

薛保瑕

Ava HSUEH

1956–

薛保瑕 1956 年出生於臺中，1979 年畢業於臺灣師範大學美術系，1983 年赴美就讀紐約普拉特藝術學院碩士，主修繪畫、副修雕塑於 1986 年畢業。1990 年進入紐約大學教育學院藝術系，攻讀藝術博士學位於 1995 年畢業。曾任國立臺灣美術館館長、財團法人國家文化藝術基金會執行長，國立臺南藝術大學視覺藝術學院院長、藝術創作理論研究所博士班專任教授暨所長等。

薛保瑕致力於抽象繪畫至今已 30 餘年，也是 80 年代以後華人藝術家作為後現代主義的新抽象畫代表性人物。¹ 其繪畫風格隨著時間與經歷有所不同，早期作品偏好混色、暗鬱的色彩。90 年代開始使用漁網、魚餌等現成物作為符號，暗喻著表裡的掙扎、情感和理性的糾纏。2003–2004 年間，藝術家的繪畫中出現「互文性」手法，多數採取併幅的畫面處理，讓帶有知性、理性的冷抽象，和充滿力道、線條的熱抽象共時並存，產生相互影響的視覺及心理效果。這時期常使用立體木塊為創作媒材，〈異域〉除了在畫面呈現立體幾何圖形之外，也在色彩的構成和版印的透明堆疊上，產生令人耳目一新的效果。² 2011 年起原點布署於構圖中，形成漂浮於畫面之上的視覺效果。2013 年後部分作品出現類似神經網絡般形態的繪畫界面，身體感更加強烈，透過藝術家的身體及潛意識，帶動肢體作畫。2016 年藝術家創作的尺幅擴大，橫幅的畫面比例擴張，擴延至雙拼、三拼等形式。

2018 年的〈游移之光〉畫幅延續橫向視野，畫面具有閃電式的爆發性，充滿內在能動空間的色彩激盪³；從平面創造多重空間，其流動的線條、多層次的黑與層層繁複的色彩堆疊，皆可看出藝術家作品開展新的階段。總而言之，薛保瑕從不拘泥於同一風格，而是不斷地實驗和鏗而不捨地挑戰自我，其在抽象繪畫中，足以作為關鍵的一環。(高如萱)

- 1 楊佳玲，〈持續存在：薛保瑕的抽象世界〉，《直接面對》（臺中：國立臺灣美術館，2016），頁 52。
- 2 蕭瓊瑞，〈從回溯、流轉，到馳騁——薛保瑕的生命探索與藝術歷程〉，同上，頁 12-13。
- 3 王品驊，〈出走：臺灣女性——抽象繪畫的多樣路徑〉，《他的抽象》（臺北：臺北市立美術館，2019），頁 189。

Born in Taichung in 1956, Ava Hsueh graduated from the Department of Fine Arts of National Taiwan Normal University in 1979. She traveled to New York in 1983, and then graduated with a master's degree, majoring in painting and minoring in sculpture, from Pratt Institute in 1986. Then in 1990, she entered New York University where she received her doctorate in art in 1995. Hsueh has served as the director of the National Taiwan Museum of Fine Arts, the chief executive officer of the National Culture and Arts Foundation, the president of the College of Visual Arts at Tainan National University of the Arts, and a full-time professor and department chair of the Doctoral Program in Art Creation and Theory at Tainan National University of the Arts.

Hsueh has dedicated herself to abstract painting for more than thirty years, and after the 1980s became a representative Chinese artist in the field of postmodern neo-abstract painting.¹ Her painting style has changed with the times and her experiences, and early on, relied on mixed colors in dark and luxuriant shades. In the 1990s, she started incorporating found objects, such as fishing nets and lures, as symbols to suggest struggles between her inner and outer worlds, and between emotion and reason. From 2003 to 2004, she undertook a strategy of intertextuality in paintings that mostly employed multiple panels and combined the intellectual rationality of geometric abstraction with the powerful lines of lyrical abstraction to produce visual reciprocity and psychological effects. Many works from this period include three-dimensional wooden blocks, such as *Unusual Field*, which in addition to three-dimensional geometric pictorial elements, present a novel effect with printed layers of color that are translucent and textured.² In 2011, she started deploying a floating effect in her compositions with circles, and then after 2013, what appears to be neural networks in areas of her paintings, which further emphasize a sense of the body that she was inspired to depict through her own body and subconscious. In 2016, Hsueh started creating large horizontal paintings extending over two to three panels.

Hsueh continued using this horizontal format for her 2018 work *Moving Light*, comprising explosive and lightning-like dynamic spaces full of surging colors.³ He started creating various spaces on a two-dimensional surface with flowing lines and complex layers of black and colored paint, which marked a new stage of development for the artist. Overall, Hsueh has never adhered to a single style, but rather constantly challenged herself and experimented with the utmost perseverance, and this has become an integral aspect of her abstract painting. (Kao Ju-Hsuan)

- 1 Yang Chia-Ling, "Persistent Presence: Abstract Painting of Ava Hsueh," *In Front of You: Solo Exhibition of Ava Hsueh* (Taichung: National Taiwan University of Fine Arts, 2016), p. 63.
- 2 Hsiao Chong-Ray, "Look Back, and Be Ready to Soar: The Life and Art of Ava Pao-Shia Hsueh," *In Front of You: Solo Exhibition of Ava Hsueh* (Taichung: National Taiwan University of Fine Arts, 2016), pp. 21-22.
- 3 Wang Pin-Hua, "Stepped Out: The Diversified Path of Taiwanese Female Abstract Painting," *The Herstory of Abstraction in East Asia* (Taipei: Taipei Fine Arts Museum, 2019), p. 208.

異域 Unusual Field

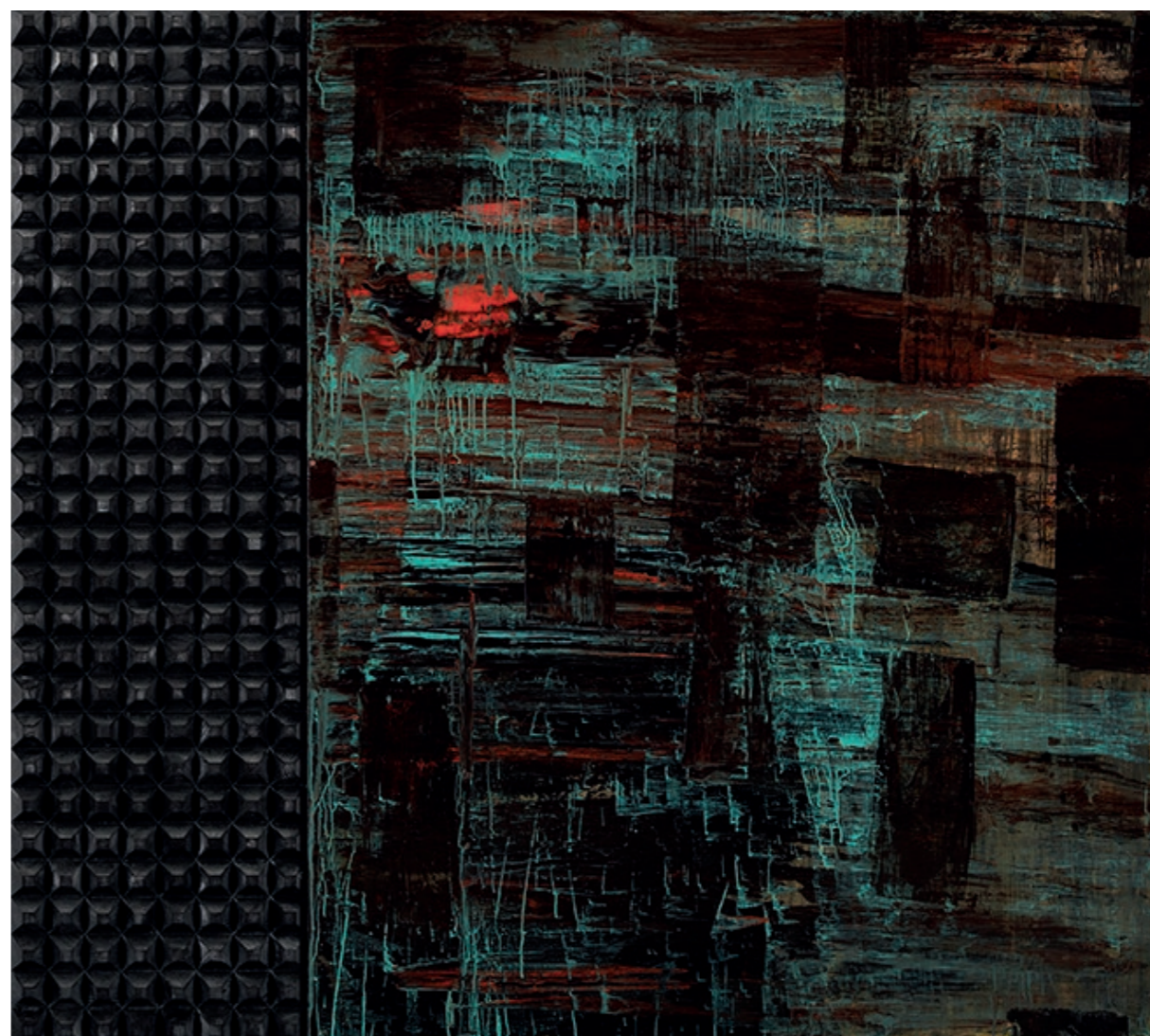
2004

壓克力顏料、畫布、木塊、三夾板

Acrylic on canvas and wood blocks on plywood

173 x 192 cm (二聯屏 2 panels)

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游移之光 Moving Light

2018

壓克力顏料、畫布 Acrylic on canvas

173 x 359 cm

蒐購 Purchase 2020.0003.002

