



# 大自然譜出的 謐靜

■ Lisa Adams

Lisa Adams 喜歡從大自然中找尋靈感，而她總是能依照自己的直覺來創作出屬於大自然氛圍的作品，並在作品中敘述生命的過程，觀眾不但能靜靜的欣賞她的作品，也能從色彩間得到一些啟發。



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Lisa Adams 是個在洛杉磯的藝術家，於 Scripps 學院取達學士學位，於 Claremont Graduate 大學取得藝術碩士學位，作品於世界各地展出，如斯洛維尼亞、芬蘭、荷蘭、日本及哥斯大黎加。Lisa 也獲得 Fulbright 獎學金，作品收藏於博物館及藝廊，目前加州 CB1 藝廊展出她的作品，而新書《Lisa Adams: Vicissitude of Circumstance》也於今年 9 月出版。

Lisa Adams is a painter based in Los Angeles, who has a B.A. from Scripps College and an M.F.A. from the Claremont Graduate University. She has exhibited nationally and internationally and has been an artist-in-resident in Slovenia, Finland, Holland, Japan and Costa Rica. Among her many awards Lisa is a Fulbright Professional Scholar and her work is in the public collections of Eli Broad, the San Jose Museum of Art, the Frederick R. Weisman Museum of Art, the Laguna Museum of Art and the Edward Albee Foundation. CB1 Gallery represents her work in Los Angeles and her new monograph book Lisa Adams: Vicissitude of Circumstance, published by ZERO+ Publishing was released in September 2011.

01	02	01. Privilege Entails Responsibility / 2010 / oil on panel / 48 x 40 inches
	03	02. Given That All Things Are Equal / 2009 oil and paint pen on panel / 60 x 144 inches
		03. Sonderangebot / 2011 / oil on panel / 18 x 15 inches

## 直覺性的創作

Lisa 依直覺創作，她先不設定也不會問自己今天畫什麼，作品的畫面都是來自於視覺一瞥後所得到的靈感，並且會依照最直覺性的方式來創作：剛開始，先以複雜的手法畫起，照著自己所擅長的方式創作，並在這過程中相信自己會創作出好作品，而這些作品總會帶領著她往下一個階段邁進，她也學著不要過於堅持在畫面中加入不屬於作品的元素，有時硬是這麼做了，反正會呈現出反效果；重要的是，要能適時的回頭檢視並展示作品。

她喜歡多方面的嘗試不同創作方式，包括非傳統性的媒材：1990 年早期，她喜歡運用在家中建築物的材料，例如膠水、油布、粉筆、木頭、銅、樹脂玻璃或是噴漆。這些作品講求實體感且也需藉著體力來完成，並邀請觀眾來觸摸作品而不是只能在書上欣賞而已。當年紀越大，需要更多體力來創作時，她反而會轉向用冥想的方式來輔助自己，利用眼睛和心智來構想，反倒不是藉著身體來完成。利用內心的想像來創作，而過去 15 年來，不論是創作油畫、利用噴霧的創作方式來達到特定的效果，又或是創作水彩畫，都遵循這樣的模式。

## dpi: How do you describe your creating style?

Lisa: My process is almost entirely intuitive. I never set out to make a painting. I never ask myself, "what will I paint today." A painting almost always emerges as a "flash" of something visual, never a fully formed painting or vision but the seductive beginnings of the work. It's the lead-in, the first step in evolving a complex painting. Following the lead of that first flash is something I've become good at. It's a matter of trust in myself, in the process and, of course, in the painting. At a certain point in the process, the painting begins to direct me in the next step. My job then is only to follow the lead of the painting. I've learned never to be willful in forcing a painting to do something that it doesn't want to do. Sometimes we get into a struggle like that and it's never good. When that happens I have to step back and allow the painting to speak.

## dpi: What kind of materials, tools and techniques do you like using for your creation?

Lisa: Over the years I have been attracted to working in a variety of ways, which have included using non-traditional art materials. In the early 1990's I used materials made for home construction, such as caulking, linoleum, chalk, wood, steel, plexi glass and spray paint. This work was very physical and focused mostly of the process and the "muscle" involved in creating that work. Often the viewer was invited to touch the paintings in some directed manner, not unlike turning the pages of a book. As I got older, this process became so physically demanding that I naturally gravitated to a far more contemplative manner of working, using my eyes and mind rather than my eyes and body. I became more expressive in an internal way, which I believe, led me to the fully imaginative world I have created for myself today. For the past 15 years, I have exclusively painted in oils on panel, using some spray paint here and there for certain effects, and for the small work I use gouache on paper.





### 對立關係所延伸出的理念

對於一個藝術家來說，靈感是不斷在改變的，有時靈感來自於大自然、有趣或是已被遺棄的事物，像是廢棄舊大樓就特別能引起她的興趣。而她認為自己的設計概念就如同對於生活的狂熱般，而且能讓人不斷著迷於此，就像是一個小而美的植物在人行道的裂縫中生長出來。當她住在洛杉磯的重工業地區時，便也發現一些事物，她喜歡將美麗及貧困事物結合在一起，並利用二分法的方式來歸納它們，沒有什麼事一定是美麗的，也沒有什麼事應被糟到遺棄，這兩種世界一定會有所關聯，而這樣的觀念也最能利用她的畫作表現出來。

那些在她作品中會改變且隱形的建築物讓她感到有趣，雖然這樣的畫面有點像拼圖一樣，但是當她當成這些是孕育人們去相信這世界及質疑現實的能力，並將其轉換成一種創作元素，這些元素在作品中讓人感到熟悉但卻毫無意義，而她希望利用這樣的手法讓觀眾在欣賞作品時身處在一個進退兩難的局面。

#### dpi : How do you get your inspiration?

Lisa : As with any artist, inspiration is very fluid, it changes from time to time. That said, I have always taken some inspiration from the natural world. I am also very interested in things that I see

which are human-made but abandoned or bereft. For example, the idea of nature reclaiming abandoned buildings is very exciting to me. The concept I refer to as "the rage to live" is also forever a fascination. The rage to live might be seen in an urban environment when a small, beautiful plant grows out of the crack in a sidewalk. I take notice of such things since I live in a heavily industrial area of Los Angeles. My favorite thing to do is combine the beautiful and the bereft, to embrace the dichotomies of life—nothing is purely beautiful nor entirely forsaken. There is always a combination of the two in my visual world. I feel this is a very honest picture of life.

#### dpi : It can make us feel warm when see your artworks, is it the atmosphere you want to express? Or what's atmosphere do you want to express via your artworks?

Lisa : When you say the word "atmosphere" I think of an elusive environment, one that cannot be easily grasped or defined. This is something that interests me insofar as building a changeable or intangible narrative in my work. Though the paintings could be viewed as a puzzle I'd rather think of them as a collection of elements that foster our ability to trust a sense of place in the world while they encourage us to question reality. Elements in the work at once look familiar but something doesn't make sense. This is the kind of dilemma I'd like the audience to ponder when they view the work.



### 大自然所賦予的靈感

Lisa 喜歡創作關於大自然或是富有啓示的主題，她曾是賞鳥者，但現在則是畫鳥者，因為她的工作就像是一種對於生活上的反射，現在鳥兒的外型和 10 年前是一樣的，雖然她自己也不曉得為什麼要畫小鳥，但這就像畫植物和樹一樣的自然。對她來說，就像是一種隱喻，不論是代表著自由、設計和美麗，這些涵義都會比第一眼看見這件事物時能有更多的感受。小鳥看似小巧纖細的，但牠們卻具有侵略性，儘管人們欣賞小鳥時，這項特質會被隱藏，但越觀察越能發現小鳥們的確有著侵略性的特質存在。樹木會讓人們讚嘆，因為它們代表著大自然，就算是火燒森林後的松樹仍然保有生命力的成長，雖然樹枝已被燒掉，但是樹枝仍然會從主樹幹中重新長出來，看起來就像是毛融融的樹幹一樣；然而樹木卻是人們侵略的目標，因為 Lisa 就曾看見人們在樹上刻字。Lisa 會在作品中利用想像和真實面來繪畫花朵，並且表現出花朵在早晨中盛開的樣子，而這樣的場景便代表了大自然的生生不息。這些植物能在惡劣的環境下生存，而 Lisa 也不斷在大自然和人類世界中找尋靈感，儘管這兩者之間存有緊張和鬥爭的關係，但所迸出的火花卻著實吸引著 Lisa。

#### dpi : It seems that your artworks contain "nature" as birds or trees are contain in your works. Is it your favorite motif? Or what's motif do you want to try next?

Lisa : Certain types of nature and the idea of an apocalypse have been motifs that continue to interest me. I've been a bird watcher for many years yet it would never occur to me to just "paint a bird." As I have previously described, my work begins with a sort of "flash." The same is true with the appearance of the birds for the first time more than ten years ago. At first I didn't know why I was using them other than it felt like the plant material and

trees I was painting needed something more. Now I see them as metaphors for all kinds of things, such as freedom, design and beauty and even the idea that there is always more than at first meets the eye. Birds are seemingly delicate and fragile and, while that is of course true, birds are also very aggressive. Though their aggression is hidden from us at first, the longer you watch them the more you learn. Trees are also very compelling to me because of their expressive nature. This is particularly true when you see pine trees trying to grow in spite of being burned in a terrible forest fire. All their limbs have been burned away and the pine needles actually begin to grow directly out of the trunk of the tree. They look like "furry" trunks. Unfortunately trees can also be targets for human aggression. Many times I see trees that have people's initials carved into them, like "K + R = true love." I also use flowers, both imaginary and real, in my work. I find morning glories particularly interesting because of their persistent nature. They seem to thrive in even the worst of environments. I feel there is still much to explore in ideas of the natural world vs. the human-made world. There is a tension and struggle between the two and the point where they intersect remains compelling to me. dpi

01	04	05	01. Convocation / 2009 oil and paint pen on panel / 72 x 120
02	06		02. After The Deluge / 2008 / oil and paint pen on panel / 36 x 30 inches
03	07		03. The Order of Entropy / 2011 / oil and spray paint on panel / 30 x 36 inches
			04. Vicissitude of Circumstance / 2010 / oil and paint pen on panel / 36 x 30 inches
			05. Paradise Notwithstanding / 2011 / oil on panel / 48 x 60 inches
			06. A Morass of Contradiction / 2010 / oil and spray paint on panel / 60 x 48 inches
			07. There's No Place Like Home / 2010 / oil and spray paint on panel / 48 x 40 inches