

YIRI ARTS

PRESS RELEASE

蘿拉·琳伯格：*Dragon and His Tale*



撰文／陳晞

觀看蘿拉·琳伯格（Laura Limbourg，b.1996）的繪畫，就像參加一場在東南亞海邊舉辦的唐人街蒸汽波（註 1）派對，裸露青春胴體的女子們在濕熱的環境裡脫妝，自顧自地擺起姿勢，對觀者的打量蠻不在乎。在派對裡，抱著錦鯉三點不露的男童，入定於靜物與風景的世界中，並與我們對望。

這場派對並非全然是興奮與歡樂的。直到我們走進之後，才會注意到形象浸染於麻布內的張力。藝術家選用了強烈的對比色，以透薄的壓克力顏料和塗鴉般的線條素描，在未打底的麻布上描繪出另類的極樂情調。如水彩和水墨般暈染的畫面，使形象瀕臨溶解，進而暈開圖像與對象指涉之間的明晰性。

蘿拉出生於比利時、生活在布拉格並就讀布拉格美術學院（Academy of Fine Arts in Prague），2020 年曾以交換學生的身份到台北藝術大學的環境中交流。此次在伊日藝術計劃的首次個展「Dragon and His Tale」，承襲了蘿拉近期以新具象主義式的繪畫語言，表達對於性別關係的關注，並以自身經驗詮釋當代視覺文化中的跨文化美學交融。在此次個展中，我們可以在人物細節、塗鴉式的輪廓掌控、薄疊色彩的浸染與構圖思考等面向上，看見蘿拉對於形象、線條、色彩與圖像的獨特詮釋。

作為一位年輕時便具有創作識別度且獲市場青睞的年輕藝術家，蘿拉時常在繪畫裡融入生活經驗中時常注視與關照的對象物。「Dragon and His Tale」的展名，便是取自於她在生活環境裡時常駕駛的飛機的名字。在近期的繪畫作品裡，蘿拉吐露了對華人文化中、傳統物件形象的興趣，

YIRI ARTS

PRESS RELEASE

將穿著性感、或裸露身體並展現不同姿態的女性為題材，她讓這些人物與動物、靜物置身於鮮明的單色背景中，成為一幅幅在晚期野獸派般的色彩空間觀、當代視覺文化圖像以及水性顏料的暈染特性中，探索繪畫在新自由主義之後的文化融合。

東南亞旅行中的見聞經驗，是促使蘿拉進行近期系列創作的繆思。與她所關注的性剝削現實世界有些許不同，在蘿拉繪畫中的女性是主人翁，男性的形象通常都是未成年的兒童。他們的形象近似於中國傳統藝術中的大頭娃娃，其喜感福氣的豐腴臉孔，可追溯至《舊唐書·音樂志》記載的鄞江民俗大頭和尚。而大頭和尚的形象在漢人傳統文化節慶中，則是「月明度妓」這個操演性別倫理的佛道劇文本的主要角色。在元代劇作家王實甫的故事裡，南海觀世音菩薩淨瓶內的楊柳枝因為沾染了俗世微塵，而被處罰落入凡間化身為名為「柳翠」的妓女，直到後來經由羅漢月明尊者對柳翠說法，才讓她醒悟升天。在中國的節慶遊行中，柳翠與和尚的形象往往是成雙成對出現，藉此傳承男性與女性在傳統文化裡的性別關係。然而藝術家在她的畫中描繪了另一種極樂天堂的反差。抱著錦鯉的大頭娃娃尚無暇為性工作者們說法超度。他們通常被個別描繪在不同的畫布裡，女性時常是身處在一個意圖侵犯她們的性剝削環境之中，她們跟環境之間的關係，意味著蘿拉在繪畫中表達的能動性。

例如在〈P-51 with girls〉(2022) 中，青蛇昂揚著對正要離去的飛機吐信，身旁留下的是染著朱色長髮的兩位裸著上身、穿著黑色韻律褲的失神女子。又或者在〈Jungle Joy〉(2022) 中，海豚的型體與青蛇都朝向女子的身體。右上方的女子作勢將雙耳瓶舉起以此攻擊、威嚇。蘿拉一方面以人體與動物詮釋性剝削與欲力，二方面也透過色塊形體的視覺指向性，產生了引導觀看的作用。蘿拉讓慾力驅動的獸性與野獸派式的色彩表現，激起了具有層次的視覺張力，然而，直觀圖像與色彩時散發出的暴力，卻又在薄塗顏料的暈染過程中稍微被消解了。

雙耳陶瓷瓶是蘿拉時常在畫中描繪的對象物之一，在〈Nightshade〉(2022) 中，這個青花瓷容器在黑暗中散發微光，淡薄的湛青色靜默了原本熱鬧的世界。藝術家將這些陶瓷瓶視作特別的對象，它們總是散發著光暈陰影，這些易碎、美麗又具有子宮意象的容器，也指涉著藝術家在其中發現的陰性特質。

如此的陰性特質，是蘿拉用來調解強烈對比色與圖像視覺暴力的方法。儘管蘿拉在色彩空間的使用上靠近野獸派，但畫中女性的冷漠眼神與主體意識，卻不禁令人聯想到馬內的〈奧林匹亞〉。如果後者是以直視觀者的冷漠眼眸與遮住陰部等動作，作為對古典女性之美的拒絕，抑或是與觀者凝視之間的角力，那麼在蘿拉的畫中，藝術家便是以浸染到畫布之內的濕潤色彩，讓形象模糊、脫妝，作為阻斷人物被意淫的途徑，進一步讓觀者。化名奧林匹亞般的命運，浸染蘿拉畫中的這些女子脫妝後的面癱眼眸裡。觀光客們通常把她們視作滿足他人慾望的性工作者，但蘿拉並不讓

YIRI ARTS

PRESS RELEASE

她們成為帶著我們漫遊異國情調的伴遊者。

在跨文化與國族的繪畫現代性討論中，我們不難聽見各種「東西方文化融合」的實踐面相。蘿拉的繪畫，或許是讓這樣的議題在消解國族框架與藝術史使命之後的今日，有了更自由且層次豐富的可能性。蘿拉是這麼樣的一位合成主義者，在繪畫實踐著一種蘊含性別意識的新具象繪畫語言。不只如此，她也在調和繪畫創作中既定的性別框架，並嘗試扭轉圖像與形象既存意義的表現與詮釋。這種新世代繪畫中的合成主義，正在透過新具象風格以及個人回應現實世界的創造欲，探索繪畫如何作為一種在萎靡不振的狀態中、依舊有效包容新與舊之事物的藝術語言。

註 1：蒸氣波 (Vaporwave) 是一種出現於 2010 年初網際網路社群的電子音樂和視覺藝術類型，這種類型通常會將諸如椰子樹、石膏像、夕陽、賽博格網狀空間、低解析圖像或是 80-90 年代商業廣告影像等衍生視覺元素進一步合成，表現一種被動的接受、失落和萎靡不振的情緒。

展期 | 2022. 03. 05 – 03. 26

地點 | YIRI ARTS 1F, 台北市內湖區新明路 86 巷 1 號

營業時間 | Tuesday—Saturday, 14:00—19:00

休館 | Sunday—Monday

更多相關資訊或協助，請聯絡：

gallery@ms.yiri.com.tw

YIRI ARTS

PRESS RELEASE

Laura Limbourg : *Dragon and His Tale*

Text / Chen Hsi

Looking at the paintings of Laura Limbourg (b.1996) is like attending a vaporwave party in Chinatown (Note 1) on a Southeast Asian beach, where naked, youthful women remove their makeup in the heat and humidity, posing for themselves, unconcerned by the gaze of the viewers. In the party, a boy holding a koi fish with his private parts covered settles into the world of still life and landscape and stares at us.

The party is not all excitement and fun. It is not until we step up close that we notice the tension of the image drenched in linen. The artist's choice of contrasting colors, thin acrylics, and graffiti-like line sketches create a different kind of euphoric mood on the unprimed linen. The watercolor and ink-like haloes of the images are on the verge of dissolving, thus blurring the clarity between images and object references.

Laura Limbourg was born in Belgium, lives in Praha and studied at the Academy of Fine Arts in Prague. In 2020, she was an exchange student at the National University of the Arts in Taipei. This first solo exhibition at YIRI ARTS, *Dragon and His Tale*, follows Laura Limbourg's recent neo-figurative painting language, which expresses concerns about gender relations and interprets intercultural aesthetics in contemporary visual culture through her own experience. In this solo exhibition, we can see Laura Limbourg's unique interpretation of image, line, color, and picture in the details of the figure, the control of the graffiti-like contours, the rendering of thin iteration of colors, and the contemplation of the composition.

As a young artist with a recognizable and marketable identity from a young age, Laura Limbourg often incorporates into her paintings objects that she has often looked at and cared for in her life experiences. The title of the exhibition, *Dragon and His Tale*, is derived from the name of the plane she often flies in her living environment. In her recent paintings, Laura Limbourg reveals her interest in the images of traditional objects in Chinese culture, taking as her subject matter women dressed in sexy clothes or nude women of various poses, and placing these figures, animals, and still life against stark monochromatic backgrounds. It becomes an exploration of the post-neoliberal cultural fusion of painting in the late Fauvist view of color space, contemporary visual culture images, and the

YIRI ARTS

PRESS RELEASE

haloing properties of water-based paint.

Experiences from her travels in Southeast Asia were the muse for Laura Limbourg's recent series of works. In a slight departure from her focus on the real world of sexual exploitation, the women in Laura Limbourg's paintings are the protagonists, and the men are often portrayed as prepubescent children. Their figures resemble the big-headed dolls of traditional Chinese art, with their happy, blessed, plump faces, dating back to the Yinjiang folklore of the big-headed monks recorded in the *Old Tang Dynasty Book of Music*. The figure of the big-headed monk is a major character in "Prostitute Transformed by Yueming", a Buddhist drama text that plays on gender ethics in the traditional Han Chinese cultural festivals. In the story of Wang Shifu, a playwright of the Yuan dynasty, the willow branch in the Pure Vase of the Southern Sea Goddess of Mercy was punished for being tainted with earthly dust and was transformed into a prostitute named "Liu Cui". It was only through the teaching of Buddhist doctrine by the great monk Yue Ming that she awakened and ascended to heaven. In Chinese festive parades, Liu Cui and the monk are often portrayed in pairs to convey the traditional cultural gender relations between men and women. In her paintings, however, Laura Limbourg depicts a different kind of paradisiacal contrast. The big-headed doll holding a koi fish has not yet had the time to say a blessing for the sex workers. In Laura Limbourg's paintings, women are often depicted individually on different canvases, and in a sexually exploitative environment that intends to violate them. Furthermore, their relationship with the environment implies the dynamism that Laura Limbourg expresses in her paintings.

In P-51 with girls (2022), for example, the green snake is seen spitting at a departing plane, leaving behind two topless women with long vermilion hair and black rhythmic pants. Or in *Jungle Joy* (2022), the profile of the dolphin and the snake are both facing the woman's body. The woman in the upper right is attacking and threatening by raising an amphora. Laura Limbourg interprets sexual exploitation and desire in terms of the human body and the animal on the one hand but also guides viewers through the visual directionality of the color block form. Laura Limbourg allows the bestiality of lust and color expression of fauvism to stir up layers of visual tension, yet the violence that emanates from the direct view of images and colors is slightly muted by the thinly applied haze of paint.

The amphora is one of the objects that Laura Limbourg often depicts in her paintings. In

YIRI ARTS

PRESS RELEASE

Nightshade (2022), this celadon vessel emits a shimmering light in the darkness, its thin azure color silencing an otherwise lively world. The artist sees these ceramic vases as special objects, always emitting a halo of shadows, and these fragile, beautiful, and womb-like vessels refer to the feminine quality that the artist finds in them.

This feminine quality is the method Laura Limbourg uses to mediate the visual violence of strong contrasting colors and images. Although Laura Limbourg's use of color space is close to that of the Fauves, the cold eyes and subjectivity of the women in her paintings are reminiscent of Manet's *Olympia*. Manet's *Olympia* is a rejection of classical feminine beauty or a wrestling with the gaze of the viewer by looking directly into the viewer's cold eyes and covering her private parts. Whereas, in Laura Limbourg's paintings, the artist uses the wet colors that render into the canvas to blur the image and remove the makeup as a way to interrupt the viewer's psychosexuality of the viewer. This method further allows the viewer to see the pseudonymous Olympian fate imbued in the paralyzed eyes of the women with makeup removed in the paintings of Laura Limbourg. Sightseers often see them as sex workers to satisfy the desires of others, but Laura Limbourg does not allow them to be escorts who take us on exotic journeys.

In the discussion of modernity in painting across cultures and nationalities, it is common to hear the various dimensions of the practice of "East meeting West". Laura Limbourg's paintings, perhaps, allow for a freer and more layered possibility of such issues today, after the dismantling of the national framework and art historical mission. Laura Limbourg is such a syncretist, practicing a new figurative language of gender conscious painting in her paintings. Furthermore, she is also reconciling the established gender frameworks in painting and attempting to reverse the representation and interpretation of the existing meanings of pictures and images. This new generation of syntheticism in painting is explored, through the new figurative style and the individual's creative desire in response to the real world, how painting can be an artistic language that effectively embraces the old and the new in a state of depression.

Note 1: Vaporwave is an electronic music and visual art genre that emerged in the Internet community in the early 2010s, often further synthesizing derivative visual elements, such as coconut trees, plaster casts, sunsets, cybernetic mesh spaces, low-resolution images, or the 1980s-1990s commercial advertising images, to express an emotion of passive

YIRI ARTS

PRESS RELEASE

acceptance, loss, and depression.

Date | 2022. 03. 05 – 03. 26

Venue | YIRI ARTS 1F, No. 1, Lane 86, Xinming Rd, Neihu District, Taipei 114

Open | Tuesday—Saturday, 14:00—19:00

Closed | Sunday—Monday

For more information or request please contact :

gallery@ms.yiri.com.tw