

# 夏陽 HSIA Yan

1932–

夏陽創作近 70 年的歲月是東方畫會成員之中遭遇最為坎坷曲折的，歷經多階段不同創作風格演變，其藝術旅程充滿強韌的意志，與自由隨和又堅強圓融，每一個階段都有其獨特的個性與自我超越。

夏陽於 60 年代發展出「毛毛人系列」作品形成其主要的個人風格，對夏陽而言，各種文化有其獨特之精神與特色，因此 70 年代在紐約時期接觸到新興的照相寫實，他所採取的基本態度便是融入和參與，以及思考如何參與，因而從毛毛人的飄動線條發展出「八分之一」快門照相寫實的新風格。雖於 70 至 80 年代在紐約成為照相寫實主義的主要代表畫家之一，但夏陽認為藝術的一切皆來自生活經驗積累及自文化的根本，故其從 80 年代末後，又重拾自己最為熟悉的毛毛人創作，並在傳統中國繪畫題材與民間神話人物中汲取新的創作靈感，賦予毛毛人新的精神與內容，〈濟公〉、〈獅子啣劍之五〉即為此時所發展出來的作品。

夏陽認為中國傳統藝術除了文人畫外，民間藝術亦是豐富多彩，文人畫無法發揮的多姿色彩都在民間藝術當中蓬勃發展。這個時期的夏陽開始從民間工藝技術中汲取養分，在創作中加入了剪貼等技法，將中國傳統剪紙藝術轉化成自己的創作語言放入繪畫之中。

「獅子啣劍」是民間用來鎮宅、避邪、祈福之用的吉祥圖案，此一時期夏陽從民間藝術取材發展出一系列的獅子啣劍圖。對夏陽而言，獅子啣劍的形象雖是固定的，但其上的線條和變化卻可以無限自由；因此夏陽創作了各式各樣不同形式媒材的獅子啣劍圖，〈獅子啣劍之五〉則為其一之代表作。畫面中可見獅子的面容及毛髮線條恣意飛舞，但獅子口中的劍卻是鋒利無比；獅子頭上的八卦亦是具象表現，此是夏陽兩種不同風格線條的並置呈現。

〈濟公〉一作則是夏陽另一種民間宗教神像系列的作品，將神像人物以毛毛人形式表現，人物身體是模糊的線條，但帽子、酒杯、香囊卻十分精細，呈現出畫面上的反差，也是其過去創作語言——硬邊形式及毛毛人風格——的融合。濟公帽上停留的小昆蟲，亦與其後續童趣風格的創作一脈相承。（蔡雅祺）

Hsia Yan's seventy-year creative career has taken more twists and turns than that of any other member of the Ton-Fan Art Group and includes numerous stages marked by changes in artistic style. Throughout his journey, Hsia has exhibited tenacity mixed with an amiable and easygoing attitude. Each leg of this journey has its unique character and represents self transcendence.

In the 1960s, Hsia Yan established his main style, which has been called *fuzzy people*. In the 1970s, following his belief that each culture possesses its unique spirit and characteristics, he was compelled to learn more about Photorealism upon encountering this rapidly developing art movement in New York. After some consideration, he developed his fuzzy people style that could be described as “1/8 of a second shutter speed Photorealism” based on quivering lines, and became a representative artist in New York's 1970s and 80s Photorealist painting movement. However, he still believed that all art comes from accumulated life experience and one's cultural roots, and therefore at the end of the 1980s, he once again picked up his familiar fuzzy people style and drew creative inspiration from subject matter in traditional Chinese painting and folk myths to create new work. In this period, he invested his fuzzy people with a new spirit and ideas to create the works *Ji Gong* and *Sword in Lion's Mouth #5*.

Hsia Yan thinks that traditional Chinese folk art is richly colorful. It includes colors that literati painting could not employ. In the late 1980s, Hsia started drawing inspiration from folk art by introducing traditional paper cutting into his painting language.

The folk art image of a lion with a sword in its mouth is used to protect a home, repel evil spirits, and insure blessings. Hsia Yan created a series of paintings of the lion and sword, and although the image is constrained by tradition, he took unlimited liberty in reinterpreting line quality in his depictions. In this way, he created many variations on this traditional image for his *Sword in Lion's Mouth* series, of which *Sword in Lion's Mouth #5* is a representative work. The lion's face and hair seem to have taken flight, but the sword in the lion's mouth is clearly as sharp as it can be, and the Taoist Eight Diagrams on the lion's head is also clearly rendered. The image therefore presents a juxtaposition of Hsia Yan's two different styles of lines.

*Ji Gong* is another series that Hsia Yan created based on folk art. This time he depicted a folk deity in the style of his fuzzy people, rendering its body with his trademark quivering lines, but painting his hat, wine glass, and sachet very meticulously to create strong contrasts. Here, we also see that he blended his previous hard-edged visual language with his fuzzy linear style. A small insect alighting on the deity's hat is also consistent with the artist's later childlike style. (Tsai Ya-Chi)

## 典藏 目錄

COLLECTION  
CATALOGUE

2018

獅子啣劍之五  
Sword in Lion's Mouth #5  
1993  
壓克力顏料、畫布 Acrylic on Canvas  
140 x 140 cm  
捐贈 Donation 2018.0016.002



濟公  
**Ji Gong**  
 1990  
 壓克力顏料、畫布 Acrylic on Canvas  
 183 x 112 cm  
 捐贈 Donation 2018.0016.001

