

潘信華

PAN Hsin-Hua

1966—

潘信華，1966 年出生於臺東太麻里，高中畢業後北上臺北就讀國立藝術學院美術系（現今的國立臺北藝術大學），1991 年畢業。求學期間大量閱讀小說、哲學等各類書籍，也熱愛電影，偶爾也參與同學的電影拍攝工作。釣魚則是他熱愛的戶外活動，想像的海底生物或昆蟲因此經常出現在其畫作中。他從事專業創作至今已超過 25 個年頭，於臺灣、中國、香港、紐約、倫敦等地舉辦多次個展及聯展。2011 至 2015 年間任教於北藝大美術系，教授水墨創作，為能專心致力於個人的藝術創作，因此決意離開安穩的教職，此一決心更說明了他對創作認真且嚴肅的態度。

潘信華個人目前創作風格的奠定，始於 1991 年他所完成的〈青綠山水〉一作，自此確立了「想把古壁畫的某些視覺特質，揉入當代的一些題材」的理念。他透過對彩墨媒材與古代傳統技法的重新認識和學習，藉以掌握並發揮媒材本身的特質及表現力。此外，潘信華也強調繪畫題材的當代性，也就是創作者與他所處時代之間的關聯性；因此，他畫作的內容明顯地經常取擷於其日常生活內容，以及生活周遭環境，但並非指對現實的描寫。對潘信華而言，水墨畫不只是水墨畫的問題，更是繪畫本身的問題，藝術家選擇最適切的媒材，來表達其所欲呈現的藝術內涵與世界。

〈登高遠眺圖〉一作於 2017 年完成。這件作品的構圖，畫面以垂直約分五等分的方式做大結構布局，中間區域則以水平細橫線的處理方式，以平衡畫面大結構可能產生過度垂直的視覺感。正如他絕大多數作品中會出現的符碼——帶點傳統中國味的小男孩，這幅作品的小男孩安座在有如千年古樹的樹梢上，畫幅的三邊則以類似古地圖的處理手法描繪風景。看似具象，但並非描寫現實，雖然畫面是畫滿的，但不顯得擁擠，構圖的挑戰性極高，足見潘信華在構圖布局上的巧思與創意；也就是說，他以不擇手段的方式去解決畫面視覺協調的問題。

潘信華用沒骨暈染加上古地圖處理空間的方式，把畫面所有元素開散出去，藉以解決傳統東方繪畫空間難以重疊的問題，同時營造畫面空間可不斷往外延伸的感覺。潘信華匠心獨具，讓表面上看起來四平八穩的畫面結構，不落入呆板；也使觀賞者的視線如按圖索驥般，悠遊於畫中，處處充滿趣味與驚喜。

特別值得一提的是，〈登高遠眺圖〉這件作品的構圖和用色，稍微有別於他之前絕大多數的作品風格，結構更加的設計性，用色更明顯的對比，這可能是潘信華為自己設定下一階段的挑戰與突破點。（詹彩芸）

Born in 1966 in Taimali Township, Taitung County, Pan Hsin-Hua went to Taipei after high school to attend the National Institute of the Arts (today's Taipei National University of the Arts) and graduated in 1991. As a student, he read widely, especially novels and philosophy, and his passion for film led him to take part in some classmates' productions. His love of fishing has led him to include imaginative sea life and insects in his paintings. He has been a professional artist for 25 years and has exhibited work in Taiwan, China, Hong Kong, New York, and London. From 2011 to 2015, Pan taught ink painting in the fine arts department of Taipei National University of the Arts, but in order to concentrate on his artwork, left his steady job as a teacher. This decision made clear his serious commitment to creating art.

Pan Hsin-Hua established his style in 1991 with *Blue-and-Green Landscape*. It was then that he started developing the idea of combining the visual characteristics of ancient murals with contemporary subject matter. With colored ink and a renewed understanding of traditional techniques, he brought into play the unique qualities and expressive power of ink, and emphasized contemporary subject matter with links to his surroundings and daily life. This does not mean, however, that his paintings are representations of reality. According to Pan, ink painting is more than just dealing with technique. On the contrary, it is related to painting in general, and an artist chooses the most suitable medium to present the artistic content and world that he or she wishes to express.

The overall structure in Pan Hsin-Hua's 2017 work *Height Ascending and Overlooking* relies on five sections arranged vertically, and in the center, there are fine horizontal lines that balance the composition's extremely vertical orientation. As in the majority of his works, we see a figure symbolic of traditional China, and here it is a boy sitting atop an ancient tree surrounded on three sides by scenery depicted in the manner of an old map. While the images refer to concrete objects, their rendering is not realistic; and although the painting is full, it does not seem crowded. This shows Pan's great skill and ingenuity when it comes to challenging arrangements, which is to say that he solves problems of visual harmony by any means possible.

Pan Hsin-Hua demarcates the different areas in his old map with shading but no underlying framework. He also distributes elements and constructs spaces that extend continuously so as to solve the problem that exists in traditional Eastern painting of rendering three-dimensions with overlapping spaces. Using his extraordinary craftsmanship, Pan creates well organized tableaux that draw the eye to search and wander, such that viewers discover the countless and delightful surprises in his paintings.

Furthermore, *Height Ascending and Overlooking* is slightly different in style from Pan's previous works; he has created a more thoughtful design, and more vivid contrasts in terms of color, and perhaps these differences herald the challenges and breakthroughs that the artist will next undertake. (Chan Tsai-Yun)

典藏
目錄

COLLECTION
CATALOGUE

2018

登高遠眺圖
Height Ascending and Overlooking
2017
水墨設色、紙本 Ink Painting
215 x 184 cm
蒐購 Purchase 2018.0008.001

