

# 現代 抽象 我自己

馮鍾睿

## 談現代

我是一個喜歡沉思默想的人，很多時候會為了辨識一點小小的概念弄得神經兮兮。比如說「現在」這一個東西，不仔細想就含混的過去了，如果深入一層去想一下，看它已經是過去了，比一聲咔嚓消失得還快。「現在」是過去與未來之間相銜接的一個不可捉摸的段落，過去不斷的增長著，未來幾乎是永恆，而我們所能把握的現在確實空虛的。每當想到這裡，我便必須努力維持自己身體的平衡，生怕一仰會翻入過去，一俯會跌進未來，站立在現在這一點上，簡直比走鋼索的人還要緊張。

## Modernity, Abstraction, and Myself

Fong Chung-ray

### On Modernity

I'm someone who enjoys deep contemplation, and I often get quite wound up trying to discern even the smallest concepts. For example: the idea of "the present moment", if you don't pay it attention, it passes by in a blur. However, if you delve deeper, you'd realize it's already gone, vanishing faster than a snap. The present moment is an elusive phase, connecting the past and the future. The past continues to expand while the future is almost eternal; and the present, that which we can grasp, is indeed empty. Whenever I think about this, I must try hard to maintain my balance, fearing that a slight tilt backward would send me tumbling into the past, or a slight lean forward would send me crashing into the future. Standing firm in the present moment is an act more nerve-wracking than walking a tightrope.

而現代又是什麼？什麼又是現代人現代感呢？大體上說，現代就是現代，現代既不是前清，也不是一九九〇年，懷著一顆僥倖的心行走在汽車與洋樓之間，其人的感受當然與長袍馬褂，提畫眉籠子泡茶館的心情迥異了！但奇怪的是我們仍然能夠在現代的社會中看到一些古人，他們的生活條件也許相當現代，在精神上卻停滯在上一個世界。並且，在時間既有現代與非現代之分，在空間上也有東方非東方之分，中國的現代必異於美國的現代。可是我們卻又可以看見一些自認為很現代的人，處處拿西方人作典型。在理論上講，生活在這一個時代而一味迷戀著過去是不真實的，生活在這一個環境卻模仿別人也是不真實的。那麼現代到底是什麼東西呢？

But what is modernity? What is a modern person's sense of modernity? Broadly speaking, modernity is the present time; it's neither the late Qing dynasty nor is it the year 1990. Walking among cars and Western-style buildings in somber reflection, one's senses and feelings are naturally vastly different from those of someone in a long robe and mandarin jacket, carrying a thrush cage and passing time in a teahouse! But strangely, we can still see some ancient people in modern society. Their living conditions may be quite modern, yet spiritually they appear stuck in a previous world. Furthermore, there is a distinction between modern and non-modern in time, and between East and non-East in space; therefore, Chinese modernity is inherently different from American modernity. Yet we can also see some people who consider themselves very modern, and who constantly hold up Westerners as the model. Theoretically speaking, living in this era while blindly clinging to the past is unrealistic, and living in this environment while imitating others is also unrealistic. So what exactly is modernity?

生活在現代的人，由於主觀的執迷和客觀的混亂很難訂定一個現代的標準去衡量一個人的現代成份。我們僅能提出一些反證，由這些反證可以隱約的勾畫出那一類才是真正的所謂「現代精神」。

我們知道泥古的人是不現代的。抱殘守缺的固步自封的人也不是現代的。抄襲剽竊的人不現代，沒有自我覺醒醉生夢死的人也不現代。為現代而現代的

人在本質上並不現代，沒有真正的感受，僅僅在書本上讀到一些便應該怎麼怎麼了的也不算現代。那麼真正的現代是什麼呢，那即是：

自我的。真實的。創造的。

Living in the modern world, due to subjective obsessions and objective confusion, it is difficult to establish a standard to measure a person's modernity. We can only offer some counterevidence, from which we can vaguely outline what truly constitutes the so-called modern spirit.

We know that those who cling to the past are not modern. Those who stubbornly cling to outdated ideas and resist progress are not modern either. Those who plagiarize are not modern, nor are those who live a life of self-absorption and ignorance. Those who pursue modernity for its own sake are not truly modern; those who lack genuine experience and merely learn from books about how things ought to be are not modern. So what is true modernity? It is:

Self-aware. Authentic. Creative.

一個現代的人不一定是一個現代的藝術家，一個現代的藝術家卻必須是一個現代的人，基於此他才可能產生真正現代的作品。但一個時代絕不可能納入一個模式之中，莊喆有莊喆的世界，胡奇中也自由胡奇中的世界。我們說藝術家是一面反映的鏡子，不如說是一面透光的鏡子，透過了他時代的呈現並加上了他個人的顏色。唯有自我的和真實的，他創造的作品才能代表他個人那角度的當代，因而流傳萬代。

A modern person is not necessarily a modern thinker, but a modern artist must be a modern person; only on this foundation can truly modern works be created. However, an era can never be confined to a single model. Zhuang Zhe has his world, and Hu Qizhong has his world. We say an artist is a reflecting mirror, but it's more accurate to say he's a translucent mirror – revealing their era while adding the colors of their own individuality. Only through genuine self-expression can an artist's work represent their individual perspective on the contemporary world, thus ensuring its enduring legacy.

因之我們不必因個人的喜惡去指責別人是否現代，藝術既不能形成政治上的獨裁，也不能形成經濟上的壟斷，只要自己誠懇的求諸自我，都能創造出有價值的作品。

Hence, there is no need to criticize whether someone is modern based on our personal likes or dislikes. Art could neither become a form of political dictatorship nor a form of economic monopoly. As long as one sincerely seeks to know oneself, one can create works of true value.

## 談抽象

提起「抽象」這兩個字，因為它在不同人的心中產生不同的聯想，很容易完全錯誤的解釋了畫家採取這一種形式時所肯定的意義。比如說：一種最普遍的見解是誤認為具象與抽象僅僅是程度上的差別。舉個例子吧，本來是一瓶花，簡化之便是幾根線和幾個圓，再進一步便是幾團顏色的「抽象」花了。有人曾經用一團墨畫成一個「抽象」的烏龜，旁邊還掛一幅「具象」的烏龜去闡釋，以說明由具象走入抽象的過程。這都是故弄玄虛，壓根兒沒有搞清楚抽象的精神所在。

## On Abstraction

The word "abstract" evokes different associations in different people's minds, making it easy to completely misinterpret the meaning a painter intends when adopting this form. For example, a common misconception is that representational and abstract are merely differences in degree. Take, for instance, a vase of flowers, simplified to a few lines and circles, and further simplified to a few patches of colors forming abstract flowers. Someone once painted an abstract turtle with a blob of ink, hanging a representational turtle next to it to illustrate the process of moving from representational to abstract. All of this is deliberate mystification, utterly failing to grasp the essence of abstraction.

這一種最根本也是最不可饒恕的錯誤如果發生自一個欣賞者，他將永不能領會繪畫給予人的純粹的歡愉。如果是一個作者，他一定還有一大堆道理有待去參透。否則他將停留在出謎題給人猜的遊戲上。

If this most fundamental and unforgivable mistake were made by an appreciator, they would never be able to grasp the pure joy that painting brings. If this mistake was made by the artist, they would certainly have a great deal of reasoning to unravel. Otherwise, they would remain stuck in a game of posing riddles for others to guess.

在本質上具象與抽象即是徹底對立的兩回事，「半抽象」是不可能的。一個畫家由具象跳越到抽象，困難的不在於技巧而在於觀念。一幅抽象畫在胸臆之間情意初起之時，便不依憑任何自然界我們所熟知的形象而不是改變或掩飾那形象。喏！你看我畫了一幅畫，不是一瓶花，一個人或者一片風景。

Essentially, concrete and abstract are fundamentally opposed; semi-abstract is impossible. For a painter to leap from concrete to abstract, the difficulty lies not in technique but in concept. When abstract imagery first arises from the painter's heart, it does not rely on any familiar forms of the natural world, nor does it alter or conceal those forms. Look! You see, I painted an image: it is not a vase of flowers, a person, or a landscape.

畫家在創作時要憑依一件已有的東西是一種懶惰的習慣，這習慣限制了他發揮的自由。假若認為具象的好處是易於為群眾接受，這種功利的顧慮更造成藝術上無可補償的過失。

A painter's reliance on existing objects in order to create is a lazy habit that would inhibit his creativity. If one believes that the advantage of concrete images lies in its easy acceptance by the masses, such utilitarian concern would only lead to irreparable missteps in art.

我一直認為藝術不是群眾的事，因之群眾不了解藝術也不是一種恥辱。作為一個真正的畫家，為了要提高自己的作品的藝術性，就必須犧牲其群眾性，兩者很難兼顧。

I have always believed that art is not made for the masses, and therefore it is not shameful for the masses not to understand art. For a genuine artist, striving to elevate the artistry of one's work, one must sacrifice popular appeal; the two are difficult to reconcile.

我沒有精研過美術史，但是看一看歷史上繪畫演進的過程，我們不難發現，它由政教奴僕的地位漸歸於個人，由刻意的描摹自然到任意的感情流露，說明了繪畫越進步越減低了客觀自然的成份，增長了主觀人的成份。同時我們所謂一幅好畫，其令人讚佩的地方必然不是形似的部分而是畫家表現的部分。在這個時候，自然界的形不但不能給作品幫助，反而成了畫家自由表達的一重限制，我們為什麼不能衝破它呢？

I haven't studied art history in depth, but looking at the historical development of painting, we can easily see that its status gradually shifted from a position of political and religious subservience to the domain of the individual, from deliberate depiction of nature to free expression of emotions. This illustrates that the more painting advances, the less it relies on objective nature and the more it emphasizes the subjective, personal element. Furthermore, what makes a painting admirable is not its resemblance to reality, but rather the artist's personal expression. At this point, the forms of nature not only fail to enhance the work but even become a constraint on the artist's freedom of expression. Why can't we break through this constraint?

藝術領域中，繪畫是表現最自由，傳達最直接的一種藝術。詩因為必須使用文字作為工具，而文字本身即是說明的，先天上便受了限制。聲音固然是一種良好的表現工具，但創作的作曲家和再現的演奏家之間所產生的不可避免的差異，也難免削弱了藝術品的感情。作為一個畫家，既掌握了最優良的表

現工具，又能夠隨心所欲直接將內心的意象表達出來，如被一種莫名其妙的習慣所束縛而將自己限制在刻畫自然上，無異自縛了一雙會飛翔的翅膀。

In the realm of art, painting is the freest and most direct form of expression. Poetry, because it must use words as a tool, and because words themselves are explanatory, is inherently limited. While sound is certainly an excellent tool for expression, differences between the composer and the performer inevitably diminish the artwork's effect. Painters possess the finest tools of expression and can freely and directly convey their inner imagery, yet if they are bound by some inexplicable habit, limiting themselves to merely depicting nature, that is tantamount to the self-binding a pair of wings that can fly.

我一直重視繪畫的純粹性與直接性。因之痛恨將繪畫置於文學附庸的地位，或置於引發文學情感的地位。我總感到畫中有詩詩中有畫這句話俗不可耐。詩與繪畫當然可能激發起人類共同的情感，看某人的畫而聯想到某人的詩也是正當的，我所痛恨的是傳統中一些故事諸如：

用圍繞馬蹄飛翔的蝴蝶表示「踏花歸去馬蹄香」的詩句。

用小鳥佇立在船舷上表示「野渡無人舟自橫」的詩句等。

這畫家僅不過有畫畫漫畫的機智罷了！如果以這些故事標明一個畫家或一張傑作的標準，真太小覷繪畫的價值了。

I have always valued the purity and directness of painting. Therefore, I abhor placing painting in a subservient position to literature, or in a position to evoke literary emotions. I always find the saying "poetry is found in painting, and painting is found in poetry" utterly vulgar. Poetry and painting can certainly evoke shared human emotions, and it is perfectly acceptable to associate someone's painting with someone's poetry. What I abhor are certain traditions such as:

Painting butterflies fluttering around a horse's hooves to express the poetic phrase, "Treading upon the flowers on the way home, the horse's hooves carry their fragrance."

Painting a small bird perched on a gunwale to express the poetic phrase, "At a deserted river crossing, the boat lies idly, unmanned."

This painter merely has the cleverness of an illustrator! Using how well a painter can paint these stories as a standard or a measurement of a masterpiece is to greatly underestimate the value of painting.

抽象的表現方法是步向純粹及直接的最佳途徑。透過一張抽象畫，作者與觀者始能密切接觸。我承認具象畫中也有好畫，但因為觀者首先觸及畫幅中那象而不可避免的沖淡了繪畫性的濃度。比如說一張灶王爺，在藝術家的眼光中與在平民百姓的眼光中必然產生兩種完全不同的價值。假若一張裸體畫呢？儘管畫家是完全以審美的眼光去創作，但在群眾的眼光中，便會產生不可思議的反響了。

Abstract expression is the best way to achieve purity and directness. Through an abstract painting, the artist and the viewer can connect intimately. I acknowledge that there are good representational paintings, but because the viewer first encounters the image in the painting, the painting's intensity is inevitably diluted. For example, a painting of the Kitchen God will inevitably evoke two completely different values in the eyes of an artist and in the eyes of an ordinary person. What about a nude painting? Even though the painter creates entirely with an aesthetic eye, it may produce an unintended reaction in the eyes of the public.

所以，抽象畫不僅打破了創作者創作時的限制，使自我更舒暢的流洩，同時也鏟除了欣賞者欣賞時的障礙，使能更直接的感受到藝術家創作時的脈動。不過這一切的前提是那創作者必是真誠的，欣賞者必須是無蔽的，前者是我們的責任，後者必須依賴大眾了。

Therefore, abstract art not only breaks down the limitations of the creator's creative process, allowing for a more unencumbered expression of the self, it also removes obstacles for the viewer, enabling them to more directly feel the pulse of the artist's creative process. However, all of this is predicated on the creator being sincere and the viewer being unbiased; the former is our responsibility as artists, while the latter depends on the public.

## 談我自己

當我還是一個孩子的時候，大概兩歲多吧，母親必須用枕頭擋在床邊上以防我滾下地來。在一個初夏的午間我醒了，四周靜悄悄的，睜眼望著映在天花板上墨綠的樹影，我沉醉在單純的歡愉裡。這是我最早的記憶。直到現在，我仍時常回溯到那最初的歡愉，沒有任何意義，僅只為了晴朗，靜謐，以及飄忽不定的蕩漾著的墨色。

### On myself

When I was a child, probably a little over two years old, my mother had to put pillows along the edge of the bed to prevent me from rolling off. One early summer afternoon, I woke up to quiet surroundings. Gazing at the dark green shadows of trees reflected on the ceiling, I was immersed in simple joy. This is my earliest memory. Even now, I often revisit that earliest joy, without any particular meaning, simply for the clear skies, the tranquility, and the ever-shifting, shimmering shadows.

幼年時我家曾住在河邊，那河有清澈的流水及銀色的沙灘，多彩的魚游到淺灘曬太陽，我們便光了腳去捉它。有一個黃昏我看晚霞映在水波上，魚游在水波中，忽然我好像看到魚兒在天上，晚霞在水中，我在晚霞裡，這一切的换位使我飄忽忽的良久仍感到眩暈。

When I was a child, my family lived by a river with clear water and silvery sand. Colorful fish would swim to the shallows to bask in the sun, and we would go barefoot to catch them. One evening, I watched the sunset reflected on the water and fish swimming in the waves. Suddenly, I seemed to see the fish in the sky, the sunset in the water, and me in the sunset. This reversal of positions made me feel dizzy and disoriented for a long time.

有一次我登上一座高山，山風挾帶著松葉清清的香味，忽然我看見一塊雲在腳下的岩石間艱辛的爬行而過，翹望頭頂的藍天，對於這一塊迷路的雲我竟久久不能釋懷。

Once, I climbed a high mountain. The mountain breeze carried the fresh scent of pine needles. Suddenly, I saw a cloud struggling to crawl across the rocks at my feet. Looking up at the blue sky above, I found myself lingering over that lost cloud, unable to let it go for a long time.

原先，雖然我很能畫，卻並沒有當一個畫家的打算，如果不是戰亂的影響，也許我會去學科學，充其量在禮拜天玩玩繪畫而已。想不到十幾歲便離開了家，到南方當起流亡學生來，因為創作是不需要外求的，它是一種本能，一股非衝衝出不可的力量，所以其他的興趣日益減退了，而創作的慾望卻一天比一天更加熾炙熱起來。

Originally, although I was quite good at drawing, I never intended to become a painter. If it weren't for the chaos of war, I might have studied science and at most played around with drawing on Sundays. Unexpectedly, I left home in my teens to become a student in exile in the south. Because creation requires nothing external, it is an instinct, a force that must find its outlet; thus my other interests gradually faded, while my desire to create grew ever more fervent with each passing day.

任何人問我為什麼要畫畫，我都會回答說：「不是我要畫，實不得已也！」自然間既然有打獵的狗，看家的狗，和供人玩賞的狗，上帝便必然創作了做工的人，寫書的人，和畫畫的人。自知了個人的靈魂的屬性，且依歸那屬性做自己該做的事，是沒有驕傲和卑賤之分的。

Whenever someone asks me why I paint, I always answer: It's not that I want to paint, but I have no choice! Just as in nature there are hunting dogs, guard dogs, and dogs for people's amusement, so God must have created workers, writers, and painters. There would be no distinction between pride and lowliness if people were to understand their attributes and act in accordance with them.

如此的我徹頭徹尾浸潤在繪畫之中，腦裡是繪畫的思想，手裡是繪畫的工具，交的是繪畫的朋友，過的是繪畫的生活。因為我不固執，從不減低對自然對人生的容受性，因為我不徬徨，永不被外在的五光十色所迷惑。已經十幾年了，過去尚未告一段落，未來正有不盡的遠景及展望。如果說人生本

是一件無可奈何的事，我正努力的在這不得已之中，去掌握，去肯定一些事物。

(原載《文星》雜誌第16卷第2期，1965年6月)

Thus, I am completely immersed in painting. My mind is filled with artistic thoughts, my hands are wielding artistic tools, my friends are artists, and I live a life devoted to making art. Because I am not stubborn, I never diminish my receptiveness to nature and life; because I am not wavering, I am never beguiled by the dazzling distractions of the outside world. Decades have passed, my past has not yet wrapped up, and the future holds endless prospects and aspirations. If life is, by nature, something beyond our control, then I am striving within this inevitability to grasp and affirm certain things.

(Originally published in *Wen-hsing* (Apollo) Magazine, Vol. 16, No. 2, June 1965.)