

High Life

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对抗 地心 引力 Defying gravity

《品》与葡萄牙艺术家安娜·阿拉冈 (Ana Aragão) 探讨了她在澳门的首次个人展览。

High Life sits down with inspirational Portuguese artist Ana Aragão to discuss her first ever Macau exhibition.

文 by Joseff Musa

葡萄牙艺术家安娜·阿拉冈受邀在氹仔旧城区艺术空间举办个展，这是她在澳门的首次亮相，为本艺术展览画上了完美句号。阿拉冈对每幅插画的细节均非常更通过物化建筑环境，亦即将筑物转化成令人渴望的东西，与现实的约束，如地心吸力妥每幅建筑画像都容易引发观众和共鸣。作为一名建筑师，阿拉冈对视觉充满热情，从其装束便可见一斑。《品》约见当日，她身穿红宝衣裙，与红色唇膏显得相得益彰。我喜欢红色，因为它是激情的，但这并不意味着我的艺术作品

ing her Macau debut, Portuguese artist Ana Aragão was invited to use this year's artistic program at Vila do Conde Village Art Space. Adding scribble-like details to each drawing, objectifying the environment, transforming urban buildings into one, without promising the constraints of reality and leaving each portrait to the viewer's imagination – these are the qualities of Aragão's unique style of art. As an architect by trade, Aragão's innate love of visual arts is evident as she meets with *High Life* magazine, wearing a deep ruby red dress that

都是红色。”她笑着说。

的确如此，此次呈献的系列手绘作品色彩千变万化——以黑色墨水笔勾画出结构，并运用充满活力的水彩色调为其带来生气。

虚构怪物的形成反映创作过程的演变，而随机与控制并行不悖，则是提取别扭熟悉感的必要成分。

阿拉冈说：“这是我第一次踏足澳门。作为建筑师，这里老房子的结构让我着迷，尤其是笼子状的阳台和窗户，对我的艺术作品是重要启发。”

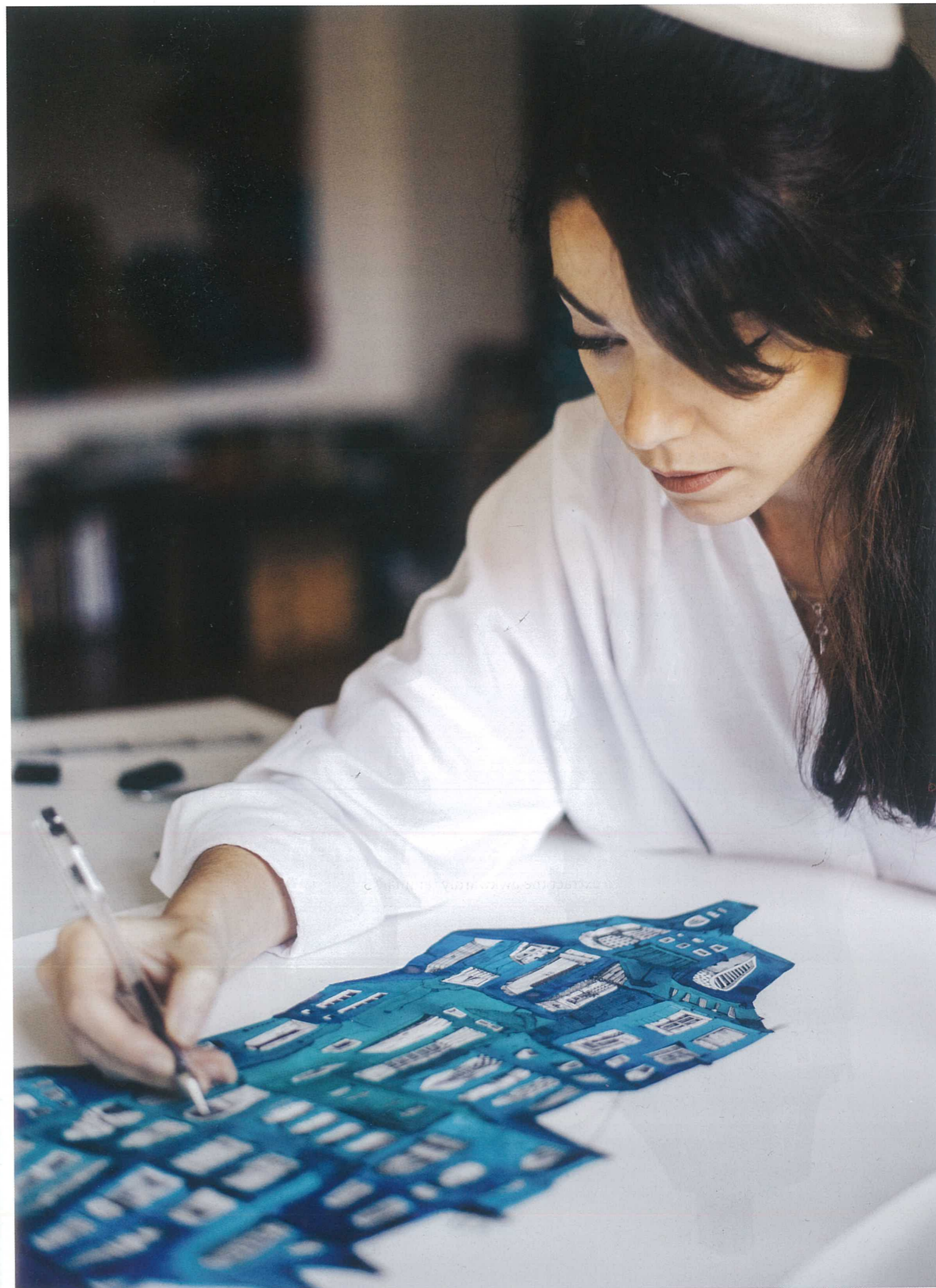
她并不将艺术创作局限于纸笔，而是尝试用独特且不可思议的画布材料不断挑战自我，地毯、床头板、窗户乃至红酒瓶等，充满无限可能。

matches her dark Victorian Red-shaded lips.

“I love red as it directly shouts passion. But that doesn't mean my art collection is solely red,” the artist laughs.

True enough, the sets of hand drawn pieces are presented in kaleidoscopic hues – sketched in black ink pen and brought to life with vibrant hues of watercolor.

The evolution of her creative process refers to the formation of these imaginary monsters, where randomness and control work side by side as the necessary ingredients to extract the awkwardly familiar.



继续道：“我最喜欢的艺术装置用五米的玻璃板制作而成，你上面随意走动。那次我只是跟别人走过的路和质疑自己是阿创作过程中所避之而唯恐不及艺术工作室位于波尔图，她常座城市中寻找灵感，总能有新绘画是为了在我们生活的这个境中找寻意义。我的绘画在现入了个人对理想世界的想象。界我做主。”她眨了眨眼睛。

当被问及她与其他艺术家的不同时，阿拉冈立即回答说：“专注。我是一个非常专注的艺术家。”

她的最新作品探讨了回到原点、回归艺术之根本（即纸笔的运用）的概念。

“我可能会尝试新的技法，但最终，一切都会回到纸笔。这是我的特色所在。”

在我们交谈后的第二天，阿拉冈便飞回波尔图展开另一个艺术展览——名副其实地从身体和艺术上对抗地心引力。■

“It’s my first time here in Macau and as an architect, I’m really fascinated by the structure of the old houses where they have these cage-like balconies and windows. These were major inspirations for my art works,” Aragão explains.

Not limiting herself to pen and paper, the artist tries to constantly challenge herself using distinctive and unlikely materials as canvas. From carpets and headboards to windows and wine bottles, the possibilities are endless.

“One of my favorite art installations is when I used panes of glass as large as five meters and you could walk through the drawings. That’s when I feel like everything’s possible, when I just go with my instincts and leap,” she continues.

Playing by someone else’s rules and second-guessing herself are two traits Aragão steers clear of when it comes to her creative process. Often, in her art studio in Porto she draws inspiration from the surrounding city, as it inevitably has something new for her to discover.





to draw is to find the meaning
in a chaotic environment we live
in. I draw the realities and add my
own imagination as to what an
ideal world is to me. Essentially I
refer to the world," she winks.
When asked what sets her apart
from other artists, Aragão quickly
responds, "Focus. I'm a very focused artist."
Her latest artwork explores the
concept of coming full circle, back to

basics and back to the fundamentals
of art which is the utilization of pen
and paper.

"I may try new techniques but
at the end, everything returns to pen
and paper, from the beginning to the
end. That's my signature," she says.

The day after our conversation,
Aragão flies back to Porto for yet
another art exhibition – defying
gravity, literally and figuratively. ■■

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INDULGE
