

Enigmas & Dreams

Works on paper by Alvin Jang and Anna Wong

This exhibition offers up a dynamic pairing of two under-recognized local Chinese Canadian artists. Despite their radically differing aesthetics, both work serially, leaning toward art-making that resists resolution and embraces process.

A strong sense of the surreal streams through Alvin Jang's sci-fi-inspired series *The Colony* (1982), depicting a colourful world overrun by an increasingly dense population of worms, and through *Pillow Talk* (2000), evoking a hallucinatory series of dreams, rendered in a dense style that deliriously straddles representation and abstraction. A selection of abstract drawings and prints by Anna Wong from the late 1960s vividly brings to light the hybridity of her energetic visual vernacular, which marries the gesturality of Chinese brush painting with the mark-making of Abstract Expressionism.

For these series, Jang and Wong create through experimentation and play, rather than sticking to circumscribed paths. Eschewing straightforward interpretation, these enigmatic works push against a sense of fixedness or finality, inviting us to parse what fresh narratives they carry.

Enigmas & Dreams also features a specially commissioned title wall by Brother Jopa, a Vancouver-based lettering artist, designer, and muralist, who specializes in hand-drawn typography and calligraphy. Sandy Yau did the Chinese calligraphy.

– Zoë Chan

About the Artists

Alvin Ngai Ping Jang 鄭毅鵬 (b. 1950) is a Chinese Canadian artist who has spent the past 57 years working in drawing, painting, printmaking, and sculpture. He graduated from the Vancouver School of Art specializing in painting and printmaking, and has maintained a daily studio practice since the early 1970s from his home studio in Steveston.

Artist and master printmaker Anna Wong 黃緯英 (b. 1930–d. 2013) was born and raised in Vancouver. After a year of studying Chinese brush painting in Hong Kong, Wong earned a degree in creative printmaking at the Vancouver School of Art. She went on to study at the Pratt Graphics Center in New York City and then taught there for nearly two decades. In the 1960s and 1970s, she represented Canada in multiple international print biennials.

《謎與夢》

鄭毅鵬與黃綽英的紙上作品

本展聚焦兩位長年深耕於創作、卻未受到廣泛關注的本地華裔加拿大藝術家。儘管兩位藝術家風格迥異，但他們的作品都以系列的方式呈現，展現出一種擁抱創作過程、而非追求明確結論的藝術實踐。

鄭毅鵬於1982年創作的《殖民地》系列受科幻作品啟發，描繪一個被日益增長的蠕蟲所佔據的繽紛世界，瀰漫著一種超現實的氣息；而《枕邊細語》（2000年）則喚起了一系列幻覺般的夢境，密集的筆觸在具象與抽象之間游移不定。與此同時，黃綽英創作於1960年代晚期的一系列抽象繪畫與版畫生動地展現了她充滿活力的視覺語言，其筆勢融合了中國水墨與抽象表現主義的風格。

在他們的創作中，鄭毅鵬與黃綽英皆未墨守成規，而是以實驗性和趣味性的精神展開探索，他們充滿謎意的作品避開單一詮釋，拒絕固定性和終結感，邀請觀者發掘其中潛藏的新奇敘事。

本展設有一面特別委託創作的標題牆，由溫哥華字體藝術家、設計師和壁畫家 John Park (又名 Brother Jopa) 創作，他擅長手繪字與書法。中文書法由尤碧珊完成。

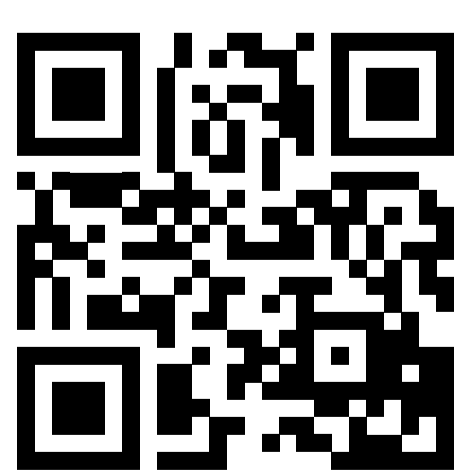
— Zoë 陳

藝術家簡介

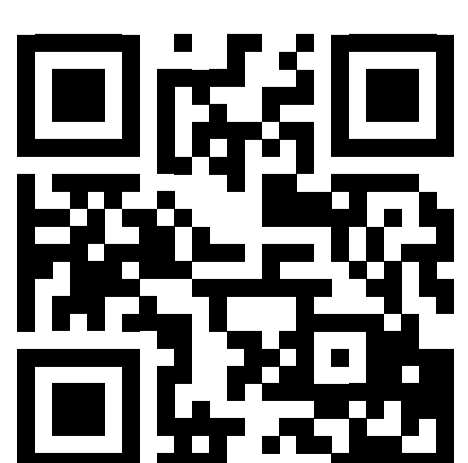
鄭毅鵬（生於1950年）是一位華裔加拿大藝術家，過去五十七年來致力於素描、繪畫、版畫與雕塑創作。他畢業於溫哥華藝術學院，主修繪畫和版畫，自1970年代初以來便在史蒂夫斯頓的住家工作室持續進行日常創作。

藝術家、版畫大師黃綽英（1930年–2013年）在溫哥華出生長大，曾赴香港學習中國水墨畫一年，畢業於溫哥華藝術學院，主修創意版畫。隨後她赴紐約普瑞特藝術學院進修，並在那裡任教近二十年。1960至70年代間，她曾代表加拿大參與多個國際版畫雙年展。

翻譯：王晨鈺



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