

## 序

在色彩學裡，色彩包含了色相與光線，色相有冷暖色調，可營造不同的氛圍，製造情境，進而產生空間感，而流動的光線更為這個空間感注入了隱晦的時間概念。色彩其實是「物」的一種特質，它能反射光線，引發觀者不同的視覺反應，甚至是一種情緒的傳達或是附加文化的呈現，使得遍及我們生活中的色彩深具詮釋性：經濟景氣有著不同顏色的燈號做表示；交通號誌有著紅、黃、綠告示通行與否；時裝雜誌上標誌著當季服裝必備的流行顏色...長久演化下，社會加諸的各種象徵意義或實用目的，或多或少麻木了我們對色彩的感受，色彩成了約定俗成下的一種制約性符號。然過去幾百年來，藝術家則不停衝撞這層帷幕，反抗這樣的制約思維，試圖解放色彩的單一性，然在學院派的主導下，加上宗教、寓言、歷史、靜物和肖像等主題對色彩的禁錮，直到十九世紀末印象派畫家對光影的實驗，色彩才開始被賦予新的生命，而二十世紀的藝術家更將色彩精神化，幻化出各種不可能中的可能。

一個受過嚴格訓練的畫家至少可區分70種不同的紅色，加上色調的不同，僅單色就可有700種以上的區別，再輔以其他顏色的搭配，在畫布上產生的就不只是一種可能。1666年，牛頓(Issac Newton, 1642-1727)以三稜鏡分解太陽光，發現其由紅、橙、黃、綠、藍、靛、紫等七種色光所組成。1790年，不以為然的詩人歌德 (Johann Wolfgang von Goethe 1749-1832)開始執著他對色彩的研究，1810出版專著《顏色論》(*Zur Farbenlehre*)，認為色彩是從亮和暗的對立中產生。歌德更進一步地強調視網膜的主觀經驗，把觀者對色彩感受的部分也納入他的色彩體系。十九世紀中葉以降，印象派追尋著自然光影的變化，藝術家忠實記錄所見。野獸派加強純色的使用，以單色調架構空間，使畫布上的有限空間取得無限延伸。1950年代，克萊因(Yves Klein, 1928-1962)的國際克萊因藍(IKB)以強烈的單色使人目不轉睛，迷失其中；同時間，出現在羅斯科(Mark Rothko, 1903-1970)畫布上的互補色，在色與色交融之處，再次讓二次空間的畫布深不可測，空間由此漫延，時間在此凝結。他用15英尺高的大尺幅畫作把觀者硬生生地拉入水乳交融的互補色彩中，企圖掩蓋視網膜捕捉到的色差，讓觀者墜入時間的河流，溺水而無法自拔。而這二人的作品都體現了之前塞尚(Paul Cézanne, 1839-1906)指出的：「色彩最飽滿時，形式也就最完整。」他們都認為同一畫幅上不同的色域，在相互制衡下能產生間歇性，達到最大的空間共鳴；飽滿的色彩能產生極具戲劇性的張力；而顏色交融處的視覺記憶即

是時間之所在。當界線愈模糊、隱晦不明的視覺效果能帶來愈強的時間與空間感。

以色彩直接震撼人心，達成藝術與人的溝通。到過休士頓羅斯科教堂(The Rothko Chapel)的人都能深切體會這點，教堂的訪客留言簿載明了無數筆忘我哭泣的經歷，因為色彩所挑動的情緒往往讓人無法承受，它瞬間吞噬了觀者的理性，觸動了最深層的感性開關。這種悸動，超乎生死，純粹無暇。而色彩在方達納(Lucio Fontana，1899-1968)的作品中，除了是空間的要素，更有記憶相隨。藝術家在單色的畫布上隨機劃了幾刀，平面畫布馬上幻化成三度空間，但靜靜躺在畫布上那純粹的黃或藍，卻記憶著畫家心中的那個大太陽，或是那湛藍的海，色彩頓時成了時間的化身。因此，一件繪畫不只是繪畫，當時間被注入，它呈現的是一個四維度的世界。

從在畫布上模寫自然，到以色彩本身的力量訴說，再由最純粹的幾何形中聯結時間與空間，藝術家放棄構圖安排，決定讓畫面、時間和空間三者自身加入互動。李希特(Gerhard Richter)1985至1995年間的「刮畫系列」(Abstract paintings)，藉由隨意刮過畫作表面形成交疊、流動的色彩，將時間與空間在畫面進行隨機、鮮活的對話。他用畫面抓住稍縱即逝的片段，突破50年代色域繪畫(Color field painting)力有未逮的時空呈現。

同為藝術家的敏俊，透過人物、靜物和風景重新建構屬於他自身的色彩理論，試圖讓大眾穿越制式的色彩帷幕，進一步掌握真實世界中的視覺經驗。在圍繞於身邊那瞬息萬變的色彩中，進一步體會那包容紛異的「氣」。敏俊在他的色彩架構中，交互了西方的科學概念和中國的水墨思想。由繁歸納到的正是如老子論述的「道生一，一生二，二生三 三生萬物」。由道中產生混沌的「氣」(即「一」)，由氣中再化出「陰」、「陽」二個極端(即「二」)，陰陽交互形成「三」，即一個和合的狀態，由此產生萬物，換言之，萬物均是由陰、陽這二個極端的配合而產生，共存於「氣」中。把握事物的本質(也就是這邊所說的「氣」和「道」)，追尋生於「象」外的「境」，一直以來都是中國的美學概念。張彥遠的「墨分五色」也承襲了老子的概念，反映的不是色彩的色調與彩度關係，也不是追求「傳移模寫」的表象相似，而是強調由本體(墨)掌握「道」和萬物的創作方式。由敏俊的作品和其論述，我們可以很清楚地看見他希望解除一般人麻木，只見外象、類型和象徵意義的慣性，進一步以色彩直接呈現本質的企圖，表現他所看到的真實。

很欣慰看到一位懂得用色用彩的藝術家執筆寫這本色彩書，而我有此榮幸代為作序，期待讀者能從書中體會到敏俊對色彩的執著與真誠，進而參悟作者所企圖呈現的色彩原象。

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## Preface

In color theory, color is made up of hue and light. Warm and cold hues create different feelings and atmosphere, thus generating a sense of space; moving light further injects into this space the hidden concept of time. color is actually a quality of "matter" - it reflects light, triggering different visual reactions in viewers and conveys emotions or cultural association, making colors in our daily lives deeply interpretive: economy uses colors for different indications; traffic signals notify allowance for passage; the fashion industry dictates essential colors for different seasons; over time, society imposes onto colors a variety of symbolic meanings and/or practical purposes that more or less numb our feelings towards them. Color has become, under conventions, a constraint symbol. Over centuries, artists strived to step outside of this, rebelling against such constricted thinking and trying to liberate the singular nature of color. Under the dominance of academia, however, subjects such as religion, myths, history, still life and portraiture continued to limit the applications of color, and it was not until the late 1900s when impressionist painters experimented with light that colors had been given a breath of fresh air. Artists of the 20th century furthermore/resumed to take colors to the next level and actualized/realized all sorts of ground breaking possibilities.

a seriously trained painter can distinguish at least 70 different shades of red; adding to that the difference in hues, a single color can have over 700 variations. Combining that with other colors, what can happen on a canvas is not merely a matter of possibilities. In 1666, Issac Newton (1642-1727) separated sunlight with a prism, discovering the red, orange, yellow, green, blue, indigo and purple lights that compose it. In 1790, disapproving poet Johann Wolfgang von Goethe (1749-1832) started his dedicated research on color and published *Theory of Colors (Zur Farbenlehre)*, believing color to be originated(generated) from the opposition of light and darkness. Goethe further noted the subjective experience of the retina, including viewers' perceptions into his system of color. Impressionists followed the changes of natural light in the 19th centuries and faithfully recorded what was witnessed. Fauvism(French for "the wild beasts") emphasized the use of pure colors, constructing with singular tones to get unlimited extension from limited space on the canvas. In the 1950's, Yves Klein's (1928-1962)

International Klein Blue (IKB) made us stare and got us lost in his intense monochrome; simultaneously, complementary colors appeared on Mark Rothko's (1903-1970) canvas; two dimensional space again became unfathomable where color and color blended/mixed, where space spread and time froze. His 15 feet high pieces pull viewers involuntarily into the correspondance of complementary colors in an attempt to shadow the color differences captured by the retina, allowing viewers into the river of time to sink and drown. The work of these two embodied what Paul Cezanne (1839-1906) suggested : " form is most complete when colors most saturated." They agree that the balancing push and pull of colors on a painting help (break the picture up to create sections, maximize and bring forth resonance of space; full colors produce highly dramatic tension; time resides where visual memories were born, at the merging of colors. As boudaries get fuzzier, obscure visuals will cause stronger senses of time and space.

Colors shock and move people, accomplishing communications between art and man. Visitors to the Rothko Chapel in Houston can appreciate this - the church guestbook recorded countless experiences of inspired tears; the apparent emotions evoked by colors are so heavy that rational viewers are moved at instant as if a switch was flipped deep within their psyche. Shivers of this kind are pure and flawless, beyond life and death. In the works of Lucio Fontana (1899-1968), colors, in addition to being an element of space, are associated with memories. A few random strokes by the artist transform the blank plane from flat to 3 dimensional; but the yellow or blue laying quiet and still on the canvas carry with them the sun or the ocean in the mind/heart of the artist; and colors suddenly became an embodiment of time. Because of this, a painting is no longer merely a painting - it is a demonstration of a four dimensional world when time is injected.

From immitating nature to utilizing the strength of colors themselves, to connecting time and space from the most basic of geometry, artists gave up the concept of arranging compositions and decided to let scenery, time and space interact themselves. Gerhard Richter's "abstract paintings" from 1985 to 1995 allowed time and space random and fresh dialogue by casually scraping on/over the canvas surface, creating overlapping and flowing colors. He seized fleeting fragments with images, a step up(breakthrough) from the not yet adequate space-time presentations of the 50s' Color field paintings.

As an artist, Ming Chun reconstructed his personal color theory through figures, still life and landscape, attempting to let the public through the curtains of standarized format of colors to further grasp the actual visual experience, appreciating the all inclusive Chi in the divergent, everchanging colors surrounding us. Min Jun in his color platform combined western science and the concepts of Chinese Ink paintings. Ultimately, the complex theories can be summarized by a quote by Lao Tzu: "The Tao begins as one, then comes two, then three, then all things." The chaos of "Chi" arises from Dao ( the "one"); the two extremes of "ying" and "yang" arise from "Chi" (the two); ying and yang cross(interact) and form the "three", a state of unity, which results in all things. In other words, all things are composed of ying and yang, the combination of the two polar, which co-exists in the chi. Grasping the essence of

things (that is, the Chi and Tao) and seeking the "atmosphere" outside of the "appearance" has always been fundamental of Chinese aesthetics. The "Five shades of Ink" by Yan-Yuan Chang also inherits Lao Tzu's idea, reflecting not on the relationship between hues and saturation, nor going after "transcending realism" - the likeness in appearances, but a way of creating that emphasizes on using the original body (ink) to capture "Tao" and the world. From his works and commentaries, we can see that Min wishes to relieve the average person from the habit of seeing only appearances, categories and symbolic meanings, and intends to render the realness he sees by revealing the nature of things directly through colors.

it is comforting to see a book on color written by an artist who understands and knows how to apply color. Having the honor to preface it, i anticipate readers' comprehension of his dedication and sincerity towards color, thus acknowledging the writer's attempt at his proposed theory.