

鄭政煌生於1965年，1991年文化大學美術系西畫組畢業，2002年取得臺北藝術大學美術創作研究所版畫組碩士。

版畫製作是一門複雜的技藝，涉及繪圖、刻版、化學或物理性製版程序、印刷等技藝。具備學院版畫養成的鄭政煌，更喜歡跳脫繁複的步驟，依據自身創作需求來採用版畫製作過程中的任何技巧，有時結合其他藝術形式的手法，而產生運用複合技法的作品，以抒發他在不同階段生命歷程中的所知所感。例如，有時他會捨棄將圖像印製到紙上的最後程序，直接將木刻版作為最終的作品，或是在其上進一步繪上色彩，而有類似浮雕，本質上其實更為接近刻版的作品。〈生死無常〉即是一件延伸版畫技法、以紙漿翻製刻版而成的作品。

〈生死無常〉一作中，鄭政煌以紙漿模擬石雕的質感，他所描繪的謎樣圖騰保有刻刀的粗獷力道，其上覆以色彩，圖像拼貼的手法則為樸拙的整體風格注入現代精神。這件作品曾獲1999年「第9屆中華民國國際版畫及素描雙年展」金牌獎，是921賑災募款藝術家義賣之作，共有兩個版次，得獎作品由文建會（今文化部）交藏於國美館，本館典藏為蕭麗虹舊藏的另一個版次。

「無常」此一來自佛教的概念，反映了藝術家在1990年代後期深受佛學影響。他有感於世事變幻無常，生命總是不停地流逝，即使費盡心力想挽留片刻，也總是徒然；而人們處於急速變動的生命之流裡，往往執迷於眼前的假象，並生出無數煩惱。〈生死無常〉正中央是一個頂上站了一隻公雞的頭像，象徵人的內心有如公雞一般的煩躁不安，頭像兩側分別身穿黑白長袍的人形，列隊魚貫地往畫面左側行進，暗示黑夜白日不停流逝的歲月與循環。對藝術家而言，作品上的圖像各有象徵意義，合成一個整體也代表了他對生命的反思與期望，包含了自己的喜怒哀樂、貪心、瞋恨、妒嫉與傲慢，也包含內心深處的慾望與警惕。而擾動不已的畫面之中，鄭政煌以粉紅色為底襯托出一株描繪得特別精緻的百合。藝術家將許多文化中代表純潔或神聖的百合，置於這件作品中以象徵人性本質的光輝，暗示著世事紛擾中，只有將心靜下來，才能在川流不息的變化當中參透真實的自我。（郭怡孜）

Born in 1965, Cheng Cheng-Huang graduated from the Western Painting Group of the Department of Fine Arts at Chinese Culture University in 1991 and then received his master's degree in Printmaking from the Department of Fine Arts at Taipei National University of the Arts in 2002.

The skills involved in printmaking are complex and include drawing, engraving printing blocks, chemical or physical processes for making plates, and printing, all of which Cheng learned while studying at the university. However, he prefers to avoid some of these steps, and instead selects whatever techniques he needs based on his creative process, sometimes mixing different art forms and techniques to produce works expressing what he thought or felt during different stages of his life. For example, he sometimes omits the last step of printing the image on paper and directly presents the engraved wooden printing block, sometimes even painting it, as relief sculpture, which essentially is closer to engraving. *Life and Death Are Inconstant* is one such work that is an extension of printmaking, as it consists of paper pulp and is molded to look like a printing block.

For this work, the artist simulated the texture of stone carving with paper pulp, created colorful enigmatic totems that are rough to suggest the use of a stone carving tool, and collaged imagery to add a modern spirit to the work's overall style. The work won the gold medal in The 9th International Biennial Print & Drawing Exhibition R.O.C. 1999 and the proceeds from its sale were donated to 921 earthquake survivors. Cheng made two versions of the work: the gold medal winner was collected by the Ministry of Culture and is currently being stored at the National Taiwan Museum of Fine Arts; the other version was collected by Margaret Shiu, who donated it to the Taipei Fine Arts Museum.

Inconstancy is a Buddhist concept, and its use in the title of the work reflects the deep influence of Buddhism on Cheng in the period after the 1990s, when he sensed the inconstancy of the world and the passing of life. No matter how hard one tries to hold on to a moment, it is always in vain because everyone exists in the flow of rapidly changing life, yet people become fixated on what is before them, which leads to countless troubles. At the center of *Life and Death Are Inconstant* is a rooster nesting on a head to symbolize the restless behavior of human beings. On either side of the rooster head stand figures dressed in black or white robes and marching toward the left side of the painting, which implies the ceaseless progression of day and night. The artist attributes symbolic meaning to all images in the artwork, which come together to form his expectations in life, include his own emotions, and suggest greed, hatred, jealousy, and arrogance, as well as his deep desires and vigilance. To this endlessly destabilizing artwork, Cheng added an exquisitely rendered lily set off by a pink background. He used the lily, which represents purity or holiness in many cultures, to suggest humanity's intrinsic magnificence, and to imply that in the ever changing turmoil of the world, one can only calm the mind to understand the authentic self. (Isabelle Kuo)

生死無常 Life and Death Are Inconstant

1999

紙漿版、橡膠凸版 Paper pulp, linoleum cut print

60 x 121 x 8 cm

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