

# 夏陽 HSIA Yan

1932–

出生中國湖南的夏陽，本名夏祖湘，二次戰爭期間於中國大陸四處流轉逃難，1949年隨著國民黨軍隊抵臺。1951年，夏陽進安東街畫室向李仲生習畫，並與當時一同習畫的七位畫友成立「東方畫會」。其後，在蕭勤的引介下，1963年夏陽初訪歐洲，旅居於巴黎五年，1968年移居紐約至1992年返回臺北；2002年後遷居上海創作生活至今。年少時的遭遇及流轉於歐美的經歷，使得夏陽充滿強韌的意志，與自由隨和又堅強的圓融性格，深切影響其往後創作。

1965年〈周處斬蛟〉一作，為夏陽早期的水墨畫作，主要以單純的線描表現歷史神話故事——周處斬蛟的場景；粗細線條間的交互應用構成飽滿的視覺圖像，形成畫面的張力。其早期對於線條的關注，也逐步發展日後毛毛人系列作品的主要創作語彙。

60年代，夏陽發展出了享譽畫壇的「毛毛人系列作品」，並在70年代於紐約時期，結合毛毛人飄動線條發展出當時流行的照相寫實風格。80年代末，反省自身及其創作，認為藝術的一切皆來自生活經驗積累和自己文化的根本，故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內容，〈太子爺〉即為此時的代表作之一。

〈太子爺〉畫面中的配件、著裝、腳踏的風火輪、手持的太子槍及乾坤圈，皆是具象的寫實，身軀卻保有飄忽虛無的原態；人物線條雖是使人略感不舒服的痙攣狀態，但整個畫像卻是莊嚴而肅穆的，這是夏陽深受中國道家文化影響之故。

2002年夏陽遷居上海，開展了新一階段返璞歸真的創作旅程。此一時期，夏陽更是大量運用了剪紙拼貼繪畫，並配上詩句，牽引觀者入畫境。對夏陽而言，中國美術除了文人畫體系之外，民間藝術亦是中國美術重要的一環；他認為民間作品多彩多姿，運用各種媒介素材，表現形式非常豐富且多元。夏陽的創作融合了兩者的精華，有文人的宏觀思維承載整體畫作的精神，亦有工匠技藝的能力，使得畫面展現各種細緻的巧思。另外，夏陽創作中尚有一個重要的元素，則是「趣味」，這也實際表現在夏陽的畫作上，因而其近年的作品便充滿了各種趣味。創作技巧上的趣味——包括剪紙、拓印、平塗；創作題材上的趣味——小昆蟲、小動物——躍成為其畫面不可缺少的元素，這也映照出其晚近上海寧靜的日常生活。

〈周處斬蛟圖〉一作，係夏陽從《資治通鑑》當中的故事，轉化而來的題材。畫面中毛毛線條以及具象寫實的元素並列展現，承襲其毛毛人畫作以來的一貫風格，並輔以晚近剪紙拼貼等技巧；夏陽將畫作中的配角小魚兒活潑地表現出來，使其在巴黎時期所發展出的毛毛人風格更加豐富多變。畫作上若隱若現地以剪紙將他所作的詩句嵌入背景之中：「風狂浪急殺氣高，周處長橋鬥孽蛟，水冷劍寒心如鐵，為贖前愆命可拋！」詩作中描寫了周處除三害，改過遷善之精神，也體現出夏陽本人的文人情懷。（蔡雅祺）

Born as Hsia Zuxiang in Hunan, China, Hsia Yan spent his early years fleeing calamity in World War II China, and in 1949, arrived in Taiwan with the Kuomintang army. In 1951, he joined the An-Tung Street Studio of Lee Chun-Shan to study painting, eventually forming the Ton-Fan Group with seven of his classmates and friends. In 1963, upon the recommendation of Hsiao Chin, Hsia went to Europe for the first time. He settled in Paris for five years, then in 1968, moved to New York and lived there until returning to Taipei in 1992. In 2002, he moved to Shanghai, where he lives and works today. Hardships during childhood and travels in Europe and North America equipped Hsia Yan with a resilient will and a personality that is both amiable and firm, qualities that have deeply influenced his artwork.

The 1965 *Zhou Chu Beheading a Dragon* is an ink painting from Hsia Yan's early period, in which he used simple lines to depict a scene from the historical myth of the same name. He conveyed fullness and tension in the image using alternating thin and thick lines, and this attention to line quality contributed to the main artistic vocabulary of his later *fuzzy people* style.

In the 1960s, Hsia Yan started developing a series of paintings based on his fuzzy people for which he earned his reputation in the painting world. In the 1970s while living in New York, he combined the quivering lines of these paintings with the Photorealist style that was popular at the time. At the close of the 1980s, following reflection on himself and his work, Hsia Yan came to believe that art always arises from accumulated life experience and one's own culture, and thereupon returned to that with which he was most familiar—his fuzzy people paintings. However, in this new work, he imbued his fuzzy people with a spirit derived from a combination of traditional Chinese painting themes and characters from folktales. His *Nezha* is a representative work of this period.

In this painting, Hsia Yan included realistic depictions of items associated with Prince Nezha in myths, such as his characteristic dress, accessories, and his weapons: the wind and fire wheel, spear, and a universe ring. However, he depicted the figure with his distinctive quivering lines, which create a slight feeling of unease. Overall, the image projects a solemnity reflecting the deep impression that Chinese Taoist culture had left on Hsia Yan.

Since moving to Shanghai in 2002, Hsia Yan has embarked on a creative journey back to his true self. To draw viewers into the world of these new paintings, he has used a great amount of paper-cutting matched with poetic verse, and for Hsia Yan, both folk expressions and the literati system are important aspects of Chinese art. He feels the elegant and graceful charm of folk art, which is made with a variety of materials, expresses a rich multiplicity of formal elements. His work blends the broad view of literati thinking to carry the overall message of his work, and the craftsmanship of folk art to impart a delicate and multifaceted ingenuity. Moreover, Hsia Yan's work contains an even more important element—the enjoyment of life, and this is fully reflected in his paintings of recent years. This is realized through paper-cutting, stone-rubbing, and the application of flat areas of paint; and subject matter based on his tranquil life in Shanghai, such as small insects and animals that leap forward from his paintings and become indispensable elements of his work.

For the painting *Picture of Zhou Chu Beheading a Dragon*, Hsia Yan adapted a story from *Zizhi Tongjian*, a historiography published during the Song Dynasty. In the painting, quivering lines, which are juxtaposed with realistically depicted elements, have been inherited from Hsia's consistent fuzzy people style and are supplemented with more recently adopted paper-cutting and collaging techniques. Here, supporting characters, such as small fish, are vividly presented, making the fuzzy style, first developed during his time in Paris, seem more varied and rich. Also, the verse composed by the artist, "The wind is violent and the waves are murderously large as



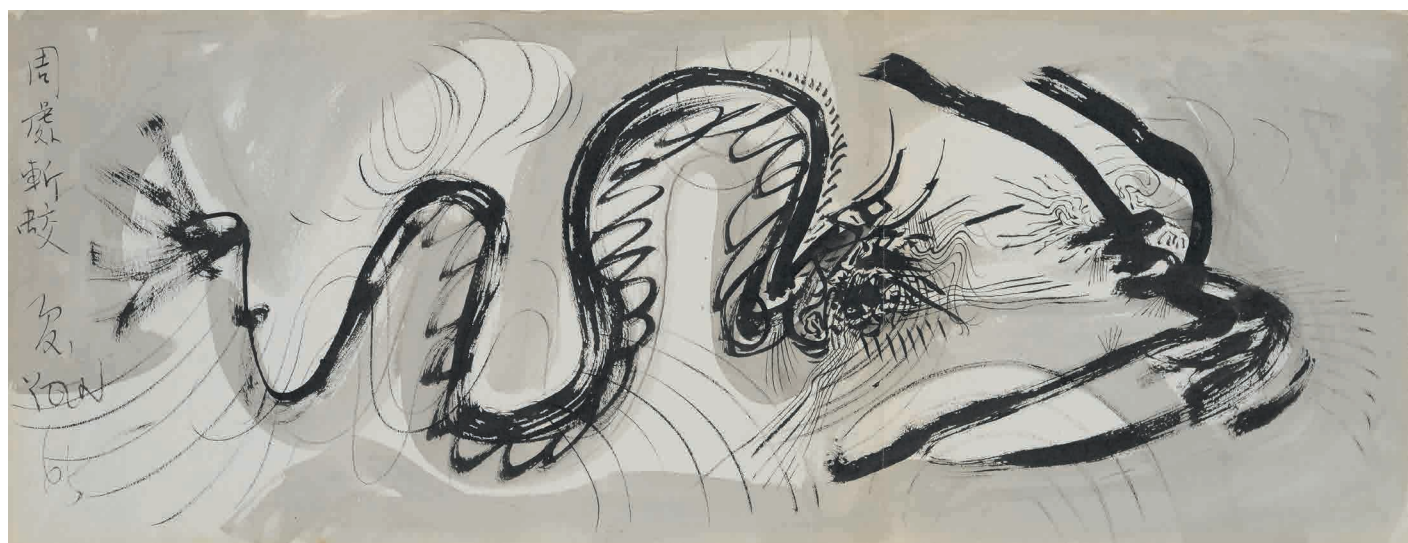
Zhou Chu struggles with the dragon! His sword is cooled by the water and his heart is hardened as iron while he casts his life aside in an act of redemption for past sins!” is added to the background with paper-cutting and are only faintly discernible. These lines describe Zhou Chu as he exterminates the three evils in the spirit of making up for past sins, and also reflect Hsia Yan’s literati feelings. (Tsai Ya-Chi)



周處斬蛟圖 Picture of Zhou Chu Beheading a Dragon

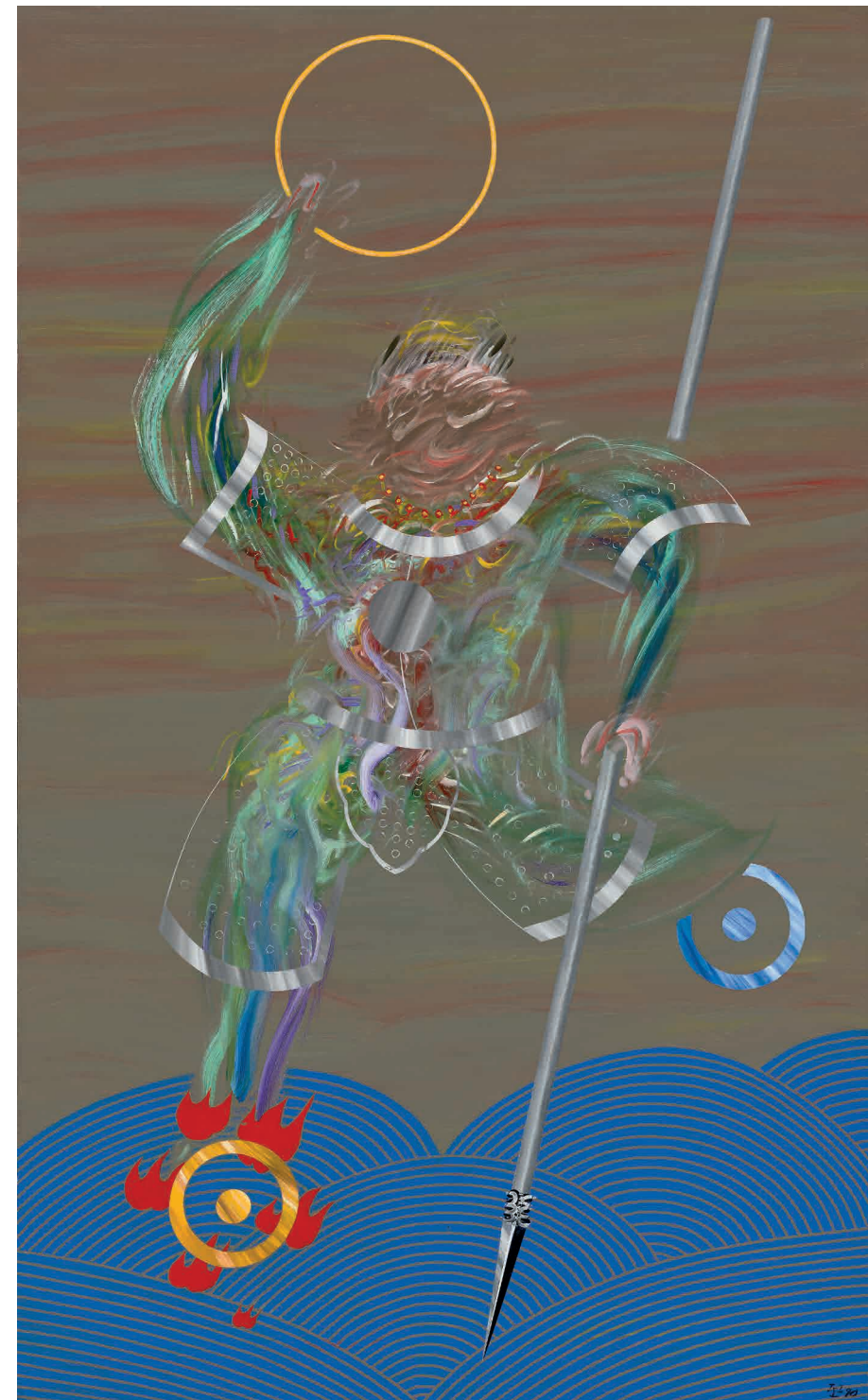
2006  
壓克力顏料、剪紙、畫布 Acrylic and Paper on Canvas  
198 x 389 cm  
蒐購 Purchase 2019.0004.002





周處斬蛟 Zhou Chu Beheading a Dragon

1965  
水墨、紙本 Ink on Paper  
25 x 65 cm  
捐贈 Donation 2019.0011.001



太子爺 Nezha

1990  
壓克力顏料、畫布 Acrylic on Canvas  
183 x 112 cm  
蒐購 Purchase 2019.0004.001