

人間穿越

瓦兒對我來說是種魔力，她演化的方式令我著迷。

我仔細端詳她最新的創作，努力想理解她的力量從何而來。

她的作品瀟灑著熱情，我們許多人都能從中感受到她的力量。

我對她產生的興趣日發濃厚，而且我不是唯一這樣想的人。

為什麼呢？

再度審視『藝術』的定義

保羅·高更曾思索過一般藝術的意義，拋出了自古連綿不斷的問題：「我們從哪裡來？我們是什麼？我們往哪裡去？」

然而這問題至今無人能解。

我們是不是缺乏可共享的回憶，又皆須面對前方的空無？我們不曉得如何仰靠彼此的經驗立命安身，卻仍能蘊育出各自風貌。但若我們過度探索這些問題，可能會落入永無止盡的漩渦，從此忘記生命中真正重要之事。

關於藝術，我寧願堅守不久前逝世的藝術家達比埃斯 (Antoni Tapies) 所下的定義：

藝術作品，應該是由藝術家注入**內在能量**的一項物件；

所灌注的內在能量宛若電流，一旦具有相似波頻的觀者觸碰了作品，必能激發起內心的悸動震顫。

瓦兒 就具備了產生電流的所有要件，能召喚出我們內心的千絲萬縷。

內在能量：瓦兒 毫無保留而真誠的接納她人生中所有的經驗。她年輕時走過許多國家，體驗過種種不同的社會與文化環境。後來，她走入一個非常耗費精力的工作，得花上極大氣力才能做好，身處其中的成功者無不彷彿被搾乾汁液的檸檬。這些經驗若未消抹一個人原本的人格，便能成為滋養人生的元素。瓦兒將這些經驗化作她人生的養分；她從來都不是溫室中長成的花朵。她的人格經過滋養後變得更加豐饒，也讓她更渴望真正的為自己而活。

電流：某日，瓦兒遇見了黏土。十年來這份聯繫從未止息，也難以想像將來會有停止的一天。她用獨到的觀察角度表達自己，手中塑造出的人物、情景、環境皆蘊含了她**不經意注入的過往**，而這股力量也不斷推著她向前。她將心中所願、所想，化為黏土或蠟質創作。每位雕塑家都夢想能住在鑄造廠附近，而瓦兒正是這位幸運兒。如此一來，她在創作時注入模型的內在電流，亦得以在青銅製造過程中完好留存，將她的所聞、所感與最終的青銅成品融而為一。

極少雕塑家能一路見證從創作到青銅成品的那種驚艷，瓦兒卻總能親臨其境。這是瓦兒令人激賞之處，也是她作品中的重要面向：**真人、黏土、青銅**，她做到了三者幾乎不可能達成的**流暢邂逅**。

現在我們必須了解，為何這麼多具有「相似波頻」的觀者會被瓦兒深深吸引。

我在台北國際藝術博覽會中，看見好些人一早便出現在展場，喃喃說道：「我一直想買雕塑品，現在終於找到想要的作品了。」他們選了瓦兒的《戀人3》（*Les Mariés III*）。在上海藝術博覽會中，有對馬來西亞夫妻告訴我，他們飛來上海就是希望能買到瓦兒的雕塑品。後來他們選擇了《眾行》（*Parade*）。除此之外，我還能想到許許多多的例子。

該怎麼解釋這股風潮呢？

我認為，我們感受到的電流百分之百出自瓦兒本人的內在能量。她的內在能量並非受所謂的「藝術學習」滋養而生，這種養分對一位新進藝術家而言可能過多而難以承受；她的內在能量也並非因長期浸淫於偉大藝術作品而生，儘管偉大的藝術家可以影響年輕的創作心靈，卻也可能將之禁錮其中。瓦兒的靈魂細細觀察這個世間，用她的心告訴我們她的所見所感。她的單純、誠實、與開放的靈魂成了我們疲累之眼的焦點；當今文明衍生出無止盡的複雜與權謀，用以觀看的雙眼終歸精疲力竭。

瓦兒的內在能量與她作品中傳遞出的電流緊緊相扣，讓我們在觀看她的作品時難逃這股巨大力量的衝激。

過去三年，瓦兒勇敢躍入一座更寬廣的宇宙，即「人」的宇宙：這個人告訴我他的命運，他在藝術家重新賦予的都市生活中流連，以及人類與環境的互動，種種關於人的個體性面向。極少藝術家敢踏上這場非比尋常的冒險之旅。諸如《都市生活》(*Urban Life*)、《甜蜜的家》(*Home Sweet Home*)，以及極為秀異的《幻妙之城》(*Ville Fantastique*) 等作，瓦兒的作品令我想起法蘭克·蓋裡(Frank Gehry)談到自己建築作品的說法：他們(即作品)帶領我們走進他的未來。

時至今日，我們有幸走入《穿廊》(*Corridor*)，遇見《集會》(*Agora*)、《世界之巔》(*Le Toit du Monde*)、《行走城市》(*Walk the city*) 以及《都市聚眾》(*Urban Gathering*)。

2011 年末及至 2012 年初始，這段日子往後回顧時，必將是瓦兒藝術生涯中公認的一段偉大創作期。

瓦兒的作品讓她在雕塑界占有獨特席位。她的作品中可看見與 耶提安·馬荷丹(Etienne Martin)作品《住居》(*demeures*)，或是與杜布菲(Dubuffet) 作品《人物塔》(*La Tour aux Figures*)、《冬日花園》(*Jardin d'hiver*) 的相通之處。瓦兒的作品主題是她眼中所見，關於我們幽謐不定的命運，以及人處於命運中的易碎平衡。

原生藝術

瓦兒注入創作中的能量，即每位「具有相似波頻」的觀者面對她作品時所感受到的電流。從這層面來說，瓦兒的作品幾乎可說是原生藝術。她日後說不定會成為第一代稱自己屬於原生藝術運動的藝術家，或是將來可能被藝術評論家冠以此名。

我願意相信這樣的未來發展，因為我鍾愛她的所創所作，而且我深信她的藝術將帶給我們莫大的喜悅。

瓦兒 給了我們為其詮釋的空間，我們(在作品之前)好比面對一場終極羅氏墨跡測驗。她的作品蘊藏的內在能量，透過獨一無二的電流悸動注入我們心中，讓我們不知不覺想親近她，彷彿遇見無比熟悉的事物。

多希望藝術評論家能夠如實描寫出他們眼中所見——在我看來，他們就像

是這場心理牌卡遊戲中的角色，這場遊戲有關人類生命，也有關我們與各式藝術的關係；說穿了，這場終極心理測驗就是當代藝術！

菲利浦·史戴 Philippe Staib

菲利浦·史戴藝廊

2012年5月於上海

Val is an enchantment to me, The way she evolves fascinates me.
As I observe her latest creations, I strive to fathom what gives her strength.
Many of us can feel her strength, if the enthusiasm around her art is anything to go by
I am not the only one who considers her with growing interest. Why is that?

A reflection about art in general and the ritual question posed by Paul Gauguin "Where do we come from? What are we? Where are we headed?" leads nowhere
Are all of us facing complete emptiness, with no common past, wondering how to lean on our experience and cultivate our differences? These questions can spin into a potentially harmful, endless spiral, in which we may all lose sight of the importance of art in our lives.

I'd much rather stick to this definition of art as given by Tapies (who has just passed away):

"A work of art should be a thing, an object filled by the artist with mental energy, a sort of electric charge that, once touched by a viewer with the appropriate sensitivity, triggers determined emotions."

Val has all the necessary components to make us feel the electric charge that summons up our emotions.

Mental energy: Val carries her whole personal experience with sincerity: when she was young, she travelled the world, came across and observed many social

and cultural environments...Then, she had a life-consuming job that requires great strengths and squeezes those who succeed in it like lemons...

These phases nourish a personality if they do not obliterate it. Val has fed on her own life, which has not been a bed of roses. She has used it to enrich her personality and desire to exist by herself.

Electric charge: One day, the contact with clay triggered something that has been going on for ten years and is nowhere near the end. Val expresses herself modeling beings and situations and their environments with an eye that is hers only, full of the past she could not control and pushed her forward. She unloads her visions into a creative matter of clay or wax. It is every sculptor's dream to live near a foundry, and Val does. This enables her to keep up the electric charge initiated at the creation stage throughout all the bronze reproduction process. It is a direct line between what she perceives and feels and the metallic outcome.

Very few sculptors have experienced the thrill of controlling their creations up to their metallic forms. She admirably masters the process, a key aspect of her work: the unlikely encounter between a perfectly genuine human being and clay, then metal.

We now have to understand why so many viewers with an "appropriate sensitivity" gather around her work.

At "Art Taipei", I saw people show up early in the morning saying: "I have been looking to purchase a sculpture, I have finally found it". They chose "Les Maries III". At the "Shanghai Art Fair", a Malay couple told me they had flown in hoping to find a sculpture by Val. They went for "Parade"

I can think of so many other examples.

How can this be accounted for?

Certainly not by describing her art within a stream of through an inspiration by great predecessors.

Instead, I think we receive 100% of the electric charge generated by her mental energy. Her energy was not "enriched" by artistic studies which can turn out to be overwhelming for a young creator, not "enriched" by the veneration for a great artist who can influence but also imprison a young creative mind. Her life, her soul observes the world, she tells us what she sees, what she feels from her heart. Her simplicity, her honesty and her heart open onto the world are the focus of our tired eyes, exhausted by all the visual complications of our now-oriented civilization where all sorts of schemes abound to distract us. It is the direct line between her mental energy and the electric charge she display in her work that we all perceive so clearly.

Now the years have passed, but her evolution has kept this direct line with the public.

For three years, Val has deliberately dived into a wider universe, the universe of Man: the individuality of the man who tells us about his fate, the interaction between man in a reinvented urban life, the interaction between man and environment. Few artists have dared take up this extraordinary adventure. "Urban Life", "Home Sweet Home", the outstanding "Ville Fantastique", Her words remind me of the way Frank Gehry talks about his constructions: they take us to his future.

Today, we have the privilege of walking through "Corridor" to discover "Agora", "Le Toit du Monde", "Walk the city" et "Urban Gathering".

The end of 2011 and the beginning of 2012 will definitely be recognized, at a later stage, as one of her great creative moments.

Her work offers her a unique position in sculptural creation. It finds an echo in Etienne Martin's exceptional "demeures" (dwellings) or Dubuffet's creations such as "La Tour aux Figiers" and "Jardin d'hiver" in which viewers can walk around. Val gives us structures that play host to her representation of the fragile balance and serene uncertainty of our fates. I do hope that she soon will give us human-size structures.

Through the energy Val conveys to her creations, the electric charge that every

"viewer with an appropriate sensitivity", feels when confronted with her works, she is close to raw art. She may even be the first of a generation of artists who will one day claim to be part of the raw art movement or be dubbed so by art critiques.

I want to believe this for I love what she does and I want to believe that this kind of art will bring us great joys.

She gives each one of us the possibility of interpreting, like an ultimate Rorschach test, her representations, where her mental energy, conveyed through a unique electric impulse, attracts us like something very familiar.

May art writers now describe what they see, as they are in my opinion the actors of this card game between life and our relations with arts in all its forms in this sublime Rorschach test that is contemporary art!

Philippe Staib
Philippe Staib Gallery
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