

## 最亮麗的黑 — 楊宗嘉《閃耀赤子》

文 | 藍仲軒, 藝術家、策展人, 2024年1月

Hiro Hiro Art Space的一樓展場, 宛如踏入一片亮白的仙境, 閃閃發光的人形生物將你圍繞, 歡迎著你進入這奇異的世界。然而, 隨著我們靠近, 一股不安感油然而生, 彷彿在這些生物絢麗的外表之下, 潛藏著不為人知的黑暗。我們陷入某種無法動彈的境地, 不知是應該感到喜悅還是畏縮, 彷彿被某種魔法所迷惑。這就是藝術家楊宗嘉親手打造的世界, 或更確切地說, 《閃耀赤子》就是楊宗嘉。

楊宗嘉以瓷土為主要創作材料, 其作品能夠深刻體現內外的關係: 神秘的形體由大腦傳達到手指, 再從手指塑造成形, 最後由五官傳回至心裡(感受)。在低靡的世界時局下, 許多療癒藝術品崛起, 並被視為藝術家的社會責任。然而, 楊宗嘉的作品雖然同樣擁有可愛的外表, 卻與聊物截然不同, 甚至連自我療癒的功能都趨近於零。其作品的核心在於自我探索與實踐, 可愛與恐懼相擁, 展現出藝術家最真實的自我表現。

《閃耀赤子》中的一尊藝術家孩童形象的雕塑〈閃耀赤子〉由彩色瓷土堆疊而成, 散落的多根性玩具外形魔法棒如同成長過程中的尋覓與轉變; 而〈蝴蝶變〉的靈感來自家族的蘭花產業, 與同樣具有雙生概念的作品如〈共生獸〉、〈雙生燭〉一同描述家族多產雙胞胎的神秘傳說; 各種礦石形狀的頭型雕塑指向了人的不同面向, 而每一尊都璀璨奪目; 〈小龍〉、〈黑黔蝶〉則是藝術家夢中的神明, 他在屢次造訪中實體化了祂們的形象。在形象化已被既定的神明世界中, 楊宗嘉的神明更像是叛逆的妖怪, 但這種無法被評斷何者為對的特質使楊宗嘉的作品顯得更為獨特而脫俗。

走上畫廊的二樓, 彷彿踏入一個溫暖潮濕的腹腔。從明亮進入昏暗, 在這個狹小的空間中, 我們得以一窺楊宗嘉的肉身面貌。〈變身寶盒〉靈感來自動畫《美少女戰士》中的角色道具, 膨脹的有機愛心肉體被銀白圓珠封印, 呈現出一種急欲變身及掙脫的困境; 〈蒲團〉則直接表達了肉慾, 蟲體人彎坐在擴張的洞口之上, 隨時可以下墜結合; 藝術家的自塑像〈閃耀赤子 II〉如同古希臘雕塑〈米洛的維納斯〉, 安詳而窒息的臉部與頸部項圈形成了一種有趣而矛盾的對話, 雙臂缺失的形體凸顯了健碩的身軀, 點綴著自信的繁星。

人是肉身與精神的合而為一, 然而這肉身並不僅僅是性的象徵, 更是一種沒有選擇的容器, 包括但不限於美貌及疾病; 精神也不僅止於善惡, 還有著難以解釋、與現實相牴觸的感觸與衝動。當這兩個元素交融, 楊宗嘉(我們)才能被形塑而成。而《閃耀赤子》所呈現的並非純潔童趣的赤子, 而是最原始狀態的自我。若一個人能擺脫社會枷鎖和既定印象, 自由地釋放本我時, 本我即最為閃耀, 是最亮麗的黑。

或許, 這才是最有人性的部分。

## The Brightest Darkness—YANG Zong-Jia《Gleaming Innocence》

Article by LAN Chung-Hsuan, Artist/Art critic, January 2024

Upon entering Hiro Hiro Art Space, one steps into a frosty-white ethereal realm, where gleaming humanoid creatures encircle, welcoming you into this fantastical world. Yet, as we draw near, a subtle sense of unease arises, as if beneath the dazzling exteriors of these beings, an unknown darkness lurks. We find ourselves transfixed, unsure whether to feel joy or shrink back, as if enchanted by some mysterious magic. "Gleaming Innocence" is the world crafted by artist YANG Zong-Jia, or more precisely, YANG Zong-Jia represents "Gleaming Innocence".

YANG Zong-Jia, utilizing porcelain clay as his primary medium, intricately embodies the interplay between the internal and external within his creations: mysterious forms conceived in the mind travel from the brain to the fingertips, then hand-built into sculptures, only to be returned to the heart and emotions through the senses. Amidst the despondent era, the emergence of heart-healing art is viewed as an artist's societal responsibility. However, despite their adorable exterior, YANG Zong-Jia's works diverge starkly from the realm of heart-healing, with even minimal self-soothing functionalities. At their essence, his creations delve into self-exploration and realization, where cuteness and fear intertwine, unveiling his most authentic self-expression.

The sculpture "Gleaming Innocence I" is hand-built from layered pastel-colored porcelain clay, displayed with the scattered magical wands that subtly allude to sexuality. These elements evoke the quest and transformations experienced during the growth process. The inspiration for "Twin Butterfly Orchids" is drawn from his grandfather's orchid business, depicting the mysterious legend about expecting twins within the family, akin to other works with the theme of twins, such as "Symbiosis Beast" and "Twin Candles II." Sculptures like "Gilded Stone" and "Silver White Stone," featuring mineral shapes, symbolize different facets of human nature, each radiating its own brilliance. "Little Dragon" and "Black Butterfly" are the materialization of recurring deities from YANG Zong-Jia's dreams. In the world where deities are typically portrayed in established forms, his deities appear more like rebellious spirits, a quality that is unjudgeable and enhances the uniqueness and transcendence of YANG Zong-Jia's creations.

Going up to the second floor, a dimly lit space unfolds, reminiscent of a warm and humid abdominal cavity. Transitioning from brightness to dimness, in this confined space, we are granted a glimpse into YANG Zong-Jia's sensual representation. In "Transforming Compact," he takes inspiration from a magical weapon in the animated series "Sailor Moon Crystal." The inflated organic heart-shaped flesh, constrained by a silver bead, presents a predicament of urgent desire for transformation and a struggle for liberation. "Cushion" directly articulates carnal desires, with a caterpillar-bodied figure crouched over an expanding orifice, ready to descend and merge. In addition, his self-sculpture, "Gleaming Innocence II," akin to the ancient Greek sculpture "Venus de Milo," is adorned with a neck choker. The facial expression exudes a serene yet suffocating aura, engaging in an intriguing and contradictory dialogue, while the

absence of both arms accentuates a robust physique embellished with confident stars.

Human beings are a union of the physical and the spiritual, yet the physical body is not merely a symbol of sexuality; it serves as an involuntary vessel, encompassing, but not limited to, beauty and illness. Similarly, the spiritual is not confined to morality alone; it harbors emotions and impulses that are difficult to explain and often conflict with reality. It is in the fusion of these two elements that YANG Zong-Jia (we) takes shape. The portrayal in "Gleaming Innocence" is not that of a purely innocent child but rather the most primitive form of the self. When individuals break free from societal constraints and preconceived notions, liberating their true selves, the true self radiates as the brightest, most radiant darkness.

Perhaps, this represents the most profound aspect of humanity.