

蕭勤 1935 年生於上海，1949 年跟隨親戚遷居臺灣。1951 年起就讀於臺灣省立師範學校（今國立臺北教育大學）藝術科，1952 年進入李仲生畫室學習，與同期 7 位畫友組成東方畫會，人稱「八大響馬」。他在 1955 年從師範學校畢業之後，隔年前往西班牙，1959 年遷居米蘭，自此長年定居於義大利，期間往來臺灣、歐美，積極推動臺灣和西方藝壇的互動，特別是 1960 年代與幾位藝術家共同發起的「龐圖國際藝術運動」，以老莊哲學、佛家思想為根源，提倡從靜觀及內省出發的藝術實踐，在歐洲與臺灣藝壇激起許多火花。蕭勤透過藝術運動、創作實踐和寫作，成為 20 世紀後半臺灣與歐洲藝術思潮雙向溝通的重要人物。21 世紀後，蕭勤逐漸將創作、教學和生活重心移回臺灣，近年定居於高雄。

創作於 1996 年的畫作〈無題〉，具有蕭勤一貫鮮豔、純粹、明亮的用色，以及簡潔流暢的構圖。寬大的藍色筆觸蜿蜒過畫幅，一氣呵成，時而凝聚、時而舒展，帶有螢光的色彩隨著這道主要結構散落於紙上，轉折起伏之間力量湧現，與大片留白的背景形成鮮明的視覺反差。這意象可以是聳立的山嶺，可以是奔流的河水，甚至是循環於天地之間，流動不息的能量。畫面整體構圖協調，充滿動勢，而那橫越畫幅的流動力量是穩定雄渾且生生不息的，畫作的尺幅雖小，依然具有強大聚焦的視覺力量。

蕭勤在歐洲面對西方藝術思潮的同時，亦不斷思索東方文化的精神。他在 1960 年前後對老莊思想產生濃厚的興趣，往後更深入「炁」的詮釋與演繹，由「炁」這個代表宇宙中無所不在之生命力的概念出發，藉由飽滿的色彩、抽象的語彙，描繪他探索天地奧秘及生命能量的所思所感。早期畫作大量使用圓形、粗線條和其他幾何構造，頗具硬邊抽象節奏明快的特質。蕭勤於 1990 年慟失愛女，曾一度無法創作，此後藉由創作探問生、死與重生，經常採用具有流動意象的帶狀結構，傳達關於心靈潛能及天人合一的領悟。這件〈無題〉即具有此時期標誌性的帶狀結構，反映藝術家與禪道思想的交鋒，以清透純粹的色彩描繪澄靜的永恆意象，回應自然大化源源不絕的能量循環，從而展現超越生死束縛的恢弘氣度。

（郭怡孜）

Born in Shanghai in 1935, Hsiao Chin moved with his relatives to Taiwan in 1949. He enrolled in the art department of Taiwan Provincial Normal School (today's National Taipei University of Education) in 1951. He began studying at Li Chun-Shan's studio in 1952 and founded the Ton Fan Group with seven of his contemporaries, who along with Hsiao were known as Eight Great Outlaws. A year after graduating from school in 1955, he went to Spain and then settled in Milan, Italy, in 1959. During his long residency in Italy, he traveled between Taiwan, North America, and Europe to actively promote interaction between Taiwan and the Western art world. In 1960, he and several other artists started the Punto International Art Movement, which promoted an art practice based on the introspection and mindfulness of Buddhist and Daoist philosophies, and generated quite a bit of excitement in Europe and Taiwan. Through this art movement, art practice, and writing, Hsiao became an important link between the art trends of Taiwan and Europe in the latter half of the 20th century. He gradually shifted the focus of his art, teaching, and life back to Taiwan, and recently moved to Kaohsiung.

His 1996 painting *Untitled* possesses his characteristic bright and pure colors and concise and fluent compositions. A wide blue brushstroke meanders across the painting in a single breath while alternately tightening and relaxing to form the backbone of the composition, and is highlighted with dashes of bright neon color. Powerful transitions in the brushstroke emerge against a large blank background to form a distinctive visual contrast. The imagery suggested by the work includes a towering mountain ridge, a racing river, or even energy circling nonstop in the universe. The overall composition is well integrated and full of momentum as vigorous, endless power steadily flows across the frame. While the size of the painting is small, it has strongly focused visual strength.

Facing Western art trends in Europe, Hsiao never stopped thinking about the profound spirit of Eastern culture, and around 1960, generated a strong interest in Daoist thinking. Afterwards he became deeply involved in the interpretation of the Daoist concept of qi, or omnipresent power in the universe, and used an abstract painting vocabulary full of color to explore his thoughts and feelings regarding heaven and earth's profound mysteries and life energy. Early works in this vein relied on circles, thick lines, and other geometric structures that tended toward hard-edge abstract rhythms. In 1990, aggrieved by the loss of his daughter, Hsiao was unable to paint for a time. In his next body of work, he focused on themes such as life, death, and rebirth, often using fluid, ribbon shaped structures to convey his understanding of spiritual potential and theories positing the oneness of man and nature. The Museum's recent acquisition *Untitled* is a representative example of his compositions from this period and reflects the artist's engagement with Daoist meditative thinking. Here, his clear and pure colors suggest imagery that is tranquil and eternal, and respond to the inexhaustible energy cycle of nature, while presenting an overall bearing that goes beyond life and death. (Isabelle Kuo)

無題 Untitled

1996

壓克力彩、紙 Acrylic on paper

50 x 67 cm

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