

顏頂生

YEN Ding-Sen

1960—

顏頂生，1960年生於臺南縣將軍鄉，出身中醫世家，自幼浸淫於藥草環境。1983年畢業於國立臺灣藝術專科學校美術科，2004年畢業於國立臺南藝術學院造形藝術研究所。1986年入選本館「中華民國現代繪畫新展望」。同年間與南部藝術家包括黃宏德共同推動「南台灣，新風格雙年展」，參與「南台灣，新風格畫會」。1988年曾入選本館「中華民國現代繪畫新展望」。

顏頂生1980年代的創作風格偏向以單色淺塗，帶有無機色感的冥想空間，形成其畫面整體氛圍的基調，再以簡筆勾勒物體形象，作為個人心境隱喻的投影。1990年代起，帶有地質場景特質的寫意筆調出現，之前畫面幾近疏離的空白空間也為厚實的顏料平塗填滿；並以簡潔乾疏筆觸表現大自然風化後的土黃與深棕地質色感，及草樹岩塊的形貌。

1993年作品開始呈現較明顯的畫風改變，畫面裡原有傾向客觀地質學式的空間背景，被其個人心理空間取代；畫面風格也從帶有傳統文人品味的舒緩筆觸，轉向較大筆觸之間的衝突表現，並以其慣用的黃、白、黑三種顏料之間交互浸染，帶有濃厚泥土色調的溼度畫面，取代了之前較具物質性的畫面空間色感。¹此時期的作品，顏頂生自己說明他使用較具原始性質的礦物性顏料，用以表達「隱含其內心對古文明的渴望和對現代科技文明的反動的意念，並從自然的山水形象及平常的實物，錘鍊出具有古典情懷的文人風格。」他認為一個有自覺性的畫家必須從對傳統和當代的深入理解與取捨，「找出本身創作的立足點。以種子為符號，象徵生命的延續和再生，作為個人對生命的態度及關懷。並以山、石、水等中國傳統繪畫題材，加以新的詮釋與不同的表現，以傳達出個人對於中國繪畫精神的理解，並希望呈現出不同的新風貌。」²

顏頂生刻意經營與中國傳統不同的山水意象，不僅執著於藝術的純粹性和神祕內容的探索，更著迷於在抽象構成上，以近似毛筆的質感，書寫勾勒許多不確定性的敘述性符號或造形，企圖營造一種具有形象趣味的抽象圖案構成。1993年的作品〈將軍溪畔〉、〈二朵雲〉、〈滴子〉，就畫面而言，他在顏料中混入中藥材料，造成獨特的顏色層次與沉暗色感，密不透風的肌理感使得畫作呈現近似濕壁畫的視覺效果。³繪畫中形象的拙化，不以線條或筆法引人注意。這些近似抽象構成畫面上的具體物象名稱，對藝術家而言，恰是一種象徵，生活中的一個片段，或是一段情緒——畫家有意回歸質樸的畫意，展露出更具個人色彩的繪畫風格。（雷逸婷）

- 1 林裕祥，〈顏頂生作品中的「意象」圖景在台灣美術發展過程中的構成基礎〉，《顏頂生》（臺北：誠品，1993），頁3-5。
- 2 參閱顏頂生於1993年個展創作自述。
- 3 王嘉驥，〈新神話與新圖像的探索：讀顏頂生的畫作〉，《當代》86期，1993年6月，頁98-105。

Born into a family of traditional Chinese doctors in Jiangjun Township of Tainan County in 1960, Yen Ding-Sen was surrounded with medicinal herbs during his childhood. He graduated from the Department of Fine Arts at National Academy of Arts in 1983, and from the Graduate Institute of Plastic Arts at Tainan National University of the Arts in 2004. His work was selected for the Museum's 1986 exhibition *Contemporary Art Trends R.O.C.*. In the same year, he promoted the *Modern Art—Style Exhibition of South Taiwan* in collaboration with other southern Taiwan artists including Huang Hung-Teh and was involved in the Modern Art Style of South Taiwan Painting Society. His work was selected for the Museum's 1988 exhibition *Contemporary Art Trends in R.O.C.*.

Yen's painting style in the 1980s tended toward overall atmospheres and meditative spaces created with thin layers of inorganic monochromatic paint and simple outlines of objects, serving as metaphorical projections of the artist's thoughts. Then in the 1990s, geographical landscapes painted with freehand brushwork started to appear. The mostly alienating empty spaces of his earlier works were replaced with thick layers of paint and simple and dry brushwork expressing weathered natural settings in other shades along with plant and rock shapes.

His painting took on a more distinct style in 1993 with the addition of personal psychological space in lieu of the objective geological backgrounds seen in previous works. He also turned from leisurely brushwork in the traditional literati style to larger brushstrokes that generated feelings of conflict. His customary use of bleeding yellow, white, and black paint to suggest moist muddiness took precedence over more concrete and spatial uses of color.¹ Yen has said that for works of this period, he used more primitive mineral pigments to express "an inner longing for ancient civilization and reactionary rejection of modern technological civilization, and from images of natural landscapes and ordinary objects, I developed a classical feeling and literati style." He believes that a painter with awareness must thoroughly understand the traditional and contemporary, and then make choices to "find a foothold for one's own artwork. A seed symbolizes the continuation and regeneration of life, and can serve as one's attitude and concern for life. With traditional Chinese painting themes such as mountains, rocks, and water, I wish to create new interpretations and expressions to convey my personal understanding of the spirit of Chinese painting, and hope to present a novel style."²

Yen has deliberately chosen to work with landscape imagery that is not part of the Chinese tradition. He is consistent in his pursuit of artistic purity and exploration of mysterious content, and captivated by abstract composition. Using textures that seem to come from a brush, he depicts indeterminate narrative symbols and shapes and creates abstract compositions with interesting images. To create imagery for his 1993 works *Jiangjun Riverbank*, *Two Clouds*, and *Dropper*, he mixed Chinese medicinal herbs into his paint to create unique color gradations, dark values, and a tight texture, giving the painting a fresco-like visual effect.³ His imperfect images do not call attention to line quality or brushwork, but instead these somewhat abstract forms become symbols for the concrete objects in his compositions, suggesting a fragment or mood from his life. His intention is to return to simple imagery and reveal a more personal painting style. (Yi-Ting Lei)

- 1 Yuhsiang Lin, "The Pictorial Elements of Yang Ding-Sen's Paintings in the Context of the Development of Taiwanese Art," *Yan Ding-Sen* (Taipei: Chern Piin Gallery, 1993), pp. 3-5.
- 2 *ibid.*
- 3 Chia-Chi Jason Wang, "The Exploration of the New Myth and New Icons: Reading Yan Ding-Sen's Paintings," *Contemporary Monthly*, No. 86, 1993.06, pp. 98-105.

我想種一棵樹 I Want to Plant a Tree

1991
混合媒材、畫布 Mixed media on canvas
72 x 60 cm
蒐購 Purchase 2020.0010.001



將軍溪畔 Jiangjun Riverbank

1993
壓克力顏料、磁土、畫布 Acrylic and porcelain clay on canvas
72.5 x 91 cm
蒐購 Purchase 2020.0010.002



二朵雲 Two Clouds

1993

壓克力顏料、磁土、畫布 Acrylic, porcelain clay on canvas

116 x 80 cm

蒐購 Purchase 2020.0010.003



滴子 Dropper

1993

壓克力顏料、磁土、畫布 Acrylic, porcelain clay on canvas

72.5 x 91 cm

蒐購 Purchase 2020.0010.004

