

# The Herstory of Abstraction in East Asia

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## The Herstory of Abstraction in East Asia

#### 參展藝術家 | Artists

草間彌生、辰野登惠子、田中敦子、 崔郁卿、梁光子、石川順惠、 津上美由紀、楊世芝、薛保瑕、 張相宜、安美子、陳幸婉、洪藝真

KUSAMA Yayoi, TATSUNO Toeko, TANAKA Atsuko, CHOI Wook-Kyung, YANG Kwangja, ISHIKAWA Yukie, TSUGAMI Miyuki, YANG Shih-Chih, HSUEH Pao-Shia, CHANG Sang-Eui, AHN Mija, CHEN Hsing-Wan, HUNG Yi-Chen 本展以「東亞」、「抽象」、「女性」為策展研究的 關鍵詞,探究戰後受到西方現代藝術抽象理念影響, 經在地轉譯後,多位女性藝術家的抽象繪畫發展軌 跡,及所形成的東亞文化新藝術系譜。為過去東亞藝 術史中鮮少受到關注的女性抽象繪畫,補充不可或缺 的歷史研究視點。 The curatorial research of *The Herstory of Abstraction in East Asia* started with the proposal of putting "abstract art" in quotation marks, which suggests an open-ended contemporary perspective. By inviting female artists from three East Asian countries—Japan, South Korea, and Taiwan, we explore alternative ways of defining "abstract art" through retrospective reflections on the historical trajectory of abstract art from the post—World War II era to the present. We also address the particular issue of how to respond to contemporary painting.

Curated by MOON Jung-Hee

and WANG Pin-Hua

The keywords of this exhibition are "East Asia," "abstraction," and "female." This curatorial research explores the trajectories of many female artists' abstract painting careers, as well as the new artistic genealogy in the East Asian culture affected by Western Modern Arts. By casting a spotlight on the hitherto neglected area of abstract painting by female artists in East Asia art history, the exhibition fills up this vacuum with an indispensable historical perspective.



## 《殘骸的積累(被人格解體帷幕包圍 的囚犯)》

1950

油彩、琺瑯、麻布袋,72.3 × 91.5 公分版權所有:東京國立近代美術館典藏

## Accumulation of the Corpses (Prisoner Surrounded by the Curtain of Depersonalization)

oil and enamel on seed sack, 72.3 × 91.5 cm Courtesy and Copyright: The National Museum of Modern Art, Tokyo

草間彌生自幼苦於幻覺,因此在資質和心靈上有著與生俱來的特殊「傾斜」,繪畫對她而言可能是與這種「傾斜」取得平衡的方法之一,但是她早年的繪畫還封閉在精神內側。到美國後的初期創作,雖與赴美前的「圓點」作品有所連接,不過卻是由「網狀」佈滿畫面的「網狀系列」。草間的作品和創作永遠源自「資質和心靈特殊的傾斜」,換句話說,就是「偏執」;特別令人關注的是,這種偏執帶給她什麼樣的藝術。以繪畫空間來實現與自身最深處所懷抱的心之開闊所相稱、等價、同等的「質」一 草間彌生想成就的,無非如此。

Suffering from illusion since childhood, KUSAMA Yayoi has cultivated a peculiar "bias" inherent in her gift and mind. Although painting for her might be one of the ways to achieve a balance out of such a "bias", the early work is still confined to a spiritual portrait of her inner world. The premier stage of creation after her arrival in the USA joins the previous "Polka Dot" series and yet, it distinguishes itself with the net-covered tableaux, i.e. the "Net Painting" series. The creation of KUSAMA springs always from the "peculiar bias of the gift and mind", in other words, "paranoia". The public is particularly concerned about what kind of art such a paranoia delivers to her. What the artist endeavors via painting space to reach is no more than an equivalent "essence" which suits appropriately and equally with the openness embraced by the very bottom of her heart.



#### 《無題 94-6》

1994

油彩、畫布,259 × 194.3 公分版權所有:東京國立近代美術館

#### UNTITLED 94-6

oil on canvas, 259 × 194.3 cm Courtesy and Copyright: The National Museum of Modern Art, Tokyo

作為第一代戰後嬰兒潮畫家的辰野登惠子,從「繪畫已經沒有希望」這個不可能性出發,在 1970 年代末展開了一系列的創作嘗試。這些持續發展或者失敗的嘗試,有些在於「形」、有些在於「底」,也有些是擺盪於兩者之間;而這「振幅」也就是她的繪畫。她所描繪的「意象」,有些擷取自眼睛可見的世界、有些則生成自內心的陰暗中。前者雖説是由經驗中自然產生,但依然是由她來選取;後者可說是從她的無意識中突然、直接出現。所謂生成自內心的陰暗,一般我們可能會聯想到心靈的、情感的、精神上的事物,與情動相關的事物。人內心的黑暗,以她的作品為中介開展,並與視覺這種感覺世界進行了對比,形成一個兩者相互提攜的繪畫空間。

As the first generation of post-war baby boomers, the painter TATSUNO Toeko, starting from the impossibility of the "painting of no hope", initiated a series of creative attempts in the late 1970s. Some of these continuous developments or unsuccessful attempts concern the "form", some the "base" and others oscillate between form and base— "amplitude" of which her painting consists. Some of the portrayed "images" are drawn from the world visible to the eyes, while others are generated naturally from the darkness in the heart. The former comes from the experiences but is still selected by the artist; the latter can be said to emerge suddenly and directly from her unconsciousness. We might in general associate the so-called genesis of the darkness in the heart with the things related to mind, sentiment, spirit and emotion. Her work as a medium unfolds the inner darkness of the human beings which contrasts with the tangible world of vision and forms a competitive yet nurturing painting space between her creation and sombre human nature.



辰

野

登惠子

TATSUNO Toeko





#### 《〈電氣服〉的素描》

#### 1956

水性墨水、蠟筆、水彩、紙,109×77公分

金澤 21 世紀美術館典藏

圖片攝影: Atsushi Nakamichi / Nacása& Partners

版權所有:金山明和田中敦子基金會

#### Drawing after "Electric Dress"

water-based ink, crayon, water color on paper,  $109 \times 77$  cm Collection and Courtesy:

21st Century Museum of Contemporary Art, Kanazawa Photo: Atsushi Nakamichi / Nacása& Partners

©Kanayama Akira and Tanaka Atsuko Association

田中敦子的代表作《電氣服》與關連作品,大約都是在 1950 年代、也就是她三十歲左右創作完成。之後「具體藝術協會」開始在國際上獲得好評,《電氣服》也應邀數度重製,不過那之後的五十年左右,田中敦子都是以繪畫為創作重心。她的創作始於手、身體、感覺的行動,與其說想要表現「擴張」,實際上她已存在於另一層次的「擴張」世界。儘管任何東西都可以是作畫的線索,不過經過早期的平面創作實驗,她發現具體形狀是無法順利發展的,於是她暫離平面,嘗試創作了《電氣服》。透過這樣的經驗,她發現將圓形與纏繞於上、與之連結的線組合起來,是最適合自己「沒有形狀之(無形態)開展」的表現;浮起的圓形被線複雜相連,無形態遂形成了一個「開展」。

TANAKA Atsuko's representative piece *Electric Dress* and other related works were created around the 1950s when the artist was about in her thirties. Since then, Gutai group had been well reputed internationally and *Electric Dress* was thus reproduced several times by invitation. However, in the next fifty years or so, TANAKA focuses on painting. The artist's creation begins with the movements of the hand, body and feelings, and enters actually into another level of "expansion" rather than a simple one. Anything can be a clue to painting, but after the graphic experiments of the early period, she found that the concrete form could not result in a significant development. She quit temporarily the painting and tried to create *Electric Dress*. By such an experience, she realizes that the most suitable expression of the "amorphous (informel) development" will be the combination as such: circles with the entangled, connected lines above. The floating circles connected by the sophisticated lines forms gradually an informel "development".



#### 《實驗第3號》

#### 1968

紙本拼貼、木板,134 × 80 公分韓國國立現代美術館典藏

#### Experiment No.3

paper collage on panel,  $134\times80~\mathrm{cm}$ Courtesy and Copyright: National Museum of Modern and Contemporary Art, Korea



崔郁卿是南韓最早前往美國學習抽象主義的藝術家之一,也是為 1980 年代中旬就消失的韓國抽象畫投入新活力之人。這次展出她於 1963-1971 年與 1974-1978 年留美時期受到阿希爾·戈爾基與威廉·德·庫寧等人影響,同時加入自身獨特表現樣式所創作的指標性作品;特別是利用拼貼法來擴張色彩與線條的方式,能看出她尋找自身主體之努力。1968 年作品《實驗第三號》中即展現出在造型原理中的解體與建構,並以拼貼法作為反映日常的一種實驗性手法;而 1975 年作品《人間的宿命》的黑白滴畫技巧則讓人聯想到弗朗茲·克林因的創作手法與姿態,此作品也成為後來作品的原型 一 包括以知名美國舞蹈家瑪莎·葛蘭姆為主題的創作,以及陸續於 1976 年所創作出的、表達人類身體苦痛極限的原初精神力等藝術作品。

CHOI Wook-Kyung was one of the earliest South Korean artists to study abstract art in the United States. As a vanguard that ushered in new energy for abstract art in Korea, she was unfortunately met with an untimely death in the mid-80s. On view in this exhibition are artworks CHOI created when she was in the United States, between the periods of 1963 to 1971 and 1974 to 1978. She was influenced by Arshile Gorky, Willem de Kooning, and other artists, but also incorporated her own unique expressive style in these iconic artworks. Most notably, she used the technique of collaging to augment the way colors and lines were applied, with her efforts to search for her own subjectivity revealed by such endeavor. Experiment No.3 (1968) presents the process of deconstruction and reconstruction discussed in formal theories and shows the experimental technique of collaging which she used to reflect on everyday life. Fate of Human (1975) is a black-and-white painting with drip-like, fluid techniques that shows the influences of Franz Kline's creative approach and gesture. The piece became a prototype for an ensuing series, including paintings inspired by American choreographer, Martha Graham, and artworks created in 1976 that depict and express extreme primal human physical pain.

940-1985

崔

郁

CHOI Wook-Kyun





《裝置(2)》

#### 2013-2016

油彩、水墨、蛋彩、紙本,78×97公分×3件

#### Installation (2)

oil, ink, egg tempera on paper  $78 \times 97 \text{ cm} \times 3$ 

梁光子於 1968 年留學德國、之後持續留在瑞士生活並進行藝術活動,早期曾於柏林藝術大學接觸抽象藝術,並透過抽象畫作品表現出早年東西德分裂、以及民主主義與社會主義相互對抗的冷戰時期精神。畫作上的色面分割和自由線條之流動感,皆朝往超越意識的世界,同時也潛含東方精神的符號化姿態。其作品《韓文書寫》(1968-1969),即是以韓文的符號兼容德國抽象現實之符號化世界的代表作品。此外,她也將「蛋彩畫」技巧運用於畫布,代表作為1971 年起至1973 年的《山路》系列。2005 年迄今,她於韓國當地傳統厚紙使用蛋彩畫與墨的創作,闡釋出滲透與反作用的材料材質性朝往最無限的性質回歸之傾向,如作品《裝置(4)》(2016-2017)中,觀者能看見畫布中心的伸張之力即為多層色彩空間所構建之圓心回歸本質。

YANG Kwangja traveled to study in Germany in 1968 and has since been based in Switzerland where she actively engages in her art practice. She graduated from the Berlin University of the Arts, where she was first exposed to abstract art. YANG depicted the West and East divide in Germany in her abstract paintings and also the Cold War period with conflicts between democracy and socialism. The color blocks and fluid lines in her paintings all seem to suggest a transcendental world, with gestural symbols of Eastern ethos embedded in the paintings. Korean Writing (1968–1969) is one of her iconic works that bring together Korean "sign" and German abstract "signifier". She also worked with tempera pigments on canvas, which is seen in the series, Mountain Path, that she created from 1971 to 1973. She has been painting with tempera pigments and ink on traditional Korean paper since 2005, with qualities of penetration and counteractions created to convey a phenomenon of infinite cycle with the materials applied. Her Installation (4) (2016–2017) projects a dynamic that extends out from the center of the paintings, with a circle formed in a multi-colored realm that points back at essentialism.



《無常3 — 不及時的一切》

2008

油畫、畫布,227.5 × 182 公分

IMPERMANENCE 3 - All That is not Timely

oil on canvas, 227.5 × 182 cm

石川順惠企圖超越極簡主義、先從接近單純的「無」平面空間開始。為了將繪畫空間呈現為一個自給自足的存在,她並非無條件地採納現實世界中的形狀,而是使用多層次的方法:一方面從刊載於印刷媒體上的現實事物照片援引「形狀」,將他者導入畫面中,有意識引用「他者」元素並運用由此而生的抵抗。套用她自己的說法,這是因為印刷媒體有著「作為事實的強度」。另一方面,她也讓畫面上產生許多「層」,包含這個「他者」在內,創造出單純重疊多層無法實現的結構,《無常》這系列作品就是這樣一種繪畫結構。透過中斷創作的經驗,石川順惠實際感受到讓時間進入繪畫表現的做法 — 只要在繪畫當中實現非永續結構,就有可能在其中表現時間。

ISHIKAWA Yukie starts with purely "empty" graphic space with an aim to go beyond Minimalism. To present the painting space as an self-sufficient existence, she does not adopt unconditionally the shapes in the real world and yet chooses a multi-layered approach. One the one hand, the artist invokes the "shape" from the photos of real objects published in the print media and thus introduces "the other" into the tableaux. The conscious citation of the element of "the other" generates a resistance which the artist is able to wield, for the print media, as ISHIKAWA once said, possesses an "intensity as a fact". On the other hand, she produces a good many of "layers" on the tableau, including "the other", to create an irrealizable structure of simply overlapping layers as revealed in the *Impermanence* series. Through the experience of impermanent creation, the artist actually perceives the practice allowing time to be part of the painting expression—as long as the impermanent structure can be realized, it is possible to express time in painting.

1961-

石

III

順

惠

ISHIKAWA Yukie





## 《景觀,於泰晤士河畔,2014年5月 4-14日》

#### 2014

顏料、膠、壓克力彩、複合媒材、畫布

約 130 × 211 公分 攝影:Hideto Nagatsuka 版權所有:ANOMALY 藝廊 圖片授權:津上美由紀

## View, on the Banks of Thames, 4–14 May. 2014

pigment, glue, acrylic and mixed media on canvas, about  $130 \times 211 \text{ cm}$ 

Photo: Hideto Nagatsuka

Courtesy: ANOMALY © Miyuki Tsugami

對始終面對著風景作畫的津上美由紀而言,風景是包圍她的一切,而非坐在遊覽車上眺望的景致;因為「我們也是風景的一部分」。素描也是一種記憶,有些素描的形狀、色彩鮮明,有些則屬於「感覺性記憶」。所謂素描,是企圖將面對、或身處的現實特定風景完整捕捉的一連串行為,不過在此「完整捕捉」對津上美由紀而言並不是指直接保留具體的形狀、色彩,而是感覺到這些,透過手和身體一邊確認、一邊畫下作品。這些豐富的素描累積出正式畫作的某種「基底」、支撐著畫作。對她來說,素描已經是一種「空間認知」,一種企圖掌握空間本身的嘗試;如此描繪出的風景,已經來到比描繪風景更遠的地方。她的書於焉誕生,繪書空間透過她,轉變成不同開展。

The subject matter of TSUGAMI Miyuki always focuses on the landscape. For her, the landscape is everything that surrounds her rather than the seated sights from a tour bus because "we are also part of the landscape". Sketch is too a kind of memory: some of vivid shapes and colors, others of "perceptible ones". The so-called sketch is a series of attempts to fully capture the specific landscape that we are facing or live in reality, and yet, for TSUGAMI, the "full capture" does not mean to keep the specific shapes and colors as they are but to feel: confirmed by the hand and body while recorded by sketching. Some sort of the "base" in her formal work has been accumulated by the rich sketches and supports the creation. For the artist, sketch has already become a kind of "space cognition", an endeavor to grasp the space itself, and the landscape depicted as such has gone further beyond the depicting of landscape itself. This is the very painting space where her work was born and transformed by the artist to different unfoldings.



《在心上,不在話下》

2019

世

芝

YANG

Shih-

-Chih

墨、棉紙拼貼於畫布,200×450公分

#### Untitled

ink, cotton paper collage on canvas  $200 \times 450$  cm

; ; ; ;

楊世芝的最新作品《在心上,不在話下》,遠看是極具水墨線條氣勢、一氣呵成的豪放之作,近看才發現是以拼貼的層疊方法完成,此方法可說是傳統筆墨「意在筆先」的倒轉操作:創作前,藝術家心中沒有預設圖像,而是先以墨線、或隨手可得的滴管、刷子、瓶罐等在宣紙上塗鴉,再翻面剪成小塊,用破碎的筆觸,以拼貼手法逐步建構畫面空間來翻轉傳統「筆墨」的操作。楊世芝在 2004 年開始使用這樣的手法,是為了不侷限在觀看的主導概念或審美慣性的束縛,而展開的自我挑戰。從她早期的油畫作品中,觀者能清晰體會到,藝術家透過創作所表達的一直是「探索多重共存的視覺經驗」;她認為無論是抽象或寫實,其實都蘊藏於日常視覺的整體觀之中,但要真正地「看見」卻是件不簡單的事。

A distant look of YANG Shih-Chih's latest work *Untitled* will give us an impression that it is a bold work accomplished with one breath and yet of great momentum driven by ink lines. A close look will yet draw our attention to the multi-layered collages of which the piece is made. The method can be even viewed as a reversed operation of the traditional ink painting that values "significance over brush". The artist has no preset image in mind before the creation, and instead, she draws graffiti with ink lines or handy droppers, brushes, bottles etc. on the rice paper that is reversed later and cut into pieces. Then with broken brushstrokes, the artist has gradually created by collage a graphic space. From 2004, YANG has employed such a method as a self-challenge to unbound the dominant concept of seeing and stereotyped aesthetics. The public can see clearly from her early oil painting that the artist has been via the creation "exploring the visual experiences of multiple co-existence". She believes that whether the experience is abstract or realistic, it is actually included in the overall viewpoint of daily vision, but "seeing" will never be an easy task.







## 〈側顯〉

2019 厭古力彩

壓克力彩、畫布,291 × 591 公分

#### Lateral Represent

acrylic on canvas 291 × 591 cm

薛保瑕從 1983 年開始迄今的抽象繪畫,可以説是透過向西方百年抽象藝術史提問的方式,開展出多階段歷程,亦即展覽的七件作品。這些作品所呈現的多階段創作與轉變皆是對於抽象定義的探究或擴充,並藉此回應抽象藝術的歷史。每一次創作,都是她對生活世界中可見與不可見動能的觸動,繪畫在多重時空往返的對話辯證中,開展了歷史與現實之間的重新連結,並以此回應當下現實的挑戰。2016 年的《勢態》是第一件以三拼方式挑戰更大尺幅的繪畫,與 2018 年的《游移之光》都具有閃電式的爆發性,充滿內在能動空間的色彩激盪。2011 年作品《反身性》在激昂的線條結構上採取徒手畫圓,創造了平面與動勢之間的「微空間」,與其相比,新作《側顯》採以單色域色層為底、讓觀者感受到迎面襲來之線條張力的手法,令人感受到反差與對比。

By questioning the history of abstract art over a century in the Occident, the abstract paintings of HSUEH Pao-Shia from 1983 up to now has unfolded itself in several stages represented by the seven participating works. The multiple stages of creation and transformation in the works are related to an exploration or extension of the definition of abstraction as well as a response to the history of abstract art. Each creation is a touch of the kinetic momentum of the visible and invisible in her living world. In the dialectic dialogue of multiple time and space, the painting develops a new connection between history and reality and in so doing replies to the realistic challenge nowadays. Situation in 2016 is the first work of 3 pieces to challenge to the painting of larger size and possesses a lightning explosion and raging colors in the space full of inner dynamic, like Moving Light in 2018. By Reflexibility in 2011, HSUEH employs freehand circles in the surging linear structure to create a "micro-space" between the graphic and the kinetic. Comparatively, the new work Lateral Represent, based on the monochromatic layer allowing the audience to feel the oncoming linear tension, highlights a contrasting comparison.



#### 〈 靈魂 〉

1989

彩墨、苧麻布,131.5 × 113.5 公分

#### Soul

color ink on ramie fabric, 131.5 × 113.5 cm

張相宜的作品利用墨和顏色,建構出其墨彩世界。她從 1960 年到現在,經歷了從半抽象順利進展到抽象的過程;其中以畫家身分展出的 1989 年作品《我的故事》,除了個人成長歷程外,能看到利用半抽象化表現手法所呈現的南北韓戰爭與韓國民主化過程,也將韓國傳統象徵五方的顏色,靈活地融合在淡墨技巧中。此外,緊密交纏色彩與墨的代表作,還包含充分表現出墨色深層所具有之內在性美學的《光之軸》(2019)。另一件 1989 年作品《魂魄》則運用了紙張和其他物質,讓人看到韓國從不定型主義的抽象成長到現代藝術運動之過程中,利用物理材質直觀性地實驗墨之抽象層次的過渡,也能解讀出張相宜從 1980 年代的韓國民主化口號中試圖回歸到傳統脈絡的途徑。

CHANG Sang-Eui creates art using ink and colors to construct unique worlds with shades and hues. Her creative career began in the 1960s, and since then she has transitioned from semi-abstract work into full abstraction. In her painting work, My Story (1989), she showed her own experience from her formative years and also presented semi-abstract artworks depicting the Korean War and the democratization of South Korea. Incorporating the traditional Korean color spectrum in the color scheme of the five Korean traditional colors in her artworks, she applied the colors ingeniously using light ink techniques. CHANG is known for art created with intricately intertwined colors and shades of ink, and her piece, Axis of the Light (2019), profoundly fully shows the innate beauty that the medium ink possesses. The transition from the abstract Art Informel to Korea's modern art movement is observed in CHANG's artwork Soul (1989), which is a paper-based mixed media artwork. With this piece, she used tangible materials to conduct a candid experimentation with creating abstract layers using ink. The endeavor also shows CHANG's attempt to return back to a more traditional context amidst Korea's democratization in the 1980s.



張

相

宜

CHANG

Sang

Eui



2019

布面水墨,182.5 × 375 公分

#### SeiSei-JaKuJaKu

Indian ink on cotton  $182.5 \times 375 \text{ cm}$ 

安美子以文字形象符號出發、建構出時間性的作品,讓我們感受到脱落空間的 新形象。換句話説,創作過程對安美子來説,是呈現出繪畫的抽象世界之外的 世界,也是文字自身主題之表現。她在近十年間持續創作的《惺惺:寂寂》系 列作品,乃是透過在木棉與布為底的畫布上堆疊墨積層的藝術手法,表現出物 質克服物質、更一步地往更高度精神性前進之向度。安美子在創作中善用水性 墨,藉其濃淡變化讓墨回歸到最原初本質 — 亦即「墨」自身。透過墨積層這 種表現手法,使得她作品上的墨不再黯淡,而是閃閃發光,因此,安美子的作 品可以説寓含著時間性的累積:它不僅有著文字形象的抽象性,也是物質脱物 性的一種抽象過程。

AHN Mija's art departs from images and symbols derived from texts, with a temporal quality constructed to immerse the viewers in a new, detached dimension. In other words, AHN regards depicting a world beyond abstraction with painting as the objective of her creative journey, which she also considers as a way to express the meaning embodied by texts and words. In the recent decade, AHN has been working on the series, SeiSei-JaKuJaKu, which she paints by ink on cotton with gestures of layering and overlapping. The approach applies the materials used in an interconnected way, with each step, each gesture aimed at pushing towards a higher spiritual realm. AHN specializes in using water and ink to create different levels of intensity and lightness, with ink's intrinsic quality once again focused on. AHN's art could be considered an accrual of temporality. In addition to showing abstraction with images of texts, her art also presents a process of abstraction that transcends beyond materialism.



## 《戰爭與和平 No.1》

1995

複合媒材,237×440×28公分 國立臺灣美術館典藏

#### War and Peace No.1

mixed media,  $237 \times 440 \times 28$  cm Collection of the National Taiwan Museum of Fine Arts

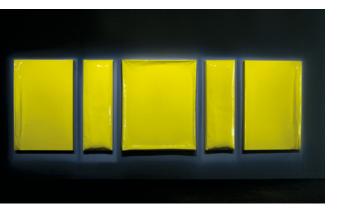
陳幸婉 CHEN Hsing-Wan

從 1980 年代初即進入抽象創作領域的陳幸婉,嘗試將油漆、石膏、紗網等材 質納入繪畫結構。1994年她著迷於把衣服放入顏料(或膠)中,曾提到「它 被晾乾後便硬挺起來,似乎已被注入能量,具有了生命力」。1999年的作品 《傷》是獻給父親陳夏雨的作品,父親病重時她因遠在國外無法及時趕回,自 言「這是用一顆受傷的心與哭泣的靈魂所完成的作品」。《戰爭與和平 No.1》 來自藝術家對於人類歷史的化學戰、大屠殺、活體解剖等的哀思;《德國印 象——聽了葛瑞斯基的第三交響曲之後》則是聆聽了納粹集中營裡受害者的母 親獻給兒子的祈禱文之後的創作。藉由繪畫與藝術家心靈強大的轉化作用,她 的創作無疑印證了她的話語:「我要找尋的就是那種純粹、自然、直接而臺不 修飾、毫不做作的本質,以及根植於土地與大自然的精神力量。」

Plunging herself in the field of abstract creation from the early 1980s, CHEN tried to incorporate the materials such as paint, plaster and gauze into the painting structure. In 1994, she was fascinated by putting clothes into paint (or glue) as she once mentioned that "when it dries out, it will be hardened as if the energy was injected with vitality". Dedicated to her father CHEN Hsia-Yu, Wounded Sadness in 1999 is in artist's own words "a piece completed by a wounded heart and a crying soul" for she cannot return in time from abroad for her critically ill father. War and Peace No. 1 incarnates the artist's mournful thoughts over the chemical war, massacre and vivisection in human history. Impressions of Germany: from Gorecki-Henryk's Symphony No.3 is another creation after the artist hears a prayer from a mother to her son, victims in the Nazi concentration camp. Through the powerful transformation of the painting and artist's mind, her creation undoubtedly supports and confirms her own words: "what I am looking for is the pure, natural, direct, unmodified and unpretentious essence, and the spiritual power rooted in the land and nature."







#### 〈無題〉

#### 2008

玻璃纖維、烤漆,180 × 120 × 19 公分 × 2 件,180 × 60 × 19 公分 × 2 件,180 × 150 × 19 公分 臺北市立美術館典藏

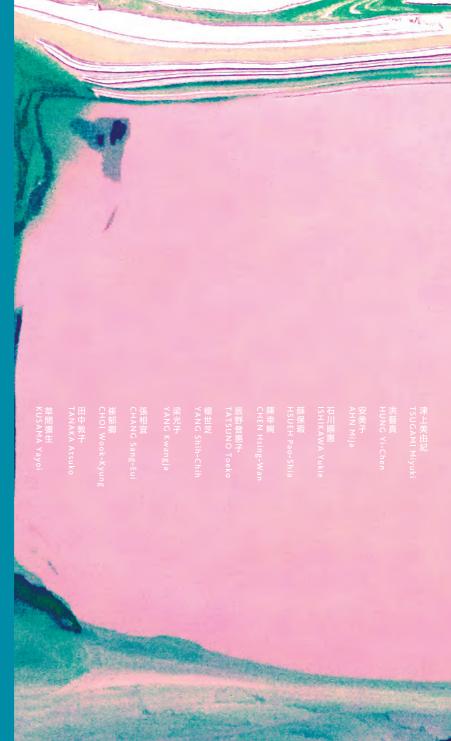
#### Untitled

FRP, baked paint,  $180\times120\times19$  cm  $\times$  2,  $180\times60\times19$  cm  $\times$  2,  $180\times150\times19$  cm  $\times$  2,  $180\times150\times19$  cm Collection of the Taipei Fine Arts Museum

拆解繪畫的載體(顏料、畫框、畫布),並透過對於繪畫存在性和表現性的檢視,洪藝真將完成的作品以翻模複製,再以烤漆方式處理表面質感、再現手繪肌理。藉著這樣的創作,她創造出外於西方繪畫史的另一種美學起點,透過多元化的媒介經驗延展了平面繪畫的視覺向度:即裝置、空間的可能性。「複製再現」不僅成為一種繪畫手法,也構成一稿多本、解構並重構詮釋了平面繪畫形式。洪藝真把對平面繪畫歷史的重新思考帶入創作之過程,不僅將觀者帶入繪畫的觀看現場,同時其自身的創作實踐也是對繪畫本質的重新探問。極具現場感的創作,在呈現近乎幾何單色的視覺形象中,亦回應了西方抽象藝術初始對藝術純粹形式的追求。

Through the dismantlement of the painting carriers (pigment, picture frame, canvas) as well as the examination of the existence and expressivity of the painting, HUNG Yi-Chen reproduces by rollover the finished work and refines with coating the surface quality to represent the hand-painted texture. The artist in so doing creates another zero point of aesthetics beyond the Western painting history, and extends by the experiences of diversified media the visual orientation of graphic painting, i.e. the possibility of installation and space. "The reproduced representation" has become a kind of painting method consisting of the multi-remade work which deconstructs and reconstructs the interpretation of the form of graphic painting. Reconsidering the history of graphic painting into the creation, HUNG not only brings the audience into the site of the artist's viewpoint in the painting, but questions again the essence of painting in her own creative practice. In the visual image of nearly geometric monochrome, the artist showcases a creation of extreme immediacy and responses to the pursuit of the pure art form in the dawn of the Occidental abstract art.

## 展覽平面圖 9 **FLOOR PLAN** 6 7 8 5 10 11 3 12 2 草間彌生 KUSAMA Yayoi 2 辰野登惠子 TATSUNO Toeko 展覽入口 13 3 田中敦子 TANAKA Atsuko Entrance 4 崔郁卿 CHOI Wook-Kyung **† ∱**‡ 5 梁光子 YANG Kwangja 6 石川順惠 楊世芝 YANG Shih-Chih 10 張相宜 CHANG Sang-Eui 12 陳幸婉 CHEN Hsing-Wan ISHIKAWA Yukie 7 津上美由紀 TSUGAMI Miyuki 薛保瑕 HSUEH Pao-Shia 11 安美子 AHN Mija 13 洪藝真 HUNG Yi-Chen



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