

莊普過往習以一公分見方的格子為單位，透過印章取代畫筆，反覆蓋印，逐步在畫布上建構色彩鮮明的格網創作，堅持以連續性、重複性的創作法則，使畫面呈現無限的時間、空間與生命感受。在藝術家的成長年代中，古典樂、搖滾樂、流行樂日漸盛行，當歌曲進入副歌時，簡單的、重複的旋律總能讓人印象深刻而嚶嚶上口，高低音階交疊，弦律自由轉調，透過身體擺動、隨心哼唱的過程，身心與音樂融為一體，音符的規律性、節奏感牽引著閱聽人探索自己內心深處的幻象世界，使人產生愉悅的感受。

在《疊音》中能見諸多由聽覺感知轉化而來的視覺表現，黑色線狀由底部迅速的向上延伸，經由兩次轉折到達至近一層樓高的端點，在以摺角垂落至地面，此時色彩瞬間由黑轉紅並逐步趨緩上升，當碰觸到矩形粉色塊後又再次延展至高處，經歷了三處摺角後再度垂降至地面，與黑色線狀串連，視覺上形成具有韻律的、循環性的直向性符號，流動於牆面與浮動的矩形塊面之間。如果說，樂曲中的和絃交疊與音調轉換是演奏家藉以表達情感的方式，莊普便透過色彩的強烈對比、線性的轉折動勢、材質本身的光澤觸感及空間的層次堆疊，呈現其對於音樂的反饋。當觀者位移觀看此作，觀察其對材料、開放性的結構，以及建築空間式的安排，不難看出藝術家刻意將其中黑色、紅色線性結構進行交錯，並預留兩者之間的高低落差，彷彿音樂家在演奏過程為詮釋特定音階、音色，而自然的拉動和弦的樣態，矩形物件的粉色調與壁面相符，在視覺上又形成貌似聲響由裡至外振幅而來的視聽聯覺，使觀者隨之體會藝術家對於樂理調性間的自然感受。

Pu TSONG | *Resonating Note*

Aluminum, spray paint, emulsion

Courtesy of Eslite Gallery

In the past, Pu Tsong used to paint on canvas made of one-centimeter grids. Instead of a paintbrush, he used stamps to repetitively create blocks of vivid colors on the canvas. He insists on creating continuity and repetition in his artmaking to convey the infinity of time, space, and one's sense of life. During the artist's upbringing, different music genres became popular, from classical, rock to pop music. The chorus parts of the songs always had simple melodies that were catchy to sing and left a deep impression on people. High and low music scales intertwined. Melodies and rhythms changed smoothly. People would move their bodies with the music and sing along. The body, the mind, and the music all blended together. The regularity and rhythm of the notes led the listeners in exploring the fantasy world deep in their minds, thus generating delightful feelings.

Resonating Note presents many visual expressions that were transformed from auditory perception. From the bottom, the black line extends upwards swiftly, takes two turns, reaches the end at nearly one-story high, and then drops to the ground at a bend angle. The color instantly turns from black to red and moves gradually upward. When it touches the pink rectangular block, it stretches to a higher point again. After three turns, it drops to the ground again, connecting with the black line to form vertical signs that are rhythmic and circular. The signs flow between the wall and the floating rectangular surface. Say that overlapping chords and changing pitches are ways for a performer to express emotions, Pu Tsong conveys his emotions and thoughts about the music by using strong contrasting colors, dynamically turning lines, the luster texture of the material itself, and the layered stacking of spaces. When viewers move around to view this work and observe its material, open structure, and architectural spatial arrangement, it is not difficult to see that the artist deliberately interlaced the black and red linear structures, and reserved the height difference between the two. This design resembles how a musician interprets specific scales and timbres by naturally pulling the chords. The pink tones of the rectangular objects match with the walls. The visual design looks like the amplitude of the sound waves from inside to outside, forming synesthesia that allows viewers to experience the artist's spontaneous feelings about the music.