

鄭瓊娟

CHENG Chung-Chuan

1931–2024

鄭瓊娟，1931年生於新竹¹，生長於醫生世家的鄭瓊娟自小熱愛藝術，1952年進入臺灣省立師範學院（今臺灣師範大學）藝術系，師從廖繼春、孫多慈、朱德群、趙春翔。1955–56年於李石樵畫室學習素描。1957年經廖繼春推薦成為「五月畫會」的創始會員，參與5月舉辦的第一屆聯展。同年結婚赴日本東京定居，淡出畫壇，直至1989年始參加日本一步美會展，1991年於東京澀谷畫廊舉辦首次個展。1992年之後，隻身回臺居於臺北，每年往返臺日之間，定期參加臺灣的「五月畫會」、「臺北市西畫女畫家畫會」與日本的「女遊展」、「一步美會展」展出，2000年前後棲居新竹，持續舉辦個展發表作品。

鄭瓊娟1957年於「五月畫展」第一屆聯展展出的〈瓶花與果〉（1955）與〈靜物〉（1953）得到如此評價：「均屬佳作。或許他善於靜物畫，『風景』一作卻整理得有些板滯」、「簡疏之物體，而充分表現其空間性及立體美，尤對暗色之運用，頗有心得。」² 1969年的〈庭園〉描繪藝術家在東京世田谷區代澤町住家與孩子學校附近一處寺廟內的墓園，這幅小作筆觸厚實色調濃重，以寫實手法描繪祈福神佛保佑的木板「卒塔婆」擁簇與墓碑林立，庭園般墓園的秋日景致，是旅日時期少有保存完整的畫作。與晚期相比，早期的嚴謹畫風也透露出當時的生活束約與沉潛忍耐。彼時因為住宅空間狹小，除偶作靜物或風景畫，留下的作品尺幅不大，亦常往素描教室以炭筆作裸女速寫，藉以磨練素描基礎。

1989年屆60的鄭瓊娟舉辦個展重返畫壇，以自動性技法表現半具象及抽象畫風，運用金、紅、黃、黑與白色等奔放色彩，宣洩長期以來被壓抑的創作熱情。作品靈感來自宇宙、自然與人，流動的畫面充滿了鮮明的個性和張力。由於家族習醫背景，部分作品中類似神經網絡的視覺圖像成為想像力發揮的藍本。筆下風景亦非寫實，而是描繪夢境、潛意識與內心往事。2000年以後多以花卉為主題，透過心象與造境手法，展現擁抱生命的圓熟風華，是自我形象的投射表現。包括黃色為底的〈陰〉（2003）、〈陽〉（2003），以及金色為底的〈琦〉（2005）作中，黑中帶紅的絢麗花朵流動蒸騰有如烈焰；這些畫刀所刻劃的線條，將心緒與意念化為可見的形象。鄭瓊娟記錄生命綻放的一瞬間，展現圓熟風華，也投射出自我美好的形象與對自然萬物的禮讚。（雷逸婷）

1 鄭瓊娟出身新竹第一代西醫世家，同為新竹人的前輩藝術家陳進大姊陳新為鄭瓊娟的舅母；張李德和亦與鄭瓊娟父親鄭國川熟識。

2 施翠峰，〈茁壯中的藝術新人〉，《聯合報》，1957.5.12。

Born in Hsinchu¹ in 1931, Cheng Chung-Chuan was raised in a family of well to do doctors and loved art from an early age. In 1952, she entered the Art Department of Taiwan Provincial Teachers College (today's National Taiwan Normal University) and studied with Liao Chi-Chun, Sun Duoci, Chu Teh-Chun, and Zhao Chunxiang. From 1955 to 1956, Cheng studied drawing at the studio of Lee Shih-Chiao. In 1957, she became a member of the Fifth Moon Group under the recommendation of Liao Chi-Chun, and participated in its first group exhibition, which was held in May of the same year. Also in 1957, Cheng was married and moved to Tokyo and disappeared from the painting world until 1989, when she participated in the Hijumi Exhibition in Japan. In 1991, Tokyo's Shibuya Koen-dori Gallery held Cheng's first solo exhibition. After 1992, Cheng returned to Taiwan, settling in Taipei, and returned to Japan for annual visits. During this period, she participated in exhibitions held by the Fifth Moon Group and Women's Art Association of Taipei in Taiwan, and in the Women Touring Exhibition and Hijumi Exhibition in Japan. In 2000, she moved to Hsinchu and continues to exhibit work today.

In 1957, Cheng exhibited her 1955 *Vase, Flower, and Fruit* and 1953 *Still Life* at the Fifth Moon Group's first group exhibition. Critics commented, "All are excellent pieces. Perhaps she is good at still life painting, but her work *Landscape* is somewhat rigidly organized." and, "The objects are simple and sparse, but they fully express their spatiality and three-dimensional beauty. The artist is especially experienced in the use of dark colors."² In her 1969 painting *Garden*, Cheng depicted a cemetery at a temple nearby her child's school in Daizawa District, Setagaya City, Tokyo, where they lived. Cheng's brushstrokes in this small canvas are thick, and her colors are dark and heavy. She used a realistic approach to portray the clusters of wooden *sotoba* inscribed with prayers to Buddha for blessings and protection, the many tombstones, and the graveyard's general appearance under the autumn sun. The work is a rare well preserved example of Cheng's paintings from this period when she lived in Japan. Compared with work of the artist's later period, her earlier work is more rigorous and compact, and also reveals the artist's restraint and deep patience. Her living space at the time was very small, resulting in occasional still lifes and landscape paintings, as well as restrictions on the size of her canvases. She also took drawing classes, where she made charcoal sketches of nude models, and became proficient in the basics of drawing.

In 1989, at the age of 60, Cheng held a solo exhibition, marking her return to the art scene. In work for this exhibition, she employed an automatic painting technique to express a semi-figurative and abstract style, and used bold colors, such as gold, red, yellow, black, and white to liberate her long-suppressed creative passion. Inspired by the cosmos, nature, and the human world, she created flowing canvases full of vivid personality and tension. Due to her family's medical background, Cheng developed images resembling neural networks in these paintings, which served as frameworks where she could bring her imagination into play. Her landscapes of this period are not considered as realistic, but rather convey her dreams, subconscious, and past experiences. Since 2000, her works have mostly focused on flowers, and by putting into action her imagination and creative techniques, she has showcased the skills and elegance that come with maturity, which are a reflection of her self-image. Works of this period include her 2003 two-part series *Yin-Yang*, as well as her 2005 *Aesthetic* with its rich yellow background and depiction of magnificent black and red blooms that seem to be rising like flames. The lines Cheng painted with her palette knife in these paintings transform emotions and thoughts into visible forms. Cheng captures life's fleeting moments in bloom, which exhibit mature charm while projecting a beautiful self-image and paying homage to nature and all its creations. (Yi-Ting Lei)

1 Cheng Chung-Chuan was born in Hsinchu into a family of first-generation practitioners of Western medicine. Cheng's aunt, Chen Hsin, was the elder sister of the celebrated artist Chen Chin from Hsinchu. Chen Chung-Chuan's father, Cheng Kuo-Chuan was well acquainted with the celebrated artist Chang Lee Te-Ho.

2 Shih Tsui-Feng. "New Talent Blooming in the Art World", *United Daily News*. May 12, 1957.

庭園 Garden

1969

油彩、畫布 Oil on canvas

53 x 41 cm

蒐購 Purchase 2022.0023.001



有花的靜物 Still Life with Flowers

1953

油彩、紙 Oil on paper

24 x 33 cm

捐贈 Donation 2022.0023.003



靜物 Still Life

1953

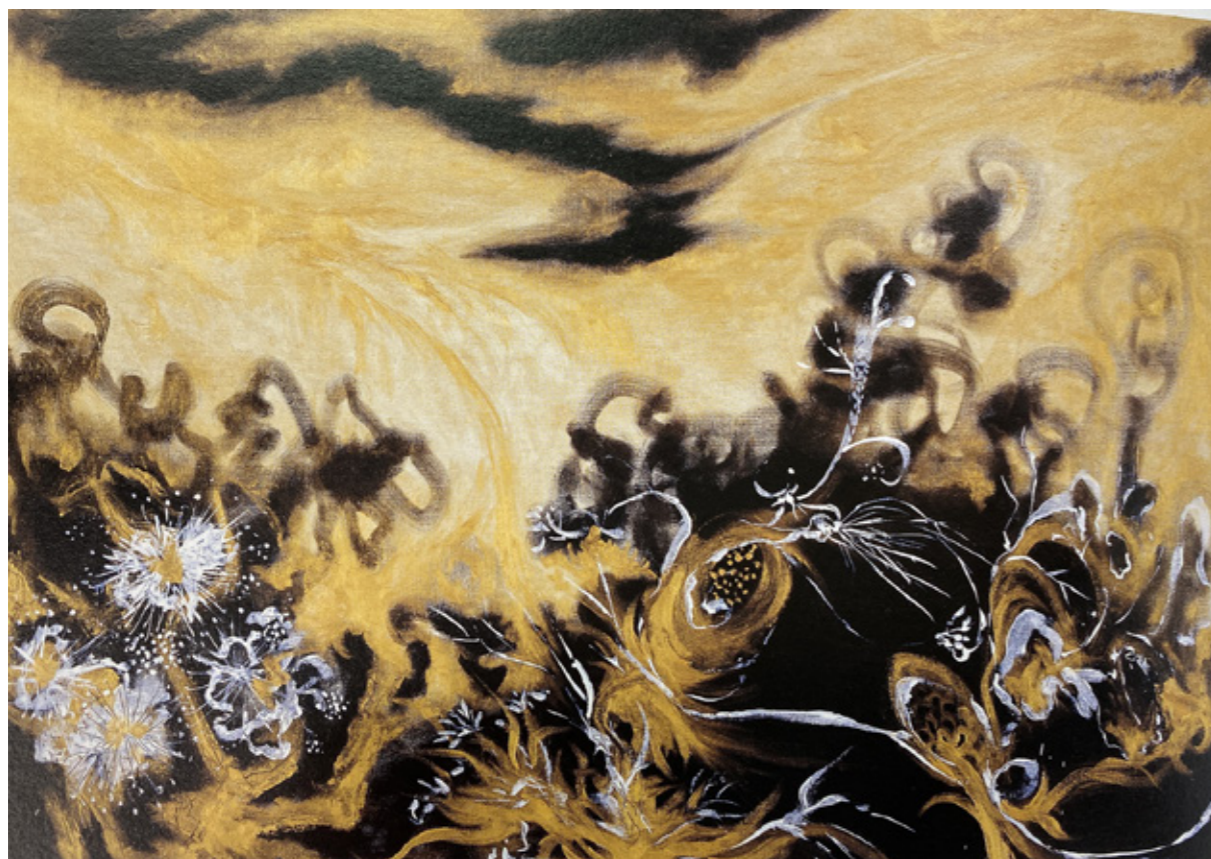
油彩、紙 Oil on paper

24 x 33 cm

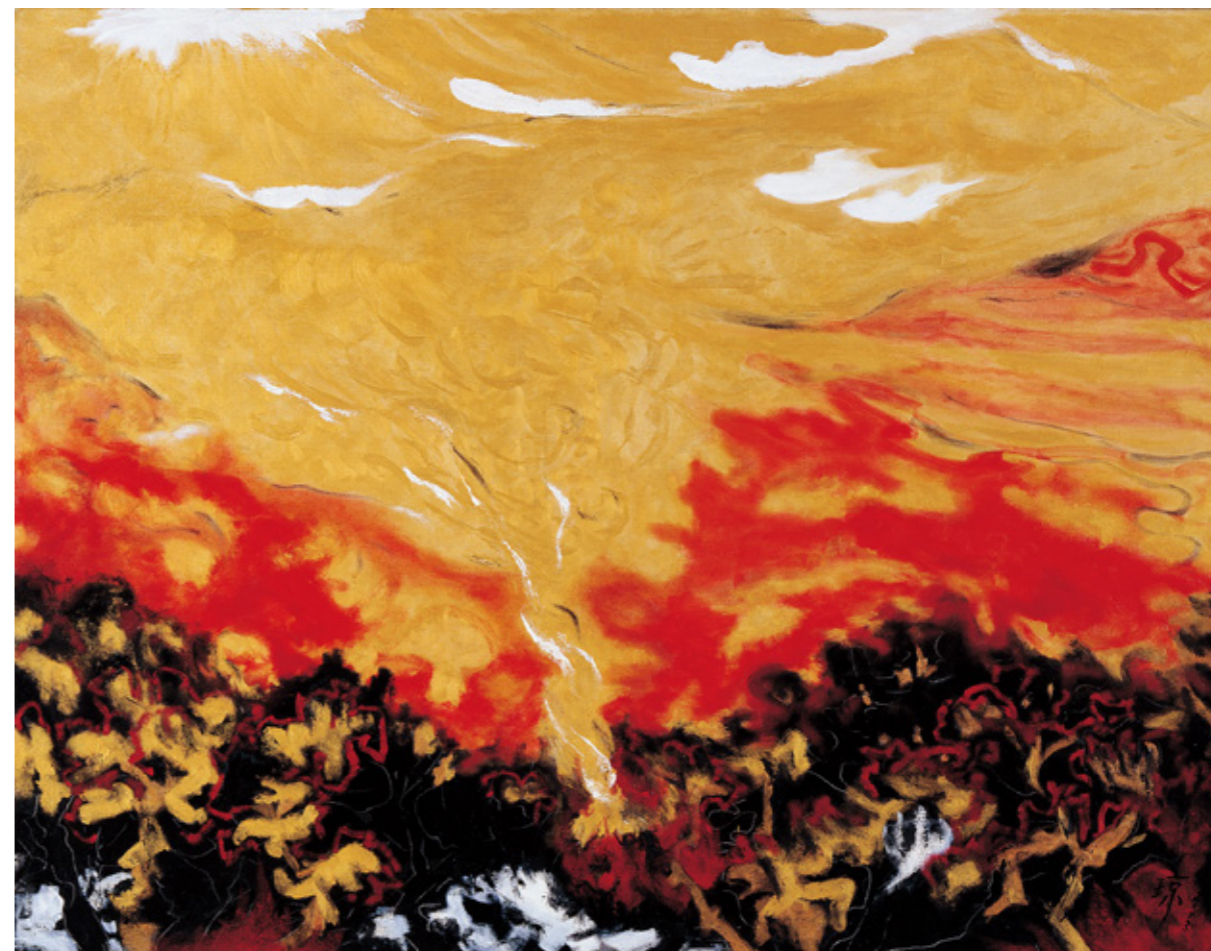
捐贈 Donation 2022.0023.004



陰 Yin (of Yin-Yang)
2003
油彩、畫布 Oil on canvas
80 x 116.5 cm
捐贈 Donation 2022.0023.005



陽 Yang (of Yin-Yang)
2003
油彩、畫布 Oil on canvas
91 x 116.5 cm
捐贈 Donation 2022.0023.006



琦 Aesthetic
2005
油彩、畫布 Oil on canvas
112 x 162 cm
蒐購 Purchase 2022.0023.002



瓶花 Flowers and Vase

1989

簽字筆、紙, Marker on paper

36 x 25 cm

捐贈 Donation 2022.0023.007



裸女 Female Nude
1995
炭筆、紙 Charcoal on paper
38.5 x 53 cm
捐贈 Donation 2022.0023.009



托腮裸女 Nude Resting Head on Hand
1994
炭筆、紙 Charcoal on paper
38.5 x 27 cm
捐贈 Donation 2022.0023.008



裸女背影 Female Nude, Back View

1995

炭筆、紙 Charcoal on paper

33 x 50 cm

捐贈 Donation 2022.0023.010



布巾上的裸女 Reclining Nude on Towel

1996

炭筆、紙 Charcoal on paper

66 x 50 cm

捐贈 Donation 2022.0023.011

