

## LEAP 展評 | 郭俞平：小黑書

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郭俞平：小黑書

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郭俞平的個展“小黑書”傳達了她的變化。藝術家近期在臺灣各個機構展出的作品都表現出她對強烈的視覺化或經驗化概念的融匯和調適。她的作品直擊觀眾的內心——例如《自治權》（2016），她用自己的血重新抄寫了一本西方的教材——而不是乾巴巴地記錄、呈現東亞地區政府權力。然而，此次新的個展卻不再像以往那樣關注臺灣的歷史，也沒有提出明確的概念，只是展出了她在哥倫比亞逗留期間創作的 A4 紙大小的小幅作品。

這些色彩鮮明的超現實主義作品將怪誕不經的面孔融入到場景之中，以另外一種方式表達了喜悅與暴力。刺繡般的圖案圍繞著的花朵、貝殼和曖昧的形狀再現出女性生殖器。這種美學接近於墨西哥“亡靈節”的民間藝術風格，或者說包含了芙烈達·卡蘿（Frida Kahlo）作品的元素，顯而易見受到了拉丁美洲藝術的影響。然而，《仙子》（2017）中深邃的紅色漩渦和超自然的元素卻詭異地讓人聯想到西藏宗教畫裡兇猛的人物形象，儘管其中隱隱帶著一絲輕佻。

臺北的小型畫廊一直舉棋不定：是致力於以一個項目撐起整個展覽的純實驗性作品呢，還是致力於以市場為導向的易於理解的作品？考慮到臺北在藝術世界所處的相對來說比較邊緣的位置，這種狀況也許可以視為一種內部／外部的動態過程——要麼面向本地市場，要麼更明確地面向海外。很有意思的是，“小黑書”剛好落在中間的位置：展出的許多作品彼此並沒有多少關聯，但似乎也表現出藝術家創作的轉變。

此外還可以從內部／外部的矛盾出發來解讀：在海外完成的創作和吸納的外部影響使得郭俞平與臺灣的語境發生了分離，但最終呈現的作品仍然包含了“內部”的層面，而且或許比以前更為個人化。從意義深遠的作品《給童年的送行辭》（2017）就可見一斑。其上遍佈著色彩斑斕的塗鴉和斑點，還附著了一個被壓扁的鐵櫃——它讓人想起了藝術家之前隱喻臺灣辦公室官僚主義的裝置作品《方舟》（2017）。雖然短暫進入了外部世界，但最終還是撇不開與自己、與本地環境的聯繫。（翻譯：盛夏）

“My Little Black Book” represents a change of pace for Kuo Yu-Ping. Recent pieces, often shown in an institutional setting in Taiwan, have demonstrated her adeptness at reconciling research with strong visual or experiential concepts. Instead of dryly presenting documentation of governmental power in East Asia, pieces such as *Autonomy* (2016)—a Western educational text re-written in the artist’s own blood—leave the viewer viscerally impacted. However her new solo exhibitions departs from her common theme of Taiwan’s history, and on the surface is not as explicitly conceptual, mainly comprised of small A4 paintings, created by the artist during an extended stay in Colombia.

The brightly colored, surreal paintings feature grotesque faces blending into landscapes, alternately suggesting joy and violence. Within embroidery-like borders, flower, shells, and vague shapes recall genitalia. With a general aesthetic not too far away the “Día de Muertos” strand of Mexican folk art or elements of Frida Kahlo’s work, the paintings certainly bear the influence of Latin America. Yet the deep swirling reds and supernatural subject of *Peeing Fairy* (2017) strangely recall the fierce figures of Tibetan religious iconography, although with some levity.

Small galleries in Taipei tend to oscillate between presenting purely experimental work, with a single project serving as an entire exhibition, or offering easily digestible pieces primed for the market. Considering Taipei’s relatively peripheral position in the art world, this pattern might be understood through an inside/outside dynamic—either one is aiming for the local market, or preparing for more definitive shows abroad. “Little Black Book” sits intriguingly in the middle of this pattern, hosting many discrete pieces but also appearing to be a transitional moment in the artist’s oeuvre.

The exhibition itself could also be understood in the contradictions between inside and outside: working abroad and absorbing outside influences has allowed Kuo Yu-Ping to separate herself from the Taiwanese context, but the finished pieces also have an “internal” aspect, perhaps more personal than before. On one wall of the gallery is *Farewell to Childhood* (2017), a monumental painting covered in multicolored scribbles and dots with a crushed metal cabinet attached to it, recalling the object’s use in previous installation *The Ark* (2017), which referenced bureaucratic offices in Taiwan. Even a foray into the outside world relates back to the self or even its connection to the local environment.