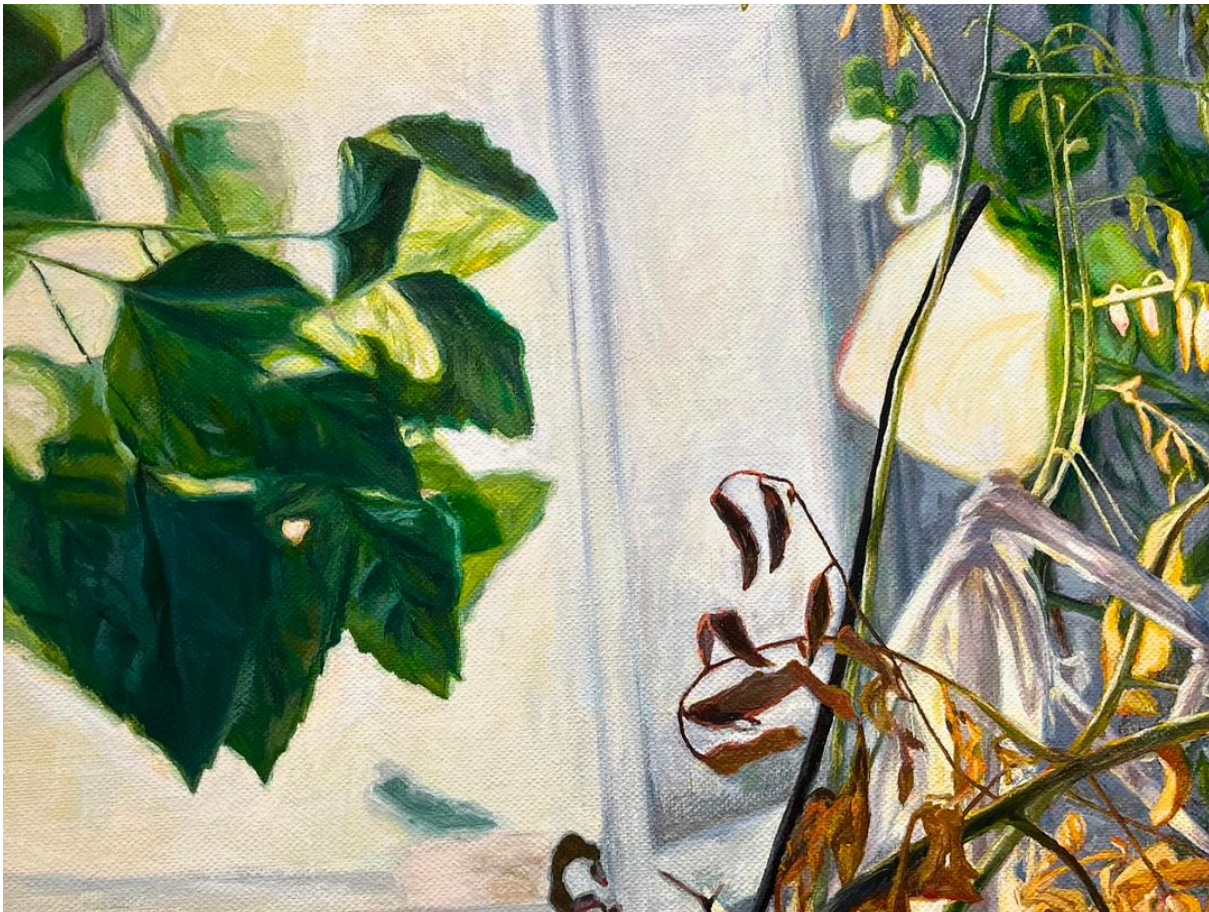


許哲維 - Artist, Taiwan

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Ana Maria Micu是1979年出生的羅馬尼亞藝術家。2024年三月， 卓藝術（Mind Set Art Center）推出她的個展《女人·鷹架》， 展出多幅平面繪畫、壁畫以及影像作品。我已經大概快半年沒有看展覽了，因為課程所需就寫了這個心得。然後我很推薦去看畫廊拍的一些訪談影片，關於藝術家為什麼畫這些題材、又有什麼樣的創作動機都說明得清楚，我這邊就不僭越搬運過來了。

我覺得Micu的作品中，最吸引我的是植物在藝術家的視線中漫溢的親密感。一枝一葉，或枯萎或健康，這種顏色或植物概念上的型態變換時常出現在Micu畫布上，如枯萎待處理的盆栽、乾澀低垂的枝條等，我不在其中感受到一株枯樹該有的象徵意涵，而是，我感受到藝術家與植栽朝夕相處的親暱，每一片葉子的葉脈與輪廓都被確實地描繪，光線或穿透或反射自葉片，描述不同品種的葉片的厚度與質地。

Micu繪畫中的植物充滿靈活的韌性，經由細膩的描繪，它們不僅是一株株被按耐在背景的陰影中，可以被朦朧的光線所概括的筆跡、色塊，而是用其堅實的枝條與綠葉緊扣著畫布的介面。從植物到陳設的家具雜物都有著銳利的輪廓，輪廓所給出的線條變化在畫面中也是另有雅趣。

而物品寫實且銳利的描繪，讓人注意到透視造成的變形和畫作本身的尺幅：愈是靠近畫布的邊緣，物件的變形愈明顯；許多作品的長變都輕易地超過170公分，畫中物品也隨之放大。畫布邊緣的變形，讓人聯想到廣角鏡頭的拍攝的影像，這種效果不僅凸顯畫面中央的物品，也強調了空間感。花盆圓形的開口扭曲，如拉壞的陶坯；矩形的桌面也似乎隨著畫面傾斜而延展。大幅的繪畫、超出日常比例的物件，悄悄地將空間扭曲，拐入虛擬與現實的岔路，於觀者的視覺中，花盆與枝葉如步步近迫，不僅是近在眼前，連地灰褐色的木地板也延伸向跟前，覆蓋觀者的視覺與身體。

有時候我會想，當人在紙張、畫布上畫了一個空間的時候，這個空間也好像是畫者的心靈中的空間，可能靜謐安逸，也可能雜亂晦暗。再者，其中擺放的東西、擺放的位置好像也暗示著這個東西的價值與地位。當我看著Micu的畫作的時候，我覺得好佩服她的用色，在畫與不畫之中的掌握。她的畫好像將眼前的、空間中的一切都盡收眼底，卻又好像什麼都沒有說，就靜悄悄地降落在那，降落在我們的視線中，用充滿溫柔與關愛的眼神回應我們。在Micu的展間中，除了感受到她在居家、個人的空間中所收集的經驗與藝術創作的嘗試的張力以外，我覺得Micu畫中的光線和植栽好像真的取代了某種現實中的對應與互動，讓我好像在感受著自己

看著畫，也被畫中的什麼東西所注視著，而來自畫中的注視是溫柔或暴力，寧靜和諧於否，都取決於我們一開始是怎麼看的。

我不知道要如何形容這種感覺，可能是藝術家有意為之，又或者這又只是一個藝術鑑賞的問題（我一直沒有很認真去研究的問題）。只不過我真的覺得很奇妙，很多時候我看展覽都是想要偷學些什麼，或是想瞧瞧這個有名的某某到底有多厲害，但這次我好像第一次成為觀看的人，就很愉快又放鬆。

Ana Maria Micu, a Romanian artist born in 1979, had her solo exhibition "Woman, Scaffolding" at Mind Set Art Centre in March 2024, which featured a variety of graphic paintings, murals and video works. I haven't been to an exhibition in about six months, so I'm writing this because it's necessary for my course. Then I would recommend watching some of the interview videos made by the gallery, which explain clearly why the artists paint these subjects and what their motivations are, so I won't take the liberty of reproducing them here.

What attracts me most about Micu's works is the intimacy of plants in the artist's vision. A branch or a leaf, withered or healthy, this kind of change in colour or plant concept often appears on Micu's canvases, such as withered potted plants waiting to be processed, dry and low-hanging branches, and so on. I don't feel the symbolic connotation of a withered tree in them, but rather the intimacy of the artist's relationship with the plant. The light either penetrates or reflects off the leaves, depicting the thickness and texture of the leaves of different species.

The plants in Micu's paintings are full of flexibility and resilience, and through their delicate depiction, they are not just strokes and blocks of colour held down in the shadow of the background, which can be summed up by the hazy light, but rather, they are the interface of the canvas with their solid branches and green leaves. From the plants to the furnishings and miscellaneous objects, all have sharp contours, and the changes in the lines given by the contours are also of great interest in the paintings.

The realistic and sharp depiction of the objects draws attention to the deformations caused by perspective and to the scale of the paintings themselves: the closer to the edge of the canvas, the more pronounced the deformations of the objects become; the length of many of the works easily exceeds 170 centimetres, and the objects in them are enlarged as a result. The deformation of the edges of the canvas is reminiscent of a wide-angle lens, an effect that not only highlights the object in the centre of the painting, but also emphasises the sense of space. The rounded opening of the flowerpot is twisted like a broken biscuit; the rectangular tabletop also seems to extend as the painting slopes. Large paintings and objects that exceed everyday proportions quietly distort space and turn into a fork in the road between the virtual and the real. In the viewer's vision, the flower pots and the branches and leaves seem to be approaching step by step, not only in front of their eyes, but also the greyish-brown wooden floor extends in front of them, covering the viewer's vision and body.

Sometimes I think that when a person paints a space on paper or canvas, this space is also like the space in the painter's mind, which may be quiet and peaceful, or it may be chaotic and dark. Moreover, the objects placed in the space and their positions seem to imply the value and status of the objects. When I look at Micu's paintings, I admire her use of colours and her mastery of painting and non-painting. Her paintings seem to take in everything in front of her eyes and in the space, yet they seem to say nothing, but quietly land there, in our sight, responding to us with tender and caring eyes. In Micu's exhibition room, apart from feeling the tension of her experience and attempts at artistic creation gathered in her home and personal space, I felt that the light and plants in Micu's paintings seemed to have replaced some kind of real-life correspondences and interactions, as if I were feeling that I was looking at the paintings, and was also being watched by something in the paintings, and that whether the watchful eyes in the paintings are gentle or violent, peaceful and harmonious, or not, all depends on whether we started out with a gentle and caring gaze or not. It all depends on how we look at it at the beginning.

I don't know how to describe this feeling, maybe it is intentional on the artist's part, or maybe it's just a matter of art appreciation (something I've never really looked into). It's just that I really find it amazing. Most of the time when I go to an exhibition, I want to learn something, or I want to see how good this famous so-and-so is, but this time, it's like I'm the first time I've ever been a spectator, and it's just so enjoyable and relaxing.

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