在呼應他的系列「電子鄉愁」中，屬於「鄉愁」的一部分。自古迄今，金剛山對於韓國人民而言，都是宛如仙山瓊閣的存在、而身為學者的金永憲奮力地鑽研韓國的傳統文化，讓藝術存在於他的底蘊之中。在金氏的作品中，白色的空間也許是代表著純粹的「鄉愁」，而彩色的位置則是象徵著紛繁的「電子」。金永憲在近期的作品中，顯然地運用了更多單色和白晶的顏料在畫布上。這一種在創作上的轉變，會否是代表著疫情的影響，讓金氏的鄉愁亦在逐漸加深？在現今的電子世界中，或許我們都需要保留著一份鄉愁，從醞黃的回憶中捉牢屬於我們最真摯的情感。

- **正典的蛻變**

從歷史唯物主義 ( Historical Materialism ) 到資本主義 ( Capitalism )，再演化為科學社會主義 ( Scientific Socialism ) 的可能，奠定了人類的社會就如類比到數位的轉變，只會不斷地反覆更新。在當代的藝術緩緩地變得理性的時刻，金永憲仍然在對抗其中的荒謬性。荒謬主義哲學家阿爾貝•卡繆 ( Albert Camus ) 曾在《反抗者》 ( The Rebel ) 裏對藝術作出以下的闡述：「創造要求和諧一致、拒絕世界現狀，拒絕世界，是拒絕它所欠缺的，有時拒絕就因為世界是這個樣子。」金永憲的作品亦一直在蛻變，從最初擁有大量彷彿如電子干擾的螢光色彩，到近期即將會展出以較為沉穩的顏色甚或是單色的作品，匍匐帶領觀賞者走進彩虹之間的一個無色的領域。生活中每一件事物都有著不可被動搖的一面，就像是畢加索、達文西及梵高等的「正典」 ( Canon )



藝術家。「革筆畫」的風格成為了金永憲在創作上的正典，以穩如磐石的根基引導人們在瞬息萬變的數碼時代中，探討真實與幻象之間的虛無。

- **顫抖的藝術**

當走進了「之間」的空間以後，我們又會否能夠以自身的已知賦予未知的空間一種意義？金永憲在與希·貝茲 ( Hind Berji ) 的訪談中述說：「在我的想像中，成為一名藝術家就是在邁向孤獨之路。但是我的支持者一直在旁扶持著我，帶我走出孤獨的狀態。」孤獨或許對於藝術家來說是一個必經階段，因為只有在自己一人的時候，才可以真正聆聽心坎裏一直在幽幽呼喚的聲音。短暫的孤獨其實是為著日後的重逢與認識，在經過了沉澱以後，我們所得到是一種守候已久的歡愉。倘若藝術的本質就是反抗，金永憲所對抗的就是即將要被虛擬所取替的現實——他在無意識間參透了電子語言裏的感性。或許漣漪其實一直都在盪漾，從來就沒有一個真正的開端。在漣漪與漣漪之間，蘊藏著透徹心靈的人性。

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<On the Threshold of the Undulation: The Art of Kim Young-Hun>

Azul Lechmann

The two separate circles of ripples lingered on the quiet lake. In a flash they changed from strangers into a sign of infinity at first sight, then the lively infinity dissipated into the nothingness of solitude. If the virtual world and the reality are the two circles of ripples on a lake, people would be living in the gap in between. Are ripples created because a rock was thrown into the lake, or do we throw ourselves into the water? Perhaps we are in a dream without a prologue, never finding a definite answer. Kim Young-Hun, a South Korean artist who has witnessed the development of technology from analog to digital, tries to explore the ambiguousness between 0 and 1 in binary by symbolizing the electronic signals by using the traditional Korean painting technique of "Hyuk-Pil" in a blaze of colour.

- **Streams of Asian Art**

Asian art such as Chinese art, Korean art and Japanese painting all tend to depict the beauty of nature with a calm plain color tone, and each of them has been deepened by Confucianism to varying degrees. In the *Analects of Confucius*, Confucius uses "The business of laying on the colours follows (the preparation of) the plain ground" to interpret the poem "The pretty dimples of her artful smile! The well-defined black and white of her eye! The plain ground for the colours!" The moral is that a beautiful face needs a simple tone and then colour to achieve its beauty. Oriental artists abide by the principles of Confucianism and present the original nature of their paintings with harmonious and balanced colors. Through the black ink and the void, the viewers can understand the doctrine of the mean with their own imagination between black and white.

Kim used the technique of "Hyuk-Pil" to paint colorful lines on linen canvas as electronic distraction. Unlike many Lyrical Abstraction artists who painted in the Impasto style, Kim would simply allow a layer of paint to be attached to the canvas without any modification. The catchy image and texture are created by a blend of colors on leather brushes. In a fleeting moment, the reality of the present moment condenses. Psychedelic Art, popular in Europe and the United States in the 1960s, or Superflat in Japan, had already incorporated striking fluorescent colors into canvases. However, due to the development of Korean art, even the "Dansaekhwa (monochromatic painting)" movement, led by Korean abstract artists in the 1970s, the use of bright and striking colors was not popular. Kim Young-Hun not only inherits the blend of Oriental



art, but also goes out of his way to create his "Hyuk-Pil" in bright fluorescent colors — a unique style among the flood of Korean art.

- **Stars in the Eyes of the Electric World**

In an interview with the Home Journal, Kim recalled that his artistic enlightenment came at the age of 13 when he went fishing at a lake: “By the evening, the sky and stars would reflect onto the waves, and over time the wave pattern became intact in my mind.” Kim Young-Hun is a pioneer in the development of Korean aesthetics. He not only retains a kind of peaceful composition of Oriental art, but also expresses his repressed emotion through color. Kim Young-Hun has spent more than 10 years using the "Hyuk-Pil" technique to create the "Electronic Nostalgia" series, which has spawned the "Geumgangsán" paintings.

"Hyuk-Pil" originated from the Joseon Dynasty in the 1500s. At first, willow branches and bamboo leaves were used as painting tools, and then leather was adopted. It is a kind of traditional folk art in Korea, which uses engraved patterns as decorative fonts. Not only is the expression of "Geumgangsán" or "Hyuk-Pil", but the themes and techniques of Kim's creation are always echoed in his series "Electronic Nostalgia", which is part of "Nostalgia". Since ancient times, Mount Kumgang for the South Korean people, are just like the existence of the holy mountain. As a scholar, Kim Young-Hun worked hard to delve into South Korea's traditional culture and let art exist in his heritage. In Kim's work, the white space may represent pure "Nostalgia", while the position of color symbolizes the complexity of "electronics". In his recent work, Kim has clearly used more monochrome and white paint on the canvas. Could this change in artistic style represents the influence of the epidemic, which has deepened Kim's nostalgia? In today's electronic world, perhaps we all need to retain a sense of nostalgia, to capture our most sincere feelings from memories.

- **Canon of Change**

From Historical Materialism to Capitalism, and then to Scientific Socialism, it is possible that human society is just like the transformation from analog to digital, which will only constantly update. At a time when contemporary art is slowly becoming rational, Kim Young-Hun is still fighting against its absurdity. The absurdist philosopher Albert Camus once stated the following about art in *The Rebel*: “Artistic creation is a demand for unity and a rejection of the world. But it rejects the world on account of what it lacks and in the name of what it sometimes is.” Kim Young-Hun's works have also been changing, from the initial large amount of fluorescent colors as if they



were electronic interference, to the works that will be exhibited in relatively stable colors or even monochrome in the near future, which will lead the viewer to walk into a colorless field among the rainbows. Everything in life has an unshakable side, just like the Canon artists such as Picasso, Leonardo da Vinci, and Vincent van Gogh. The "Hyuk-Pil" style has become the Canon of Kim Young Hun's work, which provides a solid foundation for exploring the nothingness between reality and illusion in the rapidly changing digital age.

- **Tremble of Art**

In an interview with Hind Berji, Kim said: "I think being an artist is a path to loneliness. But my supporters are always standing beside me and help lift me out of that loneliness." Loneliness may be a necessary stage for artists, because only when they are alone can they really listen to the voice that has been calling in their heart. The brief solitary time is for the reunion and understanding in the future. After a moment of solitude, what they get is a kind of joy that has been waiting for a long time. If the essence of art is rebellion, what Kim Young-Hun is fighting against is the reality that is about to be replaced by the virtual world — he unconsciously understands the sensibility of electronic language. Perhaps the ripples have been rippling all along, never having had a real threshold. Between the ripples, there is a human nature that is resonating with the heart.

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