

2020.3.28—6.14

展覽室 Galleries 1B, 2A & 2B

策展人 王嘉驥

Curator Chia Chi Jason WANG

導覽書 Guide book

江賢二

PAUL CHIANG

A RETROSPECTIVE

回顧展



「我想是誠摯的美，還有自然與生命的奧祕
讓我不停地畫下去。」

“It is the beauty of sincerity and the enigma of
life and nature that keep me painting.”

—— 江賢二 Paul Chiang

導言

王嘉驥 / 策展人

江賢二（1942 年生）自中學時代即立志走向藝術創作之路。1960 年，他考入國立臺灣師範大學藝術學系。1965 年初，畢業在即，他與同班同學姚慶章（1941-2000）和顧重光（1943-）共組「年代畫會」，於臺灣省立博物館（今國立臺灣博物館）舉行聯展。1966 年 2 月，他在臺灣省立博物館舉辦首次個展。

1967 年底，他前往法國巴黎學習並發展；翌年，巴黎爆發「五月風暴」，經濟頓時陷入困境。他攜新婚妻子范香蘭轉赴美國，從此長居紐約並創作，逾 30 年之久。1996 年後，為了照應年邁體衰的父親，他回臺居住的時間較長，並在臺北成立工作室。1997 年至 2005 年，他集結在紐約長期的創作，以及返臺的新作，接連發表多次個展。之後，他也嘗試玻璃和鋼鐵材質，發展立體作品。10 年間，他的工作室幾經搬遷。直到 2007 年，他在臺東縣東河鄉的金樽覓得合適基地，闢建工作室，從此定居。

「江賢二：回顧展」是江賢二在臺北市立美術館的首度個展。本展運用館內 1B 及 2 樓所有的展覽室，向各方借展江賢二自 1960 年代中期迄今的一些代表作（含部分尚未正式發表的近作與新作），共約 100 餘幅，涵括許多規模較大之作；連帶歷年的小作及紙上作品，也有 100 幅左右。

回顧江賢二長達 55 年的創作生涯，最早期的 1960 年代作品，多數因故淹滅或受損厲害，如今僅存數件得以展出。1970 年代是他旅居紐約之初，受歐美當代藝術新潮衝擊，屬於自我探索與蟄居時期，作品數量相對不多。從選展的代表作來看，他此一時期的創作頗受「低限主義」藝術啟迪，作品多以「無題」命名。

1980 年代以後，江賢二的抽象風格卓然成形。以沈鬱、極簡，但富含觸感的單色為畫面基底，他隨感性所至，表現個人化的抽象筆觸與象徵符號；對於作品的神祕性，尤有追求。旅居紐約期間，江賢二大多深居簡出。延續青少年以來的愛好，他慣以古典音樂伴隨創作，偏好的曲目常常成為他畫作的名稱，譬如「淨化之夜」和「無言歌」等。對法國仍念念不忘，他不定期地重訪巴黎，做短期居住，尋找精神性的心靈啟發；《巴黎聖母院》和《遠方之死》兩個系列是其中最重要的代表。他也走進自然；與家人固定遠遊加勒比亞海的聖巴爾斯島時，他藉寫生營造創作靈感，留下許多紙上作品。

1995 年，江賢二返臺探視年邁父親。期間，他參訪臺北龍山寺有感，並在往後多年裡，持續發展出《百年廟》，以及《故鄉》、《蓮花的聯想》、《對永恆的冥想》等相關系列的大作。2000 年，隨著女兒定居美國南加州的洛杉磯地區，江賢二經常探訪，並

Introduction

Chia Chi Jason Wang / Curator

Paul Chiang was born in 1942, and as a middle school student, he became determined to pursue a career as an artist. He tested into the Department of Fine Arts, National Taiwan Normal University in 1960. When he was about to graduate in early 1965, he formed the Era Painting Group with classmates Yao Ching-jang (1941-2000) and Koo Chung-kuang (1943-), holding a group exhibition at Taiwan Provincial Museum (today's National Taiwan Museum). In February 1966 he held his first solo exhibition, at the Taiwan Provincial Museum.

In late 1967 Chiang moved to Paris, France to study and pursue his career. The following year, student riots broke out in Paris, and economic troubles quickly followed. He and his new bride Claire Fan moved to the United States, taking up long-term residence in New York, where he continued to make art for 30 years.

In 1996, he began returning to Taiwan for long stays to care for his elderly father, whose health was declining, and set up a studio in Taipei. From 1997 to 2005, he presented a series of solo exhibitions featuring works made while in New York, as well as more recent ones created after returning to Taiwan. He then subsequently began to develop three-dimensional works in glass and steel. Over the course of a decade, he moved his studio several times, until 2007 when he found a suitable property in Jinzun, Donghe Township, Taitung County, where he built a studio and took up residence.

“Paul Chiang: A Retrospective” is his first solo exhibition at Taipei Fine Arts Museum. Occupying all the galleries of the museum's 1B and 2nd floors, it features representative works from the 1960s to the present day (including several recent and new works never exhibited before) with over 100 paintings, including numerous large-scale works, and approximately 100 smaller paintings and works on paper.

While Paul Chiang's career spanned 55 years, most of his early works of the 1960s were destroyed in flooding or suffered major damage, and only a few are extant. His works of the 1970s, when he first settled in New York, were impacted by the latest trends in European and American contemporary art of that era. This was a period of self-exploration and reclusion for the artist, and a considerably larger number of works remain. The paintings from this period selected for this exhibition are clearly inspired by minimalism, and many are simply called “Untitled.”

Beginning in the 1980s Chiang's abstract style firmly took shape. His monochrome backgrounds were melancholy and minimalist yet richly textured. Allowing himself to go wherever his emotions took him, he conveyed his own mode of abstract brushstroke expression and symbolism, pursuing a strong sense of spirituality in his works. While in New York, Chiang lived largely in seclusion. While working, he customarily listened to classical music, a passion he developed in youth. Compositions he was particularly fond of often became the titles of his works – for example, “Transfigured Night” or “Songs Without Words.” He remained devoted to France and returned to Paris from time to time, living there for short periods in search of spiritual inspiration. His most representative Parisian series are *Notre Dame de Paris* and *Death in Distance*. He also immersed himself in nature. During frequent family holidays to the Caribbean Island of St. Barth, he gained creative inspiration through sketching and left behind many works on paper.

以該地特殊的自然景觀入畫，而有《加利福尼亞》系列的作品。不僅如此，經過多年醞釀，到了 2006 年，他進一步以女兒住居附近的「銀湖」蓄水庫為意象的發想，創作出氣勢壯闊且澎湃的《銀湖》系列。

2007 年以後，他一手規劃臺東金樽依山面海的住居及工作室。《比西里岸之夢》、《臺灣山脈》、《金樽》等系列，都是他進駐東臺灣以後，徜徉於山海景色，發展而成的幾個重要系列。《乘著歌聲的翅膀》與《德布西——鍵盤》兩個系列，則是他在同一期間，繼續以古典樂音為題的聯想與呼應之作。進入此一階段，他解除了工作室長年封窗的習性，將自然光迎進畫面。臺東終年日照，海天均藍，旺盛的自然野性，加上他在庭園中栽種了色彩繽紛的花卉，這些都成為他創新的元素。

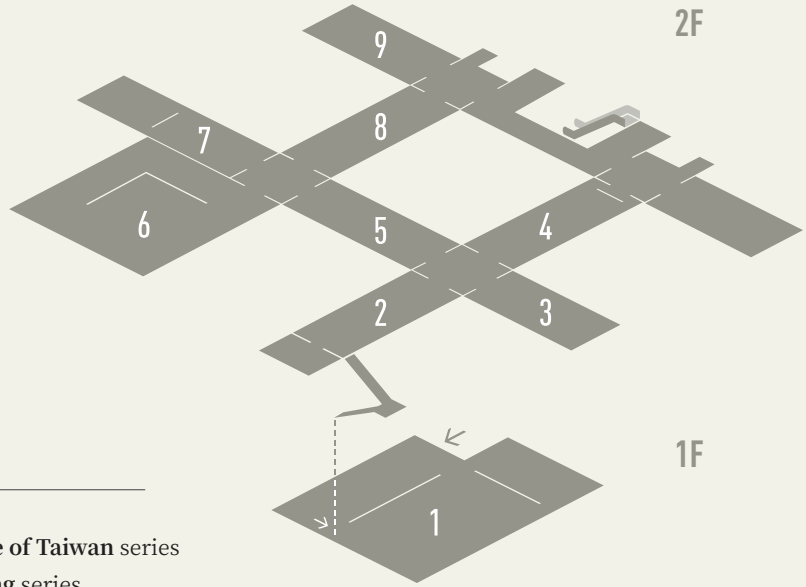
「江賢二：回顧展」梳理資深藝術家江賢二長達 55 年的創作歷程，從最早期到最近期，從多彩多姿且多元多樣的系列作品當中，精選部分的代表作，成為此次策劃展的內容。毋庸置疑，這必將是江賢二在年屆八旬前夕的最重要且選件面向最為豐富而完整的一次展出。

In 1995 during a return trip to Taiwan to look after his father, Chiang visited Longshan Temple in Taipei. The experience moved him, and for years afterward he released several series of major works centered on this subject, such as *Hundred Year Temple*, *Home*, *Imagination of Lotus*, and *Meditation on Eternity*. He also began frequently visiting Los Angeles in southern California, after his daughters moved there in 2000. He incorporated the natural scenery of the area in his paintings, resulting in the series *California*. Moreover, after many years of gestation, he created the series *Silver Lake* in 2006, inspired by images of Silver Lake reservoir near his daughters' home.

Starting in 2007 he personally planned a home and studio in Jinzun, Taitung County, backed by mountains and facing the sea. *Pisilian*, *Mountain Range of Taiwan*, and *Jinzun* were all major series he developed after he moved to Taitung, becoming intoxicated with the colors of the mountainous coast. Created at the same time were *On Wings of Song* and *Debussy*, two series arising from and resonating with classical music. In this stage of his career, Chiang abandoned his long-term habit of shuttering the windows of his studio, instead allowing natural light to flood into his paintings. Taitung's year-round sunlight, the blue hues of the sky and ocean, the flourishing natural wildness, plus the burgeoning flowers in myriad colors that he planted in his garden, all became new elements in his art.

“Paul Chiang: A Retrospective” presents the 55-year career of senior artist Paul Chiang, from his earliest period to his most recent. The curatorial approach is to select representative works from his many vibrant, dynamic and diverse series. As the artist approaches 80, this is undoubtedly his most significant, multifaceted and complete exhibition.

展場平面圖 Floor plan
展覽室 Galleries 1B, 2A & 2B



1F

- | | | |
|---|------------|---------------------------------|
| 1 | 比西里岸之夢 系列 | Pisilian series |
| | 臺灣山脈 系列 | Mountain Range of Taiwan series |
| | 乘著歌聲的翅膀 系列 | On Wings of Song series |
| | 金樽 系列 | Jinzun series |

2F

- | | | |
|---|-----------|-----------------|
| 2 | 歷年小畫作 | Small works |
| | 比西里岸之夢 系列 | Pisilian series |
- | | | |
|---|------------|--------------------|
| 3 | 德布西——鍵盤 系列 | Debussy series |
| | 加利福尼亞 系列 | California series |
| | 銀湖 系列 | Silver Lake series |
- | | | |
|---|-------|--------------------|
| 4 | 銀湖 系列 | Silver Lake series |
|---|-------|--------------------|
- | | | |
|---|------------|----------------------------|
| 5 | 紙上作品 年表 | Works on paper Timeline |
|---|------------|----------------------------|
- | | | |
|---|-----------|--------------------------------|
| 6 | 故鄉 系列 | Home series |
| | 百年廟 系列 | Hundred Year Temple series |
| | 對永恆的冥想 系列 | Meditation on Eternity series |
| | 蓮花的聯想 系列 | Imagination of Lotus series |
| | 春、夏、秋、冬 | Spring, Summer, Autumn, Winter |

- | | | |
|---|----------|----------------------------|
| 7 | 巴黎聖母院 系列 | Notre Dame de Paris series |
| | 遠方之死 系列 | Death in Distance series |
| | 盧森堡公園 | Luxembourg Garden |
| | 漫步林中 | Walking in the Woods |
| | 廊香教堂 系列 | Ronchamp series |
- | | | |
|---|----------|---------------------------|
| 8 | 聖巴爾斯島 系列 | St. Barth series |
| | 淨化之夜 系列 | Transfigured Night series |
- | | | |
|---|--------|------------------------|
| 9 | 對永恆的冥想 | Meditation on Eternity |
| | 自畫像 | Self-Portrait |
| | 無言歌 | Songs Without Words |
| | 無題 | Untitled |
| | 淨化之夜 | Transfigured Night |



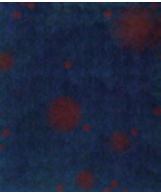
比西里岸之夢 Pisilian 09-07 2009
油彩 / 絲綢 Oil on silk 170 x 390 cm



比西里岸之夢 Pisilian 10-07 2010
油彩 / 畫布 Oil on canvas 200 x 300 cm



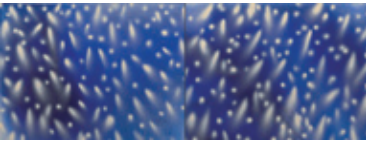
比西里岸之夢 Pisilian 11-03 2011
油彩 / 畫布 Oil on canvas 200 x 300 cm



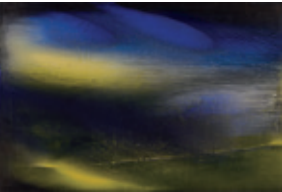
比西里岸之夢 Pisilian 13-17 2013
油彩 / 畫布 Oil on canvas 210 x 180 cm



比西里岸之夢 Pisilian 15-03 2015
油彩 / 畫布 Oil on canvas 200 x 340 cm



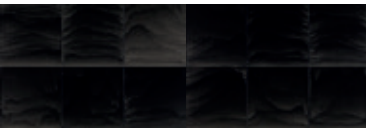
比西里岸之夢 (海岸晨星) 2013
Pisilian (Morning Stars over the Coast)13-33
油彩 / 畫布 Oil on canvas 150 x 360 cm



比西里岸之夢 Pisilian 09-77 2009
油彩 / 畫布 Oil on canvas 200 x 300 cm



臺灣山脈 Moutain Range of Taiwan 17-17 2017
油彩 / 畫布 Oil on canvas 150 x 200 cm



臺灣山脈 Mountain Range of Taiwan 10 2010
油彩 / 畫布 Oil on canvas 182 x 546 cm



乘著歌聲的翅膀 On Wings of Song 2011-2013
油彩、複合媒材 Oil & mixed media 320 x 675 cm



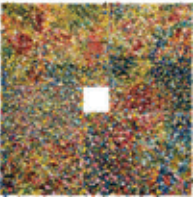
乘著歌聲的翅膀 On Wings of Song 15-14 2015
油彩 / 畫布 Oil on canvas 300 x 200 cm



乘著歌聲的翅膀 On Wings of Song 13-05 2013
油彩 / 畫布 Oil on canvas 150 x 360 cm



金樽 / 詩情畫意 Jinzun / Poetic 2020
油彩、複合媒材 Oil & mixed media 306 x 810 x 60 cm



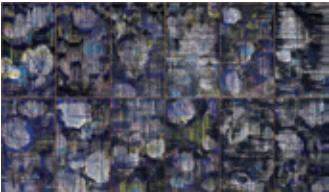
金樽 / 春 Jinzun / Spring 2019
油彩、複合媒材 Oil & mixed media 300 x 300 cm



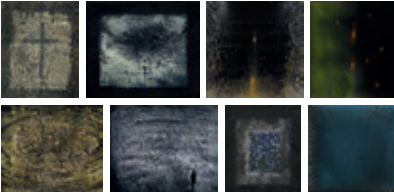
金樽 / 夏 Jinzun / Summer 2019
油彩、複合媒材 Oil & mixed media 470 x 450 cm



金樽 / 秋 Jinzun / Autumn 2019
油彩、複合媒材 Oil & mixed media 360 x 630 cm



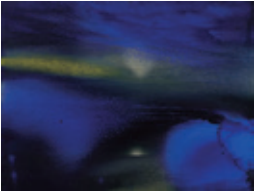
金樽 / 冬 Jinzun / Winter 2019
油彩、複合媒材 Oil & mixed media 420 x 720 cm



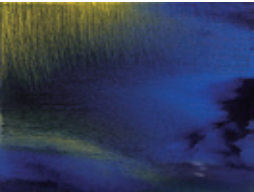
歷年小畫作 Small works 1980-2019



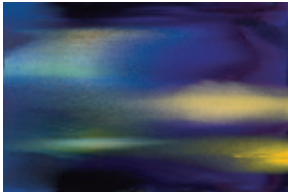
比西里岸之夢 Pisilian 11-41 2011
油彩 / 畫布 Oil on canvas 200 x 300 cm



比西里岸之夢 Pisilian 15-55 2015
油彩 / 畫布 Oil on canvas 150 x 200 cm



比西里岸之夢 Pisilian 15-58 2015
油彩 / 畫布 Oil on canvas 150 x 200 cm



比西里岸之夢 Pisilian 18-68 2018
油彩 / 畫布 Oil on canvas 200 x 300 cm



德布西——鍵盤 Debussy 2013
油彩 / 畫布 Oil on canvas 91 x 91 cm x12



加利福尼亞 California 01-05 2001
油彩 / 畫布 Oil on canvas 122 x 122 cm



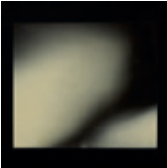
加利福尼亞 California 02-25 2002
油彩 / 畫紙 Oil on paper 95 x 69 cm



加利福尼亞 California 02-27 2002
油彩 / 畫紙 Oil on paper 77 x 107 cm



加利福尼亞 California 02-28 2002
油彩 / 畫紙 Oil on paper 75 x 105 cm



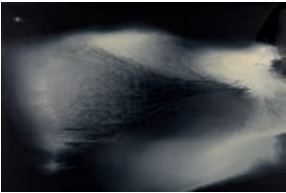
銀湖 Silver Lake 2006
油彩 / 畫布 Oil on canvas 122 x 122 cm



銀湖 Silver Lake 18-20 2018
油彩 / 畫布 Oil on canvas 120 x 180 cm



銀湖 Silver Lake 07-71 2007
油彩 / 畫布 Oil on canvas 150 x 150 cm



銀湖 Silver Lake 07-08 2007
油彩 / 畫布 Oil on canvas 200 x 300 cm



銀湖 Silver Lake 08-07 2007-2008
油彩 / 畫布 Oil on canvas 200 x 300 cm



銀湖 Silver Lake 08-02 2008
油彩 / 畫布 Oil on canvas 200 x 300 cm



銀湖 Silver Lake 12-20 2012
油彩 / 畫布 Oil on canvas 200 x 300 cm



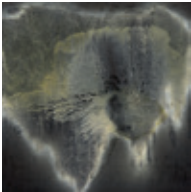
銀湖 Silver Lake 06-07 2006
油彩 / 畫布 Oil on canvas 200 x 300 cm



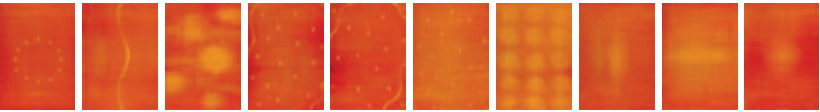
銀湖 Silver Lake 07-07 2007
油彩 / 畫布 Oil on canvas 200 x 300 cm



銀湖 Silver Lake 06-15 2006
油彩 / 畫布 Oil on canvas 200 x 300 cm



銀湖 Silver Lake 06 2006
油彩 / 畫布 Oil on canvas 200 x 200 cm



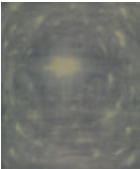
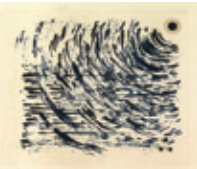
對永恆的冥想 Meditation on Eternity 02 2002
油彩 / 畫紙 Oil on paper 54 x 39 cm x10



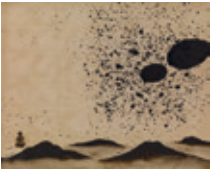
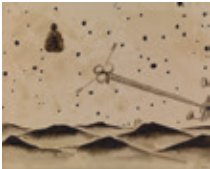
百年廟 Hundred Year Temple 99-35 1999
油彩 / 畫紙 Oil on paper 70 x 100 cm



流浪者之歌 Songs of the Wanderers 1989-1991
油彩 / 畫紙 Oil on paper 56 x 76 cm, 77 x 112 cm x2



對永恆的冥想 Meditation on Eternity 01-91 & 01-92 2001
油彩 / 畫紙 Oil on paper 43 x 35 cm x2



對永恆的冥想 Meditation on Eternity 01-50 & 01-51 2001
油彩 / 描圖紙 Oil on vellum 28 x 35 cm x2



淨化之夜 Transfigured Night 2002
油彩 / 畫紙 Oil on paper 28 x 35 cm



蓮花的聯想 Imagination of Lotus 2000
油彩 / 描圖紙 Oil on vellum 42 x 29 cm, 29 x 42 cm



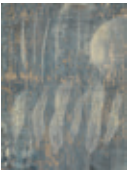
百年廟 Hundred Year Temple 99-45 & 99-55 1999
油彩 / 描圖紙 Oil on vellum 30 x 28 cm, 35 x 28 cm



無題 Untitled 2001-2003
油彩 / 畫紙 Oil on paper 36 x 28 cm



淨化之夜 Transfigured Night 90-12 1990
油彩 / 畫紙 Oil on paper 30 x 41 cm



淨化之夜 Transfigured Night 90-14 1990
油彩 / 畫紙 Oil on paper 50 x 38 cm



淨化之夜 Transfigured Night 90-13 1990
油彩 / 畫紙 Oil on paper 27 x 36 cm



淨化之夜 Transfigured Night 90-10 1990
油彩 / 畫紙 Oil on paper 45 x 61 cm



無題 Untitled 1982
油彩 / 畫紙 Oil on paper 57 x 75 cm



故鄉（吊橋 I） Home (Bridge I) 98-01 1997-1998
油彩 / 畫布 Oil on canvas 127 x 102 cm



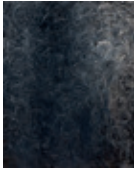
故鄉（吊橋 II） Home (Bridge II) 98-10 1998
油彩 / 畫布 Oil on canvas 127 x 102 cm



故鄉 Home 98-02 1997-1998
油彩 / 畫布 Oil on canvas 130 x 203 cm



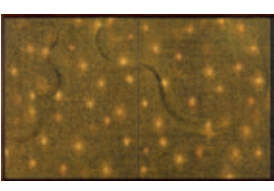
百年廟 Hundred Year Temple 95-01 1994-1995
油彩 / 畫布 Oil on canvas 127 x 204 cm



百年廟（廟香） Hundred Year Temple (Incense) 95-02 1995
油彩 / 畫布 Oil on canvas 127 x 102 cm



百年廟 Hundred Year Temple 96-02 1996
油彩 / 畫布 Oil on canvas 152 x 121 cm



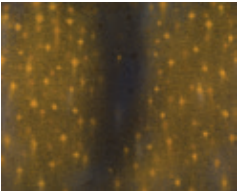
百年廟 Hundred Year Temple 98-11 1998
油彩 / 畫布 Oil on canvas 91.5 x 152.5 cm



百年廟 Hundred Year Temple 99-02 1999
油彩 / 畫布 Oil on canvas 220 x 360 cm



百年廟 Hundred Year Temple 98-14 1998
油彩 / 畫布 Oil on canvas 203 x 152 cm



百年廟 Hundred Year Temple 98-17 1998
油彩 / 畫布 Oil on canvas 203 x 254 cm



百年廟 Hundred Year Temple 98-16 1998
油彩 / 畫布 Oil on canvas 203 x 305 cm



百年廟 Hundred Year Temple 98-22 1998
油彩 / 畫布 Oil on canvas 200 x 400 cm



淨化 Transfigure 99-03 1999
油彩 / 畫布 Oil on canvas 168 x 194 cm



百年廟 Hundred Year Temple 00-07 2000
油彩 / 畫布 Oil on canvas 184 x 136 cm



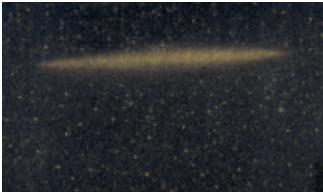
對永恆的冥想 Meditation on Eternity 01-01 2001
油彩 / 畫布 Oil on canvas 244 x 366 cm



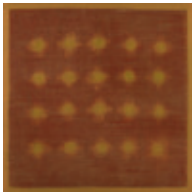
對永恆的冥想 Meditation on Eternity 01-33 2001
油彩 / 畫布 Oil on canvas 190 x 300 cm



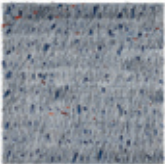
對永恆的冥想 Meditation on Eternity 01-55 2001
油彩 / 畫布 Oil on canvas 120 x 220 cm



對永恆的冥想 Meditation on Eternity 16-10 2016
油彩 / 畫布 Oil on canvas 200 x 340 cm



對永恆的冥想 Meditation on Eternity 04-20 2004
油彩 / 畫布 Oil on canvas 200 x 200 cm



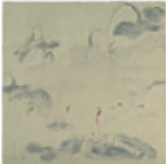
對永恆的冥想 Meditation on Eternity 01-15 2001
油彩 / 畫布 Oil on canvas 122 x 122 cm



對永恆的冥想 Meditation on Eternity 01-07 2001
油彩 / 畫布 Oil on canvas 122 x 122 cm



蓮花的聯想 Imagination of Lotus 91-02 1991
油彩 / 畫紙 Oil on paper 127 x 97 cm



蓮花的聯想 Imagination of Lotus 02-02 2002
油彩 / 畫布 Oil on canvas 122 x 122 cm



蓮花的聯想 Imagination of Lotus 99-10 1999
油彩 / 畫布 Oil on canvas 136 x 184 cm



春 (對永恆的冥想 01-10) 2001
Spring (Meditation on Eternity 01-10)
油彩 / 畫布 Oil on canvas 190 x 150 cm



夏 (夏日海島的夢境) 2001
Summer (Summer Dream on an Island)
油彩 / 畫布 Oil on canvas 190 x 150 cm



秋 (淨化之夜 01-11) 2001
Autumn (Transfigured Night 01-11)
油彩 / 畫布 Oil on canvas 190 x 150 cm



冬 (百年廟 01-07) 2001
Winter (Hundred Year Temple 01-07)
油彩 / 畫布 Oil on canvas 190 x 150 cm



巴黎聖母院 Notre Dame de Paris 82-20 1982
油彩 / 畫紙 Oil on paper 75 x 110 cm



巴黎聖母院 Notre Dame de Paris 82-21 1982
油彩 / 畫紙 Oil on paper 75 x 110 cm



巴黎聖母院 Notre Dame de Paris 82-02 1982
油彩 / 畫紙 Oil on paper 97 x 127 cm



巴黎聖母院 Notre Dame de Paris 1982
油彩 / 畫紙 Oil on paper 75 x 108 cm



巴黎聖母院 Notre Dame de Paris 14-21 2014
油彩 / 畫布 Oil on canvas 100 x 130 cm



遠方之死 Death in Distance 82-01 1982
油彩 / 畫紙 Oil on paper 74 x 108 cm



遠方之死 Death in Distance 82-04 1982
油彩 / 畫紙 Oil on paper 74 x 108 cm



遠方之死 Death in Distance 89 1989
油彩 / 畫紙 Oil on paper 98 x 110 cm



遠方之死 Death in Distance 83-03 1982-1983
油彩 / 畫布 Oil on canvas 200 x 300 cm



遠方之死 Death in Distance 99-01 1999
油彩 / 畫布 Oil on canvas 184 x 272 cm



廊香教堂 Ronchamp 03-01 2003
油彩 / 畫布 Oil on canvas 230 x 190 cm



廊香教堂 Ronchamp 2003
油彩 / 畫布 Oil on canvas 152 x 122 cm



漫步林中 Walking in the Woods 96-02 1996
油彩 / 畫布 Oil on canvas 137 x 137 cm



盧森堡公園 Luxembourg Garden 1982
油彩 / 畫紙 Oil on paper 97 x 127 cm



聖巴爾斯島 St. Barth 89 1989
油彩 / 畫布 Oil on canvas 91 x 91 cm x4



聖巴爾斯島 St. Barth 95-17 1995
油彩 / 畫紙 Oil on paper 65 x 98 cm



聖巴爾斯島 St. Barth 93 1993
油彩 / 畫紙 Oil on paper 100 x 129 cm



聖巴爾斯島 St. Barth 93-09 1993
油彩 / 畫紙 Oil on paper 61 x 194 cm



聖巴爾斯島 St. Barth 1996
油彩 / 畫紙 Oil on paper 50 x 65 cm



聖巴爾斯島 St. Barth 95-30 1995
油彩 / 畫紙 Oil on paper 50 x 65 cm



聖巴爾斯島 St. Barth 95-16 1995
油彩 / 畫紙 Oil on paper 50 x 65 cm



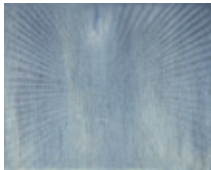
聖巴爾斯島 St. Barth 95-10 1995
油彩、粉彩 / 畫紙 Oil & pastel on paper 50 x 65 cm



聖巴爾斯島 St. Barth 95-25 1995
油彩 / 畫紙 Oil on paper 65 x 50 cm



聖巴爾斯島 St. Barth 95-06 1995
油彩 / 畫紙 Oil on paper 50 x 65 cm



淨化之夜 Transfigured Night 19-35 2017-2019
油彩 / 畫布 Oil on canvas 120 x 150 cm



淨化之夜 Transfigured Night 19-33 2017-2019
油彩 / 畫布 Oil on canvas 120 x 150 cm



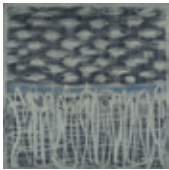
淨化之夜 Transfigured Night 19-34 2017-2019
油彩 / 畫布 Oil on canvas 120 x 150 cm



淨化之夜 Transfigured Night 85 1985
油彩 / 畫布 Oil on canvas 137 x 137 cm



淨化之夜 Transfigured Night 86 1986
油彩 / 畫布 Oil on canvas 137 x 137 cm



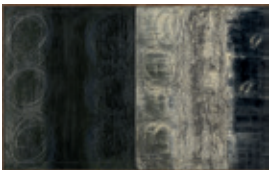
淨化之夜 Transfigured Night 87 1987
油彩 / 畫布 Oil on canvsa 137 x 137 cm



淨化之夜 Transfigured Night 90-08 1990
油彩 / 畫紙 Oil on paper 105 x 128 cm



大地 Earth 1991-1993
油彩、複合媒材 Oil & mixed media 167 x 203 cm



淨化之夜 Transfigured Night 94-01 1993-1994
油彩 / 畫布 Oil on canvas 127 x 204 cm



對永恆的冥想 Meditation on Eternity 01-11 2001
油彩 / 調色盤 Oil on palette 25 x 35 cm



自畫像 Self-Portrait 2001
油彩 / 描圖紙 Oil on vellum 35 x 28 cm



無言歌 Song Without Words 89 1989
油彩 / 畫布 Oil on canvas 91 x 91 cm



無言歌 Song Without Words 99 1991-1999
油彩、複合媒材 Oil & mixed media 150 x 190 cm



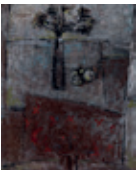
無題 Untitled 75-02 1975
油彩、複合媒材 Oil & mixed media 131 x 153 cm



無題 Untitled 73 1973
油彩 / 畫布 Oil on canvas 71 x 71 cm



淨化之夜 Transfigured Night 68-03 1968
油彩 / 畫布 Oil on canvas 66 x 55 cm



淨化之夜 Transfigured Night 65-20 1965
油彩 / 畫布 Oil on canvas 90 x 72 cm



金樽 / 淨化之夜 Jinzun / Transfigurd Night 2020
鐵絲、馬達、鐵件 Iron wire, motor, steel pieces 200 x 200 x 200 cm

金樽 / 春 Jinzun / Spring

2019

油彩、複合媒材 Oil & mixed media

300 x 300 cm

After living in the United States for 30 years, Paul Chiang relocated to Taiwan permanently in the late 1990s. In 2007, he found an ideal plot of land in Jinzun, Taitung County, backed by mountains and overlooking the sea, where he built his own studio. He formally took up residence there in 2008.

Taitung's year-round sunlight, the blue sky and ocean, the flourishing natural wildness, plus the burgeoning flowers in myriad colors that he planted in his garden, all became new elements in his art. Abandoning his long-term habit of shuttering the windows of his studio, he let natural light flood into his paintings. *Pisilian*, *Mountain Range of Taiwan*, and *Jinzun* are all representative series he has completed since moving to Taitung, engaging in a conversation with nature.



金樽 / 秋 Jinzun / Autumn

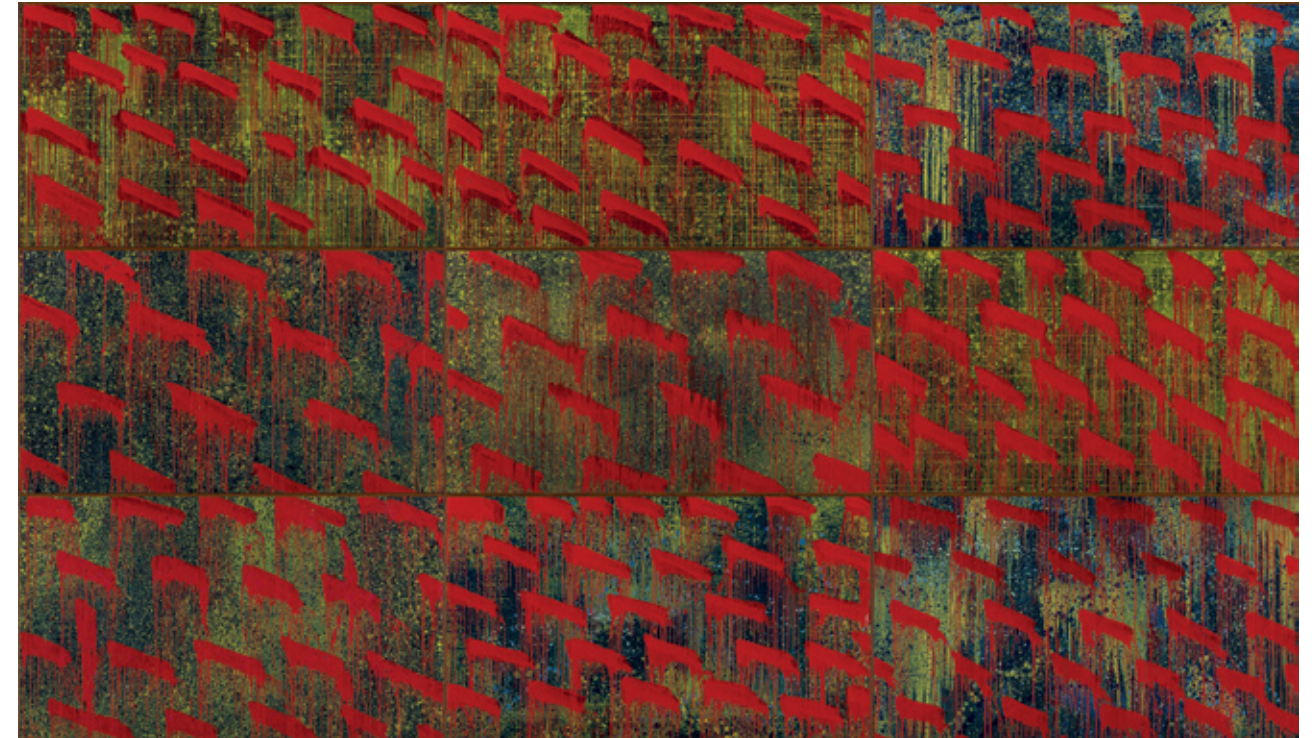
2019

油彩、複合媒材 Oil & mixed media

360 x 630 cm

旅居紐約長達 30 年，江賢二於 1990 年代後期更常態地返臺創作。2007 年，他在臺東金樽覓得一片依山面海的理想之地，自建工作室；2008 年，正式定居於此。

臺東終年日照，海天均藍，旺盛的自然野性，加上他在庭園中栽種了色彩繽紛的花卉，這些都成為他創新的重要元素。解除工作室長年封窗的習性，他將自然光迎進畫面。《比西里岸之夢》、《臺灣山脈》和《金樽》，都是江賢二長居臺東以來，與自然對話，持續發展而成的系列代表作。



比西里岸之夢 *Pisilian* 09-07
2009
油彩 / 絲綢 Oil on silk
170 x 390 cm

Pisilian is the first painting series Paul Chiang created after moving to Taitung. The word “Pisilian” (also spelled “Pisirian”) comes from the indigenous Amis language and means “place where goats graze.” It is also the name of a village, located in the Sanxiantai area of Taitung.

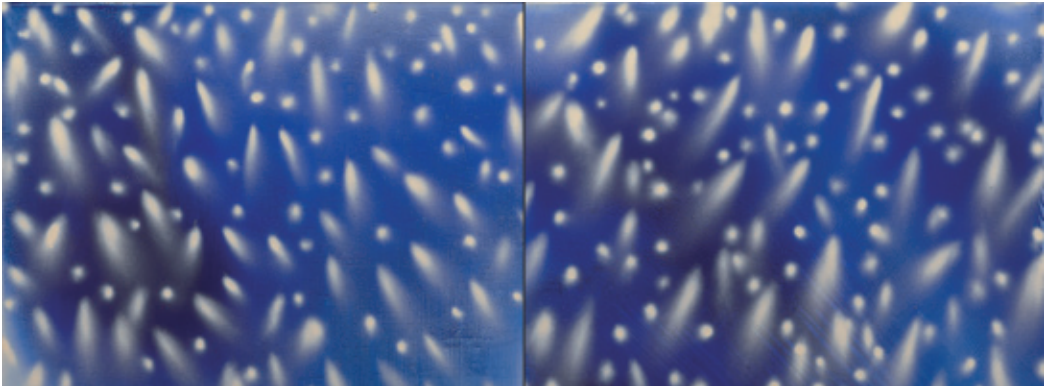
Unlike the deep somberness of past works, Chiang imbued the *Pisilian* series with lush variations in color, conveying the blueness of the heavens and the ocean and the light at dusk. He also captured the luxuriant, magnificent, brightly multicolored likenesses of flowers, releasing explosive light and heat.



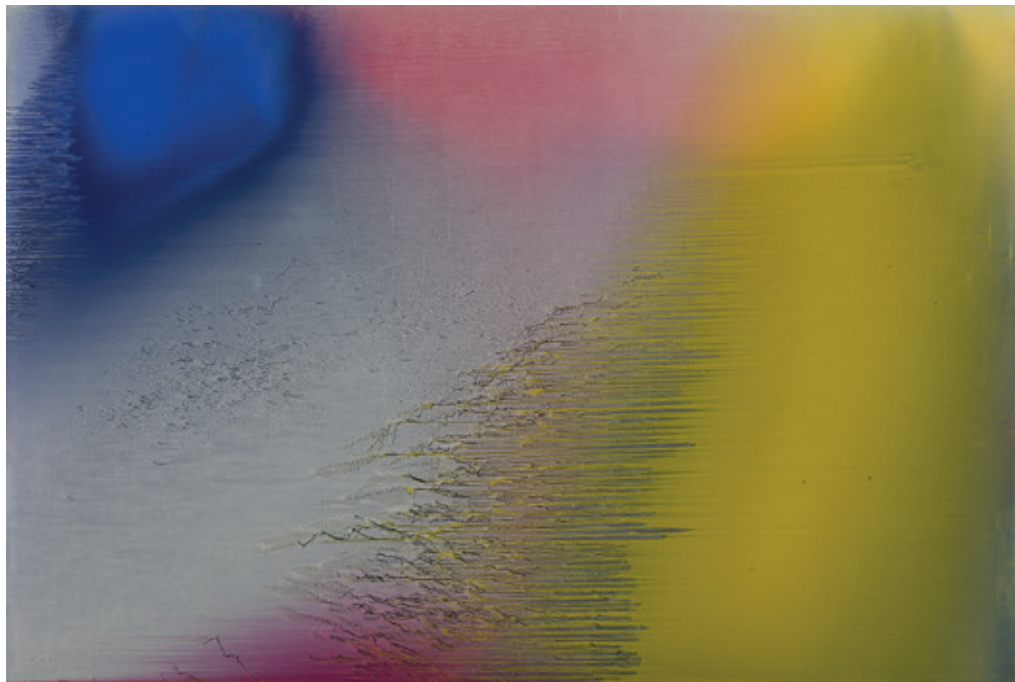
比西里岸之夢 (海岸晨星)
Pisilian (Morning Stars over the Coast) 13-33
2013
油彩 / 畫布 Oil on canvas
150 x 360 cm

《比西里岸之夢》系列是江賢二進駐臺東以後，最早發展的一個系列。「比西里岸」是阿美族語——Pisirian——羅馬拼音的轉譯，原意為放羊之地，也是部落之名，位於今日臺東的三仙臺一帶。

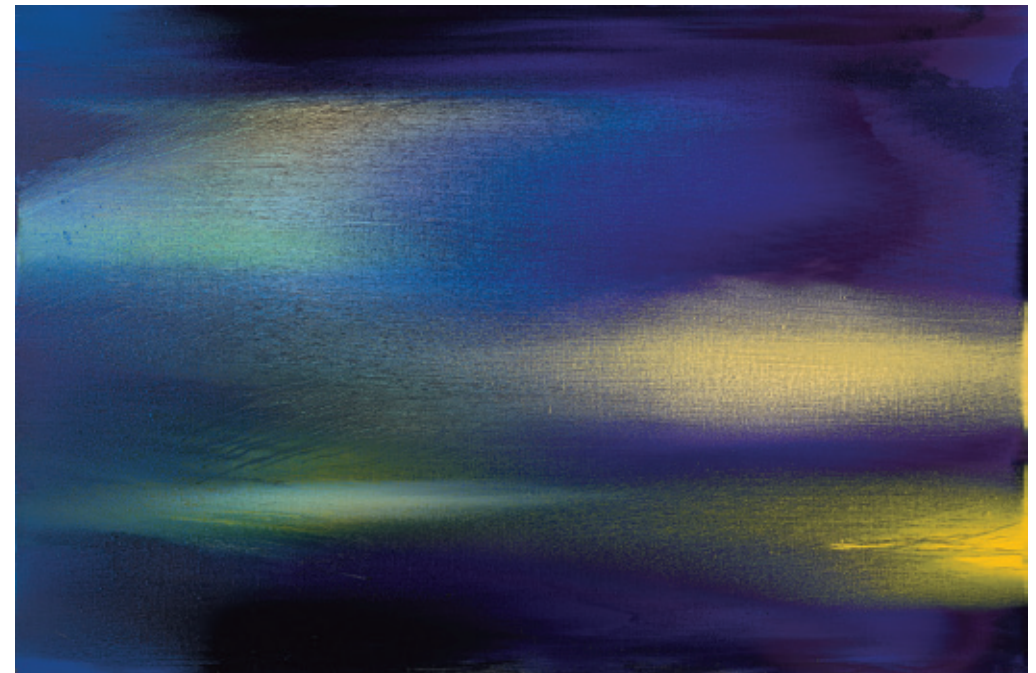
有別於過往的深沈暗鬱，江賢二透過《比西里岸之夢》系列，創造了豐富的色彩變化，既有海天之藍，也有晨昏之光的表現。他還根據花卉的形象，取其繁茂、燦爛、明亮的五彩之姿，綻放爆炸性的光與熱。



比西里岸之夢 Pisilian 10-07
2010
油彩 / 畫布 Oil on canvas
200 x 300 cm



比西里岸之夢 Pisilian 18-68
2018
油彩 / 畫布 Oil on canvas
200 x 300 cm



臺灣山脈 Mountain Range of Taiwan 10
2010
油彩 / 畫布 Oil on canvas
182 x 546 cm



乘著歌聲的翅膀 On Wings of Song
2011-2013
油彩、複合媒材 Oil & mixed media
320 x 675 cm

慣以古典樂音伴隨創作，江賢二偏好的曲目常常成為他繪畫的名稱與靈感來源。《乘著歌聲的翅膀》原是德國詩人海涅（1797-1856）之作，作曲家孟德爾頌（1809-1847）根據其浪漫且夢幻的詩境，譜成一首鋼琴演奏的獨唱曲。

Paul Chiang habitually paints to the accompaniment of classical music, and favorite compositions often become the titles of his works and sources of inspiration. *On Wings of Song* was originally a poem by the German writer Heinrich Heine (1797-1856), whose romantic, dreamlike imagery was later musically interpreted as a song for voice and piano by the composer Felix Mendelssohn (1809-1847).

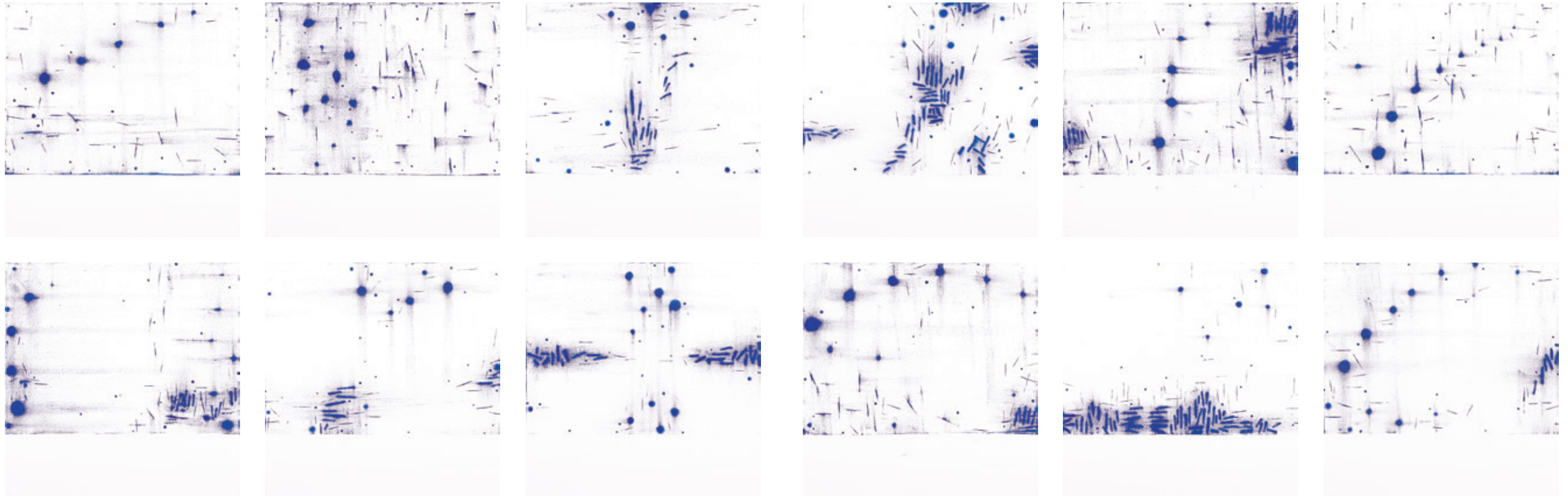


德布西——鍵盤 Debussy
2013
油彩 / 畫布 Oil on canvas
91 x 91 cm x12

Translating the aural experiences of music to the visual realm of painting, Paul Chiang interpreted the piano pieces of Claude Debussy (1862-1918) in his *Debussy* series.

Debussy's piano music readily leads the listener to perceive visual associations with the motions of the performer and the traces their fingertips make as they move along the keyboard. Employing oil paint with palette knife or paintbrush, Paul Chiang transformed the original tactile expression of the piano keyboard into trajectories in the shifting balance between heaviness and lightness flowing with time.

Paul Chiang transformed Debussy's music into images of vastness. He also left much of his canvasses blank, providing great room for the imagination in his paintings, like the lingering vibrations of musical overtones.



將音樂的聽覺轉譯為繪畫的視覺，江賢二以法國作曲家德布西（1862-1918）的鋼琴曲為觀照對象，創作了《德布西——鍵盤》系列。

德布西的鋼琴音樂很容易讓聽者對演出者的演奏動作，以及指尖在鍵盤上接觸與移動的軌跡，產生視覺性的連結。江賢二將原本的琴鍵觸技的表現，改以畫刀或畫筆結合油彩，隨著時間流轉，劃出輕重有致的變化之跡。

經過江賢二的轉化，德布西的音樂變成一種遼闊的畫面。同時，大量的留白也提供畫作更多的想像空間，一如音樂餘韻的迴旋。

加利福尼亞 California 01-05
2001
油彩 / 畫布 Oil on canvas
122 x 122 cm

2000 年，隨著女兒定居美國南加州的洛杉磯地區，江賢二經常探訪，並以該地特殊的自然景觀入畫，而有《加利福尼亞》系列的作品。

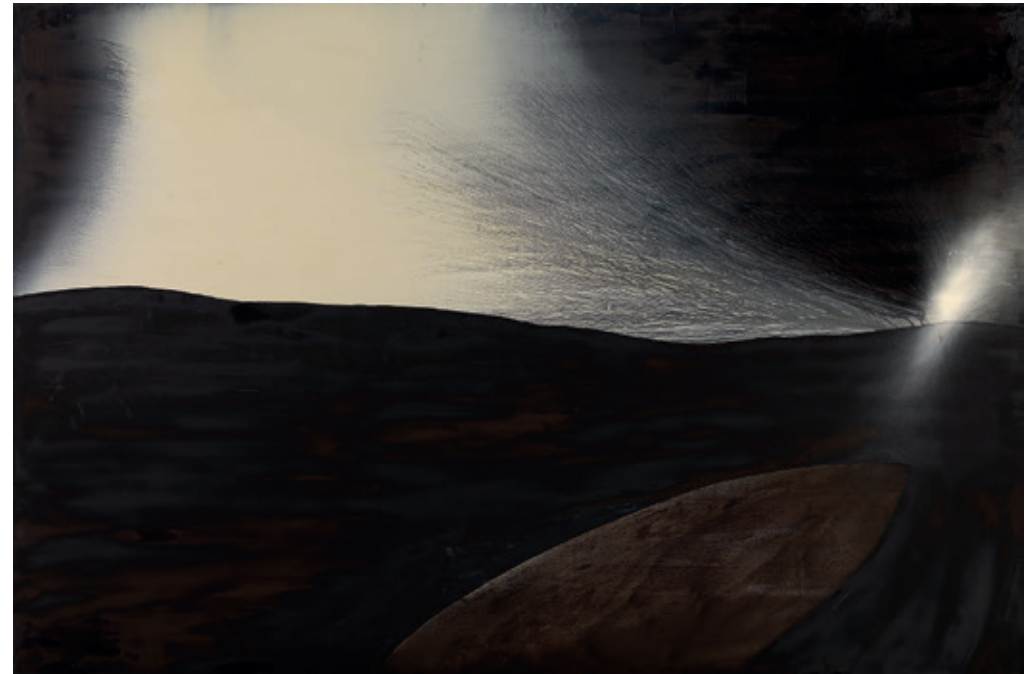
In 2000, after his daughters moved to Los Angeles, California, Paul Chiang began visiting them frequently, incorporating the area's special natural scenery into his paintings, which resulted in the series *California*.



銀湖 Silver Lake 08-02
2008
油彩 / 畫布 Oil on canvas
200 x 300 cm

之後，經過多年醞釀，到了 2006 年，他進一步以女兒住居附近的「銀湖」蓄水庫為意象的發想，創作出氣勢磅礴且澎湃的《銀湖》系列。

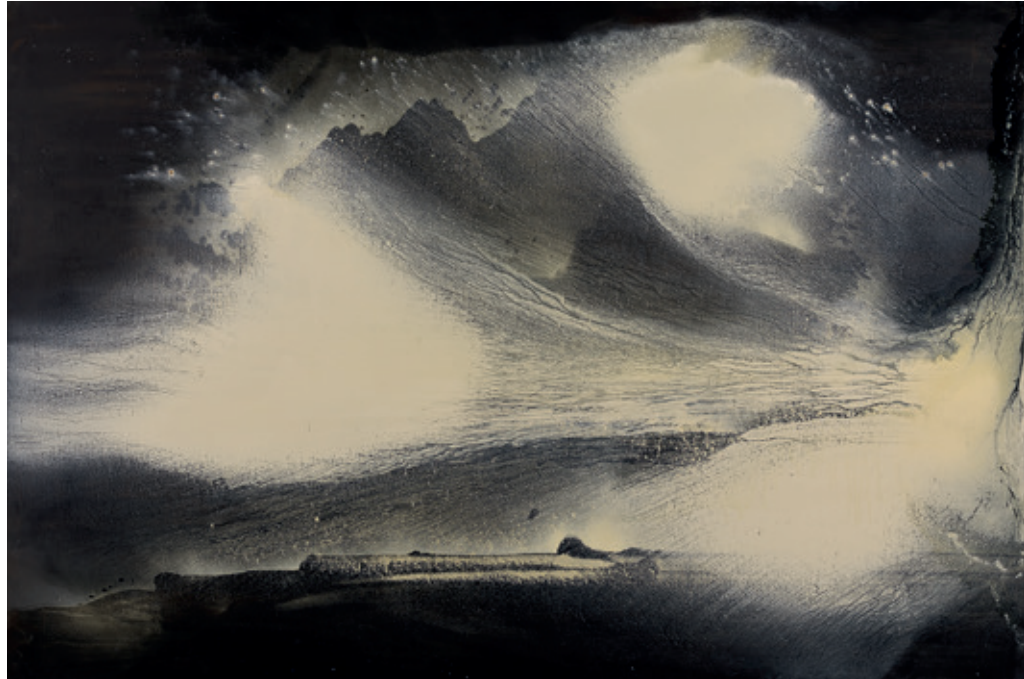
After several years in which his inspiration incubated, in 2006 he began painting the series *Silver Lake*, based on images of Silver Lake reservoir, near his daughter's home in Los Angeles, California.



銀湖 Silver Lake 06-07
2006
油彩 / 畫布 Oil on canvas
200 x 300 cm

In the *Silver Lake* series, Chiang transformed impressions of the physical Silver Lake into highly abstract pictures. Employing a strong chiaroscuro, he created a powerful visual contrast.

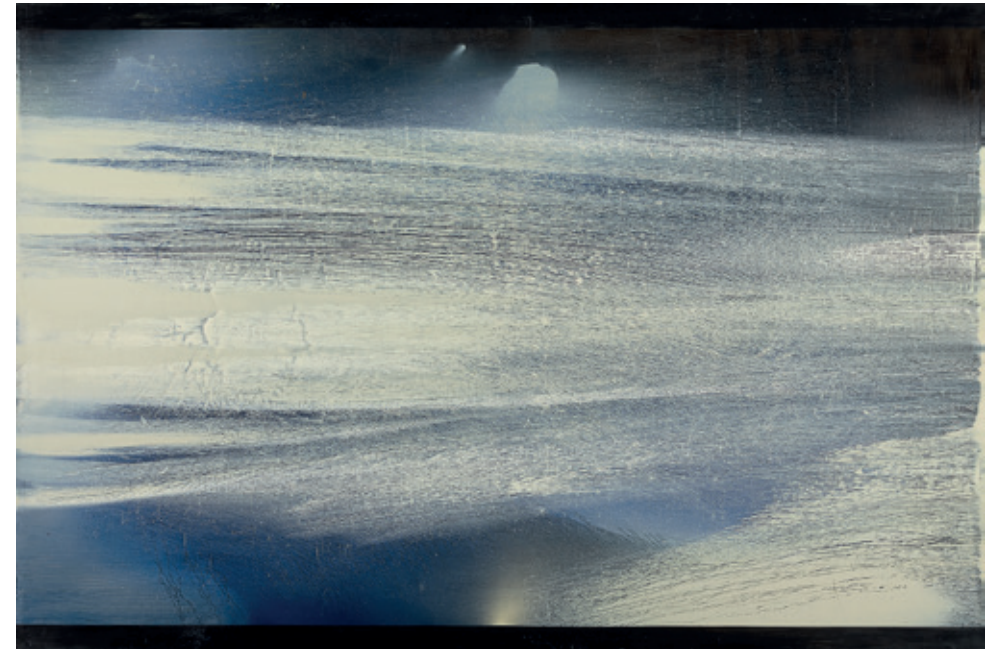
In this interplay of darkness and light, as water and sky reflect each other and clouds mutually interact with the surface of the lake, the viewer may perceive many magnificent scenes, like seas, mirrors or snow, or like the cosmic spectacle of nebulae.



銀湖 Silver Lake 12-20
2012
油彩 / 畫布 Oil on canvas
200 x 300 cm

江賢二在《銀湖》系列當中，將他對銀湖的具體印象，轉化為高度抽象化的畫面。他以劇烈的明暗對比，營造出強烈的視覺反差。

觀者在幽明之際，在水天互映、雲氣與湖面交相運作之間，目睹了一幕幕波瀾壯闊，如海、如鏡、如雪，亦如星雲的宇宙奇觀。



百年廟 (廟香)
Hundred Year Temple (Incense) 95-02
1995
油彩 / 畫布 Oil on canvas
127 x 102 cm

「《百年廟》系列的靈感來自前幾次走訪臺北。那些莊嚴的廟宇建築，香火
的氣息，金黃色的服飾，以及千千百百神祕溫馨的靈光都深深地吸引了我。」
“The series *Hundred Year Temple* was inspired by my last few visits to Taipei.
I was profoundly drawn to the temples—their solemnity, their interiors, the
scent of incense, the golden robes, and hundreds of warmly mysterious lights.”

—— 江賢二 Paul Chiang



故鄉 (吊橋 II) Home (Bridge II) 98-10
1998
油彩 / 畫布 Oil on canvas
127 x 102 cm

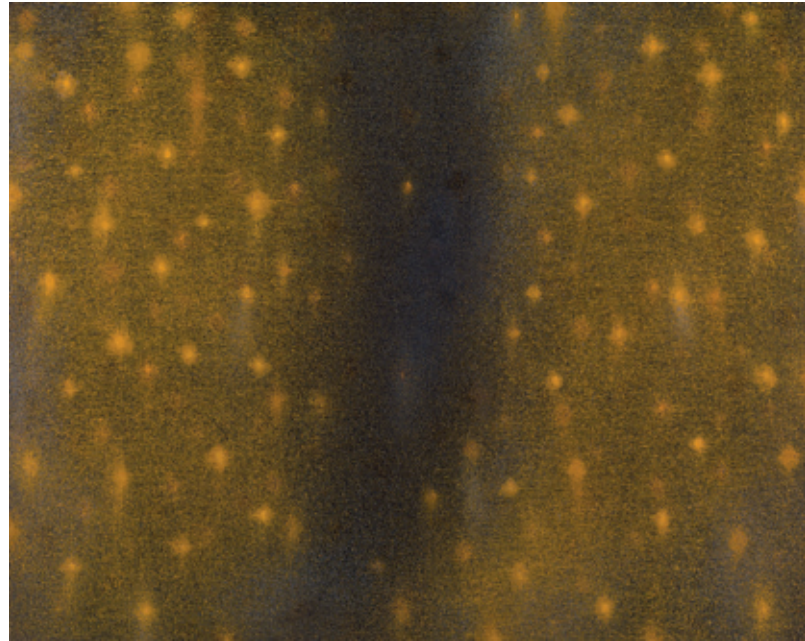
故鄉 Home 98-02
1997-1998
油彩 / 畫布 Oil on canvas
130 x 203 cm

1995 年，江賢二返臺探視年邁父親。期間，他參訪臺北龍山寺有感，並在往後多
年裡，持續發展出《百年廟》，以及《故鄉》、《蓮花的聯想》、《對永恆的冥想》
等相關系列的大作。

In 1995 during a return trip to Taiwan to look after his elderly father, Paul Chiang
visited Longshan Temple in Taipei. He found the experience very moving, and for
years afterward he released several series of major works centered on this subject,
such as *Hundred Year Temple*, *Home*, *Imagination of Lotus*, and *Meditation on Eternity*.



百年廟 Hundred Year Temple 98-17
1998
油彩 / 畫布 Oil on canvas
203 x 254 cm



百年廟 Hundred Year Temple 99-02
1999
油彩 / 畫布 Oil on canvas
220 x 360 cm



蓮花的聯想 Imagination of Lotus 91-02
1991
油彩 / 畫紙 Oil on paper
127 x 97 cm



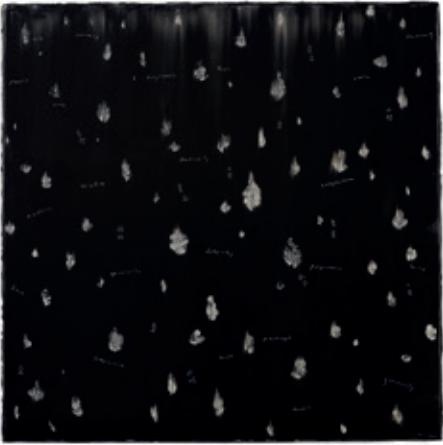
蓮花的聯想 Imagination of Lotus 02-02
2002
油彩 / 畫布 Oil on canvas
122 x 122 cm



對永恆的冥想 Meditation on Eternity 01-07
2001
油彩 / 畫布 Oil on canvas
122 x 122 cm

2001 年 9 月 11 日，美國紐約發生驚駭全球的恐怖攻擊事件。江賢二深有所感，創作《對永恆的冥想 01-07》以表關懷。

On Sept. 11, 2001, a terrorist incident in New York City shook the world. To express his deep concern, Chiang created *Meditation on Eternity 01-07*.

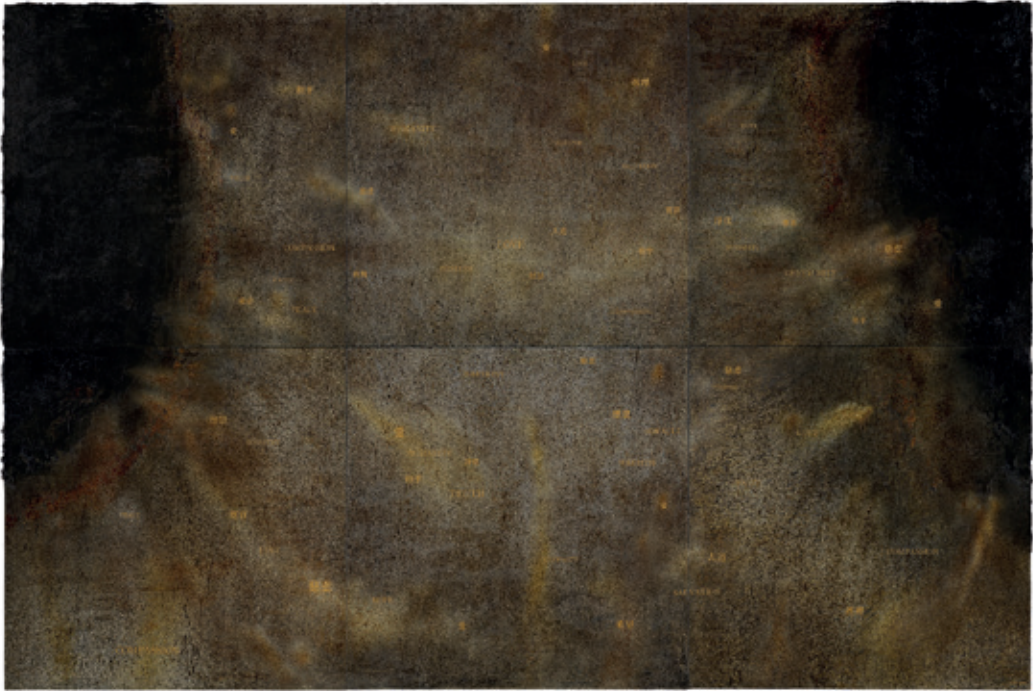


對永恆的冥想 Meditation on Eternity 01-55
2001
油彩 / 畫布 Oil on canvas
120 x 220 cm



對永恆的冥想 Meditation on Eternity 01-01
2001
油彩 / 畫布 Oil on canvas
244 x 366 cm

「我認為我的繪畫內容其實很單純，很傳統。我所感興趣的也是那些基本的人性與生命的奧祕。」
“I consider my paintings to be very simple and traditional. What interests me is the basic human spirit and the mystery of life.”
—— 江賢二 Paul Chiang



春 (對永恆的冥想 01-10)
Spring (Meditation on Eternity 01-10)
2001
油彩 / 畫布 Oil on canvas
190 x 150 cm



夏 (夏日海島的夢境)
Summer (Summer Dream on an Island)
2001
油彩 / 畫布 Oil on canvas
190 x 150 cm



秋 (淨化之夜 01-11)
Autumn (Transfigured Night 01-11)
2001
油彩 / 畫布 Oil on canvas
190 x 150 cm



冬 (百年廟 01-07)
Winter (Hundred Year Temple 01-07)
2001
油彩 / 畫布 Oil on canvas
190 x 150 cm



巴黎聖母院 Notre Dame de Paris
1982
油彩 / 畫紙 Oil on paper
75 x 108 cm

Beginning in the 1980s, Paul Chiang’s abstract style firmly took shape. His monochrome backgrounds were melancholy and minimalist yet richly textured. Allowing himself to go wherever his emotions took him, he conveyed his own mode of abstract brushstroke expression and symbolism, pursuing a strong sense of spirituality in his works.

Chiang always harbored a love for France and returned to Paris over and over, in search of spiritual inspiration. The two major series *Notre Dame de Paris* and *Death in Distance* are his most representative Parisian works, which he painted in the summer of 1982 while living for a time in the Latin Quarter.

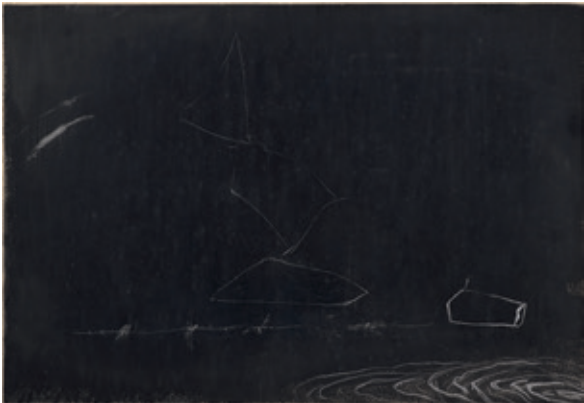


遠方之死 Death in Distance 82-04
1982
油彩 / 畫紙 Oil on paper
74 x 108 cm

遠方之死 Death in Distance 82-01
1982
油彩 / 畫紙 Oil on paper
74 x 108 cm

1980 年代以後，江賢二的抽象風格卓然成形。以沈鬱、極簡，但富含觸感的單色為畫面基底，他隨感性所至，表現個人化的抽象筆觸與象徵符號；對於作品的神祕性，尤有追求。

對法國始終念念不忘，他不定期地重訪巴黎，尋找精神性的心靈啟發。《巴黎聖母院》和《遠方之死》這兩個系列，就是他在 1982 年夏季，短期租賃拉丁區工作室，所發展出來的重要代表作。



遠方之死 Death in Distance 83-03
1982-1983
油彩 / 畫布 Oil on canvas
200 x 300 cm



「空寂、孤獨、無望、死亡、遠方的喪禮。」
“Emptiness, loneliness, hopelessness, death, a funeral in the distance.”
—— 江賢二 Paul Chiang

廊香教堂 Ronchamp 03-01
2003
油彩 / 畫布 Oil on canvas
230 x 190 cm

《廊香教堂》系列是江賢二於 2002 年遊歷法國、瑞士、德國之後，所完成的作品。
Paul Chiang completed the series *Ronchamp* after traveling in France, Switzerland and Germany in 2002.



聖巴爾斯島 St. Barth 93
1993
油彩 / 畫紙 Oil on paper
100 x 129 cm

「我大多數的素描並不是油畫作品的草圖。有時，他們只是沉重油畫工作之餘的逃避。」
“Most of my drawings are not studies for my oil paintings. Sometimes they simply are an escape from the heavy labor of painting with oil.”
—— 江賢二 Paul Chiang



聖巴爾斯島 St. Barth 89
1989
油彩 / 畫布 Oil on canvas
91 x 91 cm x4

從 1980 年代後期起，江賢二幾乎每年夏天與家人一起到加勒比海的聖巴爾斯島旅行，並在島上短居作畫。因此，他留下許多以小島、海、鳥與鳥巢為題的《聖巴爾斯島》紙上作品系列。相較於布面油畫，江賢二紙上作品的表現，在形式和技法上更加自由，甚至隨興，也有不少實驗及偶然的意趣。

Beginning in the late 1980s, Paul Chiang holidayed with his family nearly every year on the Caribbean Island of St. Barth, where he would paint. He has created many works on paper titled “St. Barth” featuring little islands, the sea, birds and bird’s nests. Compared to oil on canvas, Chiang’s expressions on paper are freer in form and technique, even spontaneous, with considerable experimentation and openness to serendipity.



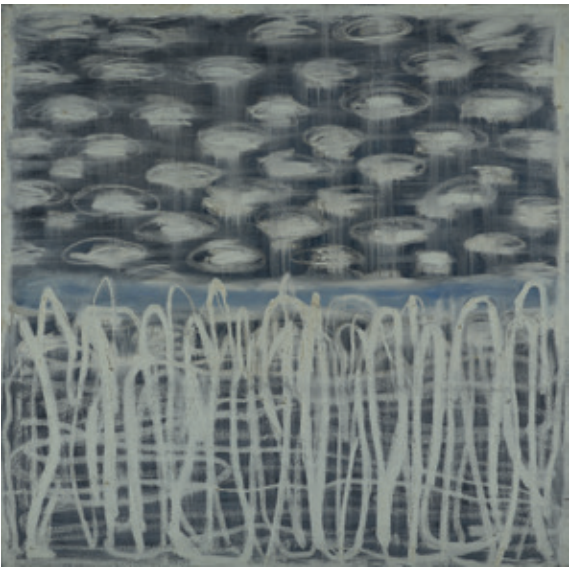
淨化之夜 Transfigured Night 86
1986
油彩 / 畫布 Oil on canvas
137 x 137 cm

淨化之夜 Transfigured Night 87
1987
油彩 / 畫布 Oil on canvas
137 x 137 cm

「海、船歌、森林、月光、藍與神祕東方、淨化之夜……。」

“The sea, boat songs, forests, the moonlight, the blue and mysterious Orient, the transfigured night...”

—— 江賢二 Paul Chiang



淨化之夜 Transfigured Night 94-01
1993-1994
油彩 / 畫布 Oil on canvas
127 x 204 cm

《淨化之夜》系列的名稱，源自於德國作曲家荀白克（1874-1951）的弦樂六重奏曲目。

1980 年代的神祕之藍，混合了暗夜中的沈靜水、光之感，也能看出抽象表現主義名家羅斯科（1903-1970）給他的啟發。1990 年代以後，厚重且不透明的灰與黑，明顯地取而代之。江賢二還以各種看似象徵，卻難以言喻的抽象符號書寫，深化了玄奧的宗教儀式氣息。

The name of Paul Chiang’s painting series *Transfigured Night* comes from a string sextet by German composer Arnold Schoenberg (1874-1951).

Chiang’s mysterious blue hues of the 1980s blended a deep, still sense of water and light into dark nightscapes. The inspiration he received from the abstract expressionist Mark Rothko (1903-1970) is also apparent. Starting in the 1990s, these blues were noticeably replaced with heavy, opaque grays and blacks. He also employed an abstract form of depiction that was seemingly symbolic but difficult to articulate, deepening the atmosphere of arcane religious ritual.



無言歌 Song Without Words 89
1989
油彩 / 畫布 Oil on canvas
91 x 91 cm

1980 年代末期開始發展的《無言歌》，是江賢二以孟德爾頌（1809-1847）鋼琴曲作為畫名的另一個系列。他在單色基底之上，以規則或不規則的幾何造形，進行韻律性的排列或配置，有意營造他自言的一種「空靈、無言與琴音」的美感。

In the late 1980s he developed *Songs Without Words*, another painting series taking its name from a piano piece by composer Felix Mendelssohn (1809-1847). On monochrome backgrounds, he created geometric shapes, some regular, others irregular, arranging them in rows or configuring them rhythmically, with the aim of creating an aesthetic sense of “the ethereal, the ineffable and the sounds of a piano.”



無題 Untitled 73
1973
油彩 / 畫布 Oil on canvas
71 x 71 cm

1970 年代是江賢二旅居紐約之初，受歐美當代藝術新潮衝擊，屬於自我探索與蛰居時期。受「低限主義」藝術啟迪，他多以「無題」命名。據他自己所言，「我試著用最簡單的元素去表達情感。」

In the 1970s when he first took up residence in New York, he was impacted by the newest trends in European and American contemporary art. For him, it was a period of self-exploration and seclusion. Inspired by minimalism, he named many of his works “Untitled.” As Chiang himself put it, “I was trying to express my feelings with the simplest of elements.”



淨化之夜 Transfigured Night 68-03
1968
油彩 / 畫布 Oil on canvas
66 x 55 cm

When looking at Paul Chiang’s earliest works from the 1960s, it is not hard to detect the influence of Paul Klee (1879-1940) and Alberto Giacometti (1901-1966).

As Chiang once wrote, “Emptiness, sorrow, loss and searching – those were what occupied my mind when I was young, and what I wanted to express in my artworks during that period.”



淨化之夜 Transfigured Night 65-20
1965
油彩 / 畫布 Oil on canvas
90 x 72 cm
國立臺灣師範大學提供
Courtesy of National Taiwan Normal University

回顧江賢二最早期的 1960 年代作品，不難看出克利（1879-1940）和賈克梅第（1901-1966）的影響。

江賢二寫道：「虛無、悲愴，失落與找尋，佔了我大部分年輕時的心境，也是那個時期的作品想要表達的內容。」



