

# 黨若洪

## TANG Jo-Hung

1975–

黨若洪 1975 出生於臺北市，1998 年東海大學美術系畢業，2002 年西班牙薩拉曼加大學藝術碩士；2005 年獲得高雄獎首獎、2008 年第八屆廖繼春油畫創作獎、2016 年臺北美術獎首獎，活躍定居臺北。黨若洪長期關注繪畫創作語彙的探索與實驗，作為一個多元藝術潮流下的創作者，他結合東方的意象元素和西方大膽開放的構圖、色彩，活潑躍動的筆觸與層次多元的視覺符號，畫面具有豐富的形式肌理及細膩有趣的圖像意喻。

自 2011 年起，本館啟動臺北美術獎首獎得主個展的展覽計畫，2019 年「黨若洪個展：老男·雜匯·小神仙」即是延續此脈絡而來。2016 年黨若洪以「尋源問道：小神仙系列」奪下大獎，是歷來臺北美術獎首獎少數僅見的平面創作。此次的個展分為「小神仙」與「老男」兩個子題，透過場景的切換移轉以及作品的視覺迭用，藝術嘗試以多重時空故事敘述手法，鋪陳自己生命的見證與體悟。

本館原有黨若洪作品共計兩件，分別為 2009 年及 2015 年作品。此次藉藝術家階段性個展機會，適時補足兩件代表性作品，以豐富呈現藝術家創作典藏脈絡。〈空中降下無情劍〉完成於藝術家淡水下圭柔的工作室，作品完成一直塵封，此次美術館個展才得以首次面世。作品創作時，社會上正因「反服貿」爭議，沸騰著多重對立言論，他感受到周遭這股激烈的衝突，醞釀著山雨欲來的不安。政治隱射從未是黨若洪所設定的創作取向，他一直避免此類沉重的題材，也不想沾重慶議題的能量；但是作品背後始終有一股無可避免的時代洪流，與拆不掉的關聯。這件作品在香港反送中抗爭的氛圍中在本館展出，對藝術家來說，歷史從未消逝遠去，重演反覆的過程中，價值的顛覆與跌宕，總是令人失措。

〈雙開〉是左幅與右幅可以交換放置的雙拼作品。原本設定僅有左邊一幅的單件，但隨著過程中藝術家筆刷、色彩與構圖的層層堆疊延展，慢慢產生出美感對應和平衡的右幅。對藝術家來說，作品是從視覺敘事的必要而發展成形的作品。大幅筆觸的節奏，帶有愉悅感、滑稽性的線條，充滿漫畫跳躍的動感情緒。畫面木紋肌理以及劇場舞臺視窗區隔，都使作品空間層次更豐富有趣。重身分、交疊、分身等意義遊走，常出現在黨若洪作品中；從最早狗與主人的身分交換、雙重敘述、主與從的變格、複數敘述、雙重存在，猶如吸收不完的生命膠囊，源源不斷牽引出他的創作能力。常常是說不清楚的狀態與情緒，無法捕捉的變幻，卻讓藝術家不斷地回到這個議題。(吳昭瑩)

Born in 1975 in Taipei, Tang Jo-Hung graduated from the Department of Fine Arts at Tunghai University in 1988, and then received his master's degree from the University of Salamanca in Spain in 2002. He currently lives in Taipei. Tang won the 2005 Kaohsiung Award first prize, the 2008 Eighth Annual Liao Chi-chun Oil Painting Award, and the 2016 Taipei Art Awards grand prize. He has experimented with the language of painting for many years, and as an artist who has experienced many art trends, mixes Eastern imagery with bold Western compositions and colors, lively brushwork, and multilayered visual symbols. His paintings contain an abundance of forms, textures, and exquisitely amusing imagery.

Since 2011, the Museum has held solo exhibitions for grand prize winners of the Taipei Art Awards, and in 2019 continued this programming with *Old Man. Fairy. and a bit of everything—Tang Jo-Hung Solo Exhibition*. In 2016, Tang won the award for his series *Searching for the Origin – Little God Series*, which is a rare instance of the award being given to a two-dimensional artwork. Tang's subsequent solo exhibition was divided into the themes *Fairy and Old Man*, in which the artist created a narrative technique based on different times and places and alternating scenes, and created visual changes to ultimately describe life stories that he has witnessed firsthand.

In 2020, in order to complement two of Tang's works collected in 2009 and 2015 and further enrich the collection, the Museum acquired two more representative works that had been part of solo exhibitions held at the Museum. Completed in 2013, *Ruthless Sword Descending from the Sky* had been accumulating dust at the artist's studio in Xiaguirou, Tamsui District, for some time before being debuted at the Museum's *Old Man. Fairy. and a bit of everything—Tang Jo-Hung Solo Exhibition*. Tang was sensing intense antagonism when making this work, as unease was boiling over due to the Cross-Strait Service Trade Agreement protests. Political insinuation has never been Tang's established artistic orientation, and he has avoided this kind of serious subject matter and its power all along. However, art can never completely escape the times in which it is created, and this particular work was exhibited at the Museum when an atmosphere of protest against the return of Hong Kong to China pervaded Taiwan. History never completely vanishes for artists, and in the process of its continual reenactment, the subversion and flow of values are always confusing.

The second acquisition in 2020, *Double Dealing*, is a double paneled work in which the left and right sides can be interchanged. Tang had originally intended to make only the left panel, but in the process, his brushwork, colors, and composition accumulated and extended the work with a beautifully corresponding and balanced right panel. Tang developed this work following the necessity of visual narration, and the rhythm of his large brushstrokes convey joy with lines full of dynamic emotion painted in a comic style. The wood grain texture of strips glued to the surface of the painting and the theatrical effect of its stage make the work's space richer and more interesting. Layered meanings related to overlapping identity, parallelism, and Doppelgangers often appear, as identity exchanges between dogs and their owners, dual or multiple narratives, shifts between subjects and objects, and dual existences have all been seen in his works. Topics such as these seem to flow from the artist's inexhaustible creative power and encapsulate life in ways that can never be fully absorbed. Tang often presents unclear states, emotions, and fluctuations that cannot be captured, but the challenge of expressing these topics compels the artist to keep returning to them. (Chaoying WU)

空中降下無情劍 Ruthless Sword Descending from the Sky

2013

油彩、纖維板 Oil on masonite

215 x 373 cm

蒐購 Purchase 2020.0008.001



雙開 Double Dealing

2018

油彩、纖維板 Oil on masonite

220 x 245 cm

蒐購 Purchase 2020.0008.002

