

## 陳建榮

CHEN Chien-Jung

1972–

陳建榮的創作風格獨具，持續地因應外在環境大量且快速的訊息，以繪畫觀照現世的轉變，創造出富於當代性的思辨空間。此次典藏的是陳建榮近年發展的「Landscape」及「Aircraft」系列。不同於早期描繪個人憑空想像的建築空間，這些系列的創作關懷與方法，多取自他個人的日常物件、餘暇消遣、工作接觸的事物、出國駐村或旅遊見聞等現實，以設計圖、說明書或建築圖稿的圖文符號為基底；或以社群軟體將手機拍攝或網路下載的圖片，處理為壓縮失真的影像。同時運用壓克力顏料鮮豔、薄、平的特性，保留來回覆蓋、抹除與累積的痕跡，形成帶有時間層次的感性線條及色塊；也讓嚴謹的框架、限制或遊戲規則顯得模擬兩可，又似文字，又似圖像，創造種種的誤解與曖昧。

「Landscape」系列即是植基於城市的具體景致，融合陳建榮杜撰的結構體，甚至是其他藝術家作品的形體。他認為這些讓觀眾「宛若看見」城市文明的圖像，與其說是繪畫母題，更確切而言，是繪畫語言的起點。

作品〈Landscape 134〉在不確定的游移筆觸與不見得合理的建築立面圖中，完整表現他作品常見的二元對比手法。左側畫面源自陳建榮在大學建築系授課時運用的圖學教材，標示出英倫的城市擘劃樣貌。這些所謂先進國家的圖片，往往被用作學生臨摹訓練使用，以典範的再現獲取價值的重灌。右側畫面中呈現都會文明感的巨大結構體，是藝術家融入年少時經常晃悠的西門町獅子林大樓。這些圖面被置入影像處理軟體常出現的紅色方框，也被覆上帶有人溫度的豐富色面，讓這些對於擬仿空間的立面回歸平面。看似隨機的塗塗抹抹，是藝術家在面對這些理性典範時，遊走於控制與非控制之間，所遺留的各種偶然，呈現創作當下的視覺、意識或情緒。

〈Landscape 138〉源自2018年台北雙年展時，藝術家參觀張懷文與MAS微建築研究室作品〈微建築雙年展，2014–2018〉的經驗。畫面中隱約揭露展場裡的模型臺座與施工平面圖，形成不完整的資訊片段，同時留下創作過程中，手的動作對於工具的倚賴或模擬，讓原用於讓畫面更精準簡潔的尺與膠帶等工具，成為任意裁切重構或無目的改寫的素材，是一種反客為主的惡趣味，也是對繪畫所代表的優美典範的反抗。

〈Landscape 144〉則是陳建榮在日本旅行時，隨手拍下的大阪地鐵月臺告示牌。輸出的影像被旋轉了90度轉印在畫布上，依稀可見原始照片中的實用符號文字，卻留下轉印過程中，畫稿背面的白色不定形色塊——通常會隨著畫作完成而消失的部分。陳建榮阻斷了這份說明的一切合理性，呈現對於初訪異地的新鮮感，也同時流露對於全球化都會的既視感。

身為重度的組合玩具迷，陳建榮的「Aircraft」系列則多半起始於再現玩具設計圖、組裝變形說明書中的圖文符號。〈Aircraft 32〉以玩具模型組裝圖為底，嘗試破壞、再造與重構其中的人為秩序，無論是翻拍、輸出、影印、膠貼、印拓、塗抹，創造讓這些符號抽離常態的肌理，也讓這些原用於提供讀者辨識資訊的抽象線條，在一連串偶發的資訊斷裂中，呈現戲謔、任性與不正經的當代社會。（陳慧盈）

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Chen Chien-Jun's unique artistic talent is to continually respond to the abundant information that races through our external environments, and then transform his observations of the world into paintings that are speculative spaces rich in contemporary qualities. This year, the Museum collected works from two of Chen's recent series, *Landscape* and *Aircraft*. Unlike his early works, which were depictions of imagined architectural spaces, these new series are based on selections from the artist's everyday life, leisure time activities, things contacted through work, or actual things seen or heard while abroad attending residencies or traveling. He compresses this information into images with varying degrees of realism based on symbols such as icons or words from design plans, instruction booklets, or architectural blueprints; or based on images sourced from social media, cell phones, or internet downloads. Making use of the bright colors, and thin and flat qualities of acrylic paints, he repeatedly adds layers and scrapes off paint, resulting in the accumulation of traces bearing layers of time, perceptual lines, and areas of color. Also, with the overlapping of words and images, he renders rigorous frameworks, restrictions, and game rules equivocal, thus generating all kinds of misunderstandings and ambiguities.

His *Landscape* series is rooted in a mixture of specific urban scenery and Chen's imaginary architectural constructions, and even includes shapes from other artists' works. Chen believes that these images, which allow viewers to see urban civilization as it appears, are not motifs in his paintings, but more precisely, are starting points for his painting language.

In *Landscape 134*, Chen fully expresses the duality often seen in his work with uncertain wandering brushstrokes and by making architectural elevation drawings seem not necessarily logical. The images on the left side of this work are based on teaching materials that Chen uses when teaching college and are related to urban planning in London, England. These kinds of street scenes in so-called developed countries are often used in training books for students, and in the training process, instill the values of those places. In the image on the right, we see a rendering of Lions' Plaza Commercial Building, which is located in the Ximending commercial district of Taipei, where the artist used to hang out as a youth, and suggests urban civilization. Chen's addition to the left panel of a red frame suggesting that the image has been processed by software, and his use of warm rich colors on both panels make the original three-dimensional elevation drawings appear flat. Moreover, this randomly smeared paint is the artist's response to architectural drawings, which are paragons of rationality, and the subsequent wandering between control and non-control and various accidents that he left behind all present his vision, consciousness or emotion at the moment of creation.

*Landscape 138* was inspired by a visit to the 2018 Taipei Biennial, where Chen saw the artwork *Mas Biennial, 2014–2018*, by Huai-Wen Chang + MAS (Micro Architecture Studio). In Chen's work, a model, pedestal, and construction plan for an exhibition venue can be vaguely made out. The work appears to present incomplete information but also hand movements from the creative process, which show that Chen relied on tools, such as a ruler or tape, or their simulations. While usually utilized to make painting or drawing more accurate, these tools were used for arbitrary cutting and aimless reconstruction or rewriting, methods some would consider in poor taste, and as a means of rebellion against the paragon of beauty represented by painting.

*Landscape 144* contains an image of a notice board on an Osaka subway platform that Chen casually photographed when he was traveling in Japan. The image is rotated 90 degrees and transferred onto the canvas, and the text from the original sign can vaguely be deciphered. The irregular white areas of the work refer to paper placed on the canvas during the photo image transfer process, but are created with white paint. The paint masks part of the image and text from the notice board to render it irrational and convey the freshness of a first time visit to a foreign place where messages might be difficult to understand. However, the work still expresses the feeling of déjà vu that is experienced in a globalized city.

Chen's *Aircraft* series was inspired by his love of building toys and is mostly derived from the images and symbols in the assembly instructions included with these toys. The basis for his work *Aircraft 32* is the assembly diagram for a toy model. Chen broke down and reconstructed the assembly sequence with different processes, such as copying, exporting, photocopying, pasting, imprinting, and smearing, thereby removing the symbols that were in the diagram from their usual context. These actions also make the abstract lines of the diagram, which were originally intended to provide the toy owner with information, reflect the playful and capricious qualities of contemporary society due to the way he randomly disrupted the flow of information. (Chen Hui-Yin)

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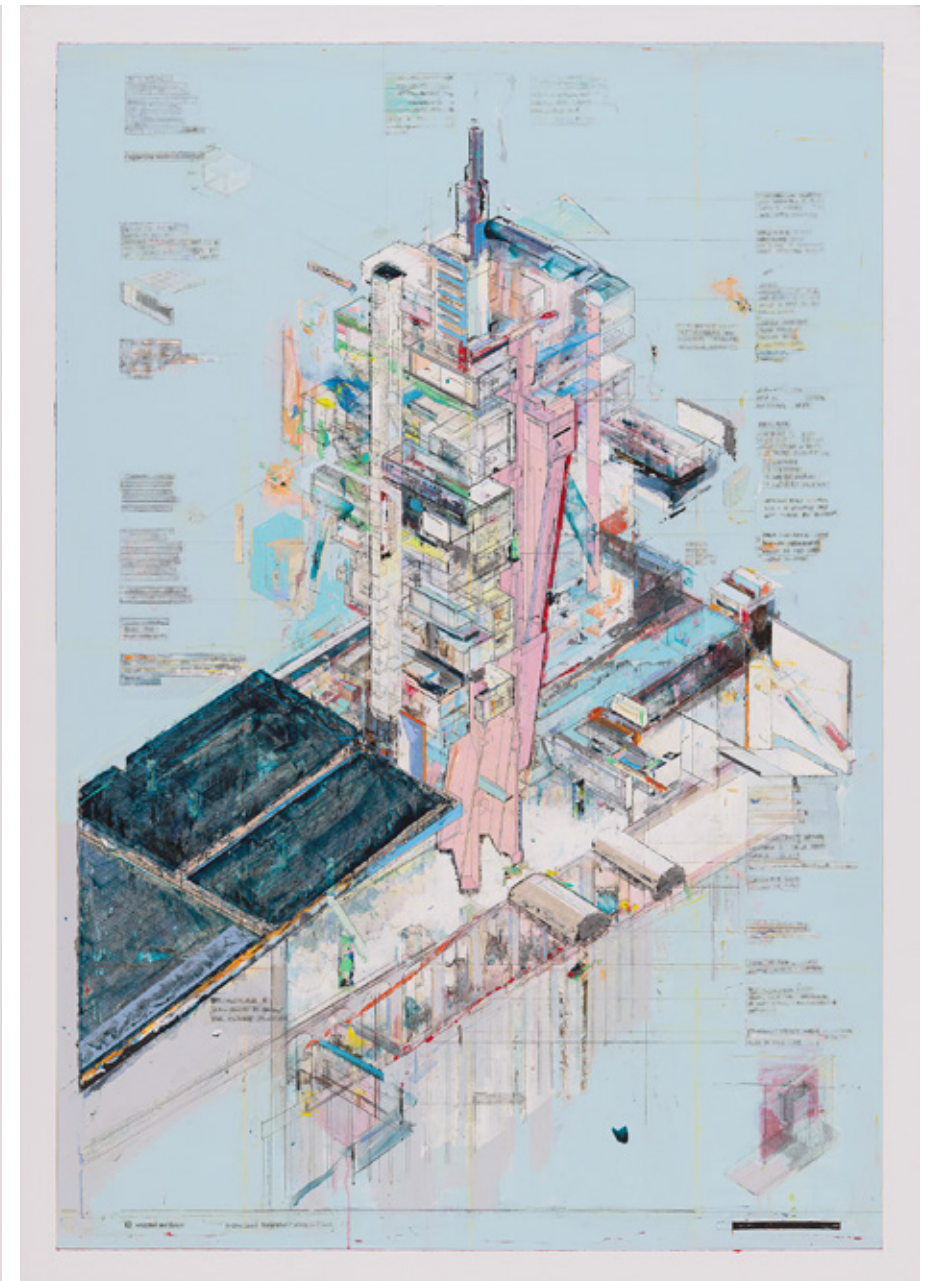
Landscape 134

2018

壓克力顏料、綜合媒材、畫布 Acrylic and mixed media on canvas

170 x 368 cm

蒐購 Purchase 2021.0038.001





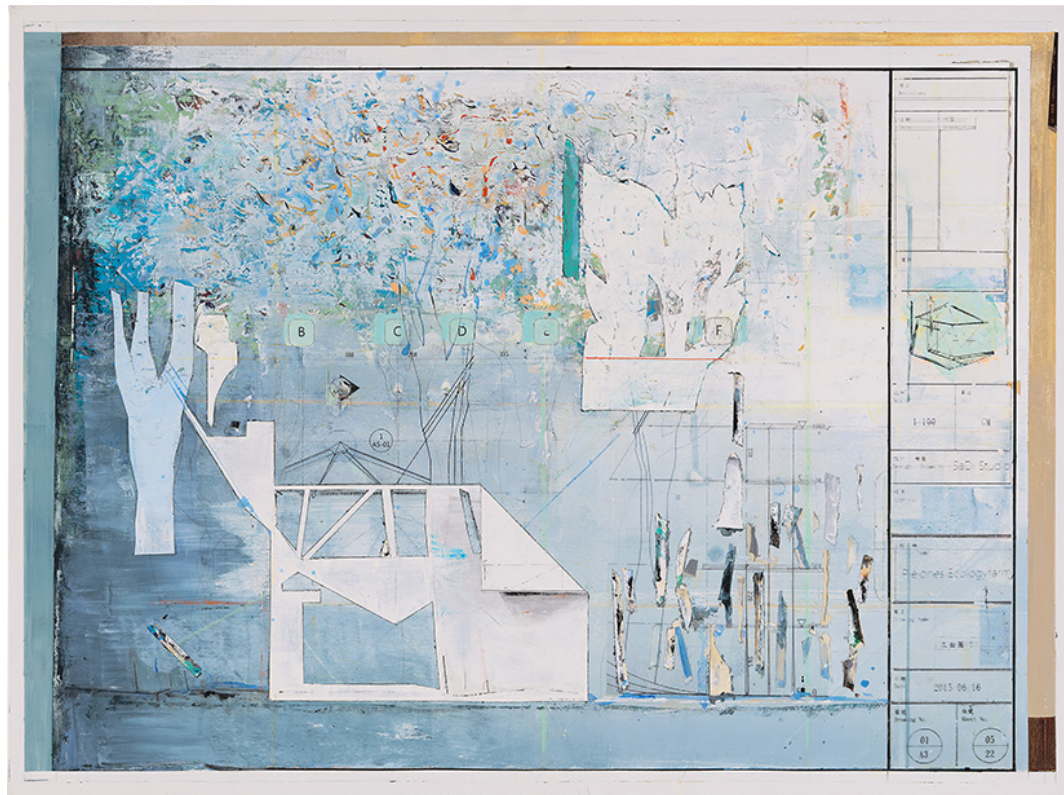
# Landscape 138

2019

壓克力顏料、綜合媒材、畫布 Acrylic and mixed media on canvas

97 x 130.5 cm

蒐購 Purchase 2021.0038.002



# Landscape 144

2020

壓克力顏料、綜合媒材、畫布 Acrylic and mixed media on canvas

162 x 130 cm

蒐購 Purchase 2021.0038.003





**Aircraft 32**

2020

壓克力顏料、綜合媒材、畫布 Acrylic and mixed media on canvas

162 x 260.5 cm

蒐購 Purchase 2021.0038.004

