

陳慧嶠1964年生於臺灣淡水，以裝置為主要創作形式，善於結合線、綿、羽毛等柔軟的材質，與針、玻璃、金屬等堅硬的素材，創作出剛柔並存、隱喻多重情緒拉扯碰撞的作品。她也是伊通公園的創辦者及主要營運者之一。

由蕭麗虹捐贈本館的5件陳慧嶠作品中，完成於1992年的〈默照〉是藝術家早期的代表作品。陳慧嶠採用具有女性勞動色彩的針和線作為素材，將銀蔥線穿過縫衣針眼，交錯插在白色絲棉上，交織出一層流動的閃閃光輝，裡頭的銀蔥線已經讓人找不到起點，也看不見終點；就像千思萬縷的情感，蓬鬆如雲卻又埋藏無數尖銳的細針，那柔軟讓人想要碰觸，卻又害怕針尖帶來的傷痛，既捉摸不得又無從梳理。作品傳達了纖細敏感的內在心緒，可以是溫柔卻帶刺的愛情，亦可能是幽微飄渺的深層心靈活動，溫柔纏綿、光采煥發的同時也無可避免地刺痛著。

同樣屬於早期作品，1995年〈落下的天堂〉以堅實冷硬的不鏽鋼製成厚重的硬邊幾何框架，中央的矩形凹槽裡是潔白柔軟的羽毛，並以透明壓克力封存。陳慧嶠再次結合質地極為不同的材質，讓物性本身的差異構成強烈的對比，堅硬與柔軟、厚重與輕盈、邏輯穩固的理性與難以分析的感性都共存於這件作品裡，處於互相衝突、拉鋸或維持一種不舒適的平衡。〈落下的天堂〉的硬邊幾何造形，也反映了陳慧嶠在藝術語彙上所追求的簡約低限；而原本應自由飛翔的羽毛，如今困縛在厚實堅固的金屬框架之中，似乎訴說著自由受困於難以逃脫的框架之中，飛翔的渴望卻永不止息。

1997年的作品〈不眠的夜〉以純白的人造纖維鋪就一方舒適柔軟，裡頭埋藏針尖，隱喻無論是醒著或在夢裡，焦慮、危險或傷痛都讓夜晚的放鬆休息成為難以企及的渴望。約莫也是從1997年起，陳慧嶠作品裡具有困縛意味的厚重金屬框架逐漸消失，帶入了更多來自夢境與潛意識的探索，作品依舊以抽象為主，但極簡的硬邊幾何讓位給由流動意識提煉而出的各種不規則造型，並且有了更深層的象徵意義。對她而言，創作是夢境與想像的凝聚，並透過物質的方式釋放出來。2017年的〈細語〉看似兩個連在一起的圓形白色皮毛，柔軟綿密，暗藏細針，將親密絮叨的話語凝聚為可見可觸的物件。同年的作品〈斜念〉在潔淨的畫布上割下一片，插滿穿有銀蔥線的針，像是某種纖細的念頭為意識帶來的破壞與轉變。
(郭怡孜)

Born in 1964 in Tamsui District, Taiwan, Chen Hui-Chiao uses installation as her main artistic media and is skilled at combining thread, cotton, feathers, and other soft materials with hard materials such as needles, glass, and metal to create juxtapositions suggesting tense and colliding emotional states. Chen is also a founder and art director of IT Park.

Among Chen's five pieces that Margaret Shiu donated to the collection this year, *Silent*, completed in 1992, is considered the artist's representative early work, and carries the suggestion of women's labor through the choice of sewing needles and thread as artistic media. Chen threaded sewing needles with silver and gold threads and stuck them into white fiberfill in a tangled and irregular pattern such that it is impossible to find the beginning or end of any thread in the resulting mat of flowing, shimmering light. The feelings symbolized by the work include both intimacy and complexity, and with its soft and puffy cloud-like form harboring countless sharp needles, it invites touch but at the same time engenders fear in ways that are impossible to resolve. The work also expresses a tenuously sensitive state of mind suggesting a love that is both tender and defensive, or perhaps some spiritual activity that is subtle and deep. The work is gentle, moving, and radiant, but its sting is unavoidable.

In another early work, *The Descending Paradise* from 1995, Chen used cold rigid stainless steel to manufacture a heavy, hard-edge geometric frame. She then placed pure white and soft feathers in a square recess of the frame and sealed it with clear acrylic. Again she combines materials with completely different properties in order to form sharp contrasts between hard and soft, heavy and light, and sound logic and impossible to analyze perceptions in this work. In these mutual collisions and tensions, an uneasy balance is formed. The hard-edge geometric forms of *The Descending Paradise* also reflect Chen's pursuit of minimalism in her artistic language, and the feathers that had originally flown free but now trapped in the solid metal frame seem to recount the difficulty of confinement with an eternal yearning for freedom.

For her 1997 *Sleepless Night*, Chen laid out a soft layer of pure white synthetic fibers, in which she buried sharp needles to suggest that feelings of anxiety, danger, or pain in dreams or waking hours make it difficult to satisfy the desire for rest and relaxation. It was also in 1997 that the heavy metal frames suggesting confinement in her work started to slowly disappear in favor of an exploration of dreams and the subconscious. The works were still mainly abstract, but the hard-edge geometric forms gave way to various irregular forms with deeper layers of symbolism arising from a stream of consciousness technique. Chen condenses dreams and imagination and uses materials to set them free. Two attached circular white forms made of fine soft fur and containing slender needles can be seen in her 2017 *Whisper*, which represents intimate chatter with something visible and tactile. For *Obscure*, also from 2017, she cut a piece of spotless canvas and stuck it with needles threaded with silver and gold strands to suggest a ravaged and transformed consciousness brought about by tenuous thoughts. (Isabelle Kuo)



落下的天堂 The Descending Paradise

1995

羽毛、壓克力板、不鏽鋼 Feathers, acrylic panel, stainless steel

90 x 90 x 10 cm

捐贈 Donation 2021.0020.002



不眠的夜 Sleepless Night

1997

人造纖維、針 Synthetic fiber, needles

41 x 41 x 6 cm

捐贈 Donation 2021.0020.003



細語 **Whisper**

2017

人造纖維、針、三夾板 Canvas, acrylic paint, thread, needles, plywood

90 x 90 x 8.5 cm

捐贈 Donation 2021.0020.004



斜念 **Obscure**

2017

畫布、壓克力顏料、銀蔥線、針、三夾板 Canvas, acrylic paint, thread, needles, plywood

90 x 90 x 8.5 cm

捐贈 Donation 2021.0020.005

