

陳幸婉

CHEN Hsing-Wan

1951–2004

陳幸婉，1951年生於臺中。父親陳夏雨（1917–2000）是著名雕塑家，自幼接受正統及帶有日本學院作風的美術教育與音樂教育。1972年國立藝專美術科畢業。1984年於臺北「一畫廊」舉辦首次個展，並應邀參加林壽宇領導於春之畫廊舉辦的「異度空間」聯展，初次嘗試空間裝置創作，同年獲北美館「現代美術新展望獎」首獎和第一屆「當代抽象畫展」第三獎。1985年以後多次於國外短期駐村或旅行創作，2004年3月中旬病逝巴黎。2006年本館舉辦「陳幸婉紀念展」。

陳幸婉藝專畢業後開始作抽象畫，運用大號刷子與油漆，以紅色及黑色大塊色面塗抹滴灑於畫布上。1981–84年間跟隨李仲生學習自動性技法，以拼貼、不裱框等實驗方法創作抽象表現繪畫，以音樂性貫穿其中。使用材質從1980年代的石膏與壓克力等複合媒材，到1990年代以布料、動物骨骸毛皮等自然媒材的雕塑性繪畫，以及墨汁潑灑入畫的紙本墨水作品，水墨的即興和自由，讓線條以強韌的骨幹與靈動的活力呈現生機盎然的形象。這階段的多媒材拼貼與水墨兩類創作，是藝術家從平面走向立體，又回到平面空間的探討，交錯進行的過程；除了反應藝術家旅行遷移的工作生活形態，也透露出她不同創作階段的心象世界。

1990年代的水墨作品，實驗性強，拼貼後規模龐大，看似即興且自由流淌的墨跡，線條展現強韌的骨幹與靈動活躍的生機。自此之後的水墨創作力道和墨痕愈發強大，也呼應陳幸婉於1998年素描手札上寫著「試著以最少的顏料及最小的面積，釋放最大的能量。」¹ 2000年的〈2000三拼〉，她以墨汁直接潑灑入畫，線條在流動間交錯繁衍，水墨的即興趣味與自由度呈現出了變化無窮的形象；其創作上追求絕對與堅忍毅力，使作品充滿了精神性的爆發力。

1998年因聆聽波蘭作曲家葛瑞斯基《第三號交響曲》，深受感動之餘，延續此前對戰爭、死亡的探討，納粹迫害猶太人、228事件等歷史議題皆成為創作主題，代表作如〈德國·印象——聽了葛瑞斯基的第三號交響曲之後〉（1999）、〈向腐敗政權的控訴——為二二八的死難者及其家屬而作〉。2000年4月與9月陸續走訪德國與波蘭二次大戰時期之達豪、奧舒維茲等多處集中營，之後創作的〈夢、希望、死亡〉、〈2000三拼〉三連作等水墨作品皆是身歷其境的結晶，畫幅中強烈且絕對的黑白分明、揮灑滴流，亦展現受到音樂的影響。

（雷逸婷）

1 出自1998年素描手札，感謝家屬提供。

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Chen Hsing-Wan was born in Taichung in 1951. Her father, Chen Hsia-Yu (1917–2000), was a famous sculptor. From an early age, Chen Hsing-Wan received a traditional and Japanese academic style art and music education. In 1972, she graduated from the Fine Arts Department of National Academy of Arts. In 1984, Taipei's A Gallery held Chen's first solo exhibition. Chen was then invited to exhibit work in the group show *Alien - Play of Space*, organized by Richard Lin and held at Spring Gallery, where she presented a spatial installation for the first time. In the same year, Chen won first place in the Taipei Fine Arts Museum's *New Horizons Award* and third place in the Museum's *An Exhibition of Abstract Painting*. After 1985, Chen completed many residencies and art-related travel in Taiwan and abroad. In mid-March of 2004, she died of an illness in Paris, and in 2006 the Museum held its *Memorial Exhibition of Chen Hsing-Wan*.

Chen Hsing-Wan started making abstract painting after graduating from university, using large brushes and oil-based paint to spread or splash red and black pigment over large areas of canvas. From 1981 to 1984, Chen studied experimental abstract painting techniques, such as automatic painting, collage, and the use of unmounted canvas, with Lee Chun-Shan to create works permeated with musicality. In the 1980s, she used mixed media, including plaster and acrylic paint, and then in the 1990s, textile, animal bones and pelts, and other natural materials to create three-dimensional paintings. She also continued more traditional painting by splattering ink on paper to create exuberant images, in which her free and extemporaneous use of ink generated lines with tough and resilient structure and lively vitality. In this stage of her career, Chen was pursuing both art forms, multimedia collage and ink painting, marking her transition from two to three dimensions, and then she went back to re-explore two dimensional space, implementing both in an alternating fashion. This not only reflects her work/travel lifestyle at this time in her life, but also reveals her mental state at different stages of creation.

In the 1990s, the experimental quality became stronger in Chen's ink painting, which she collaged into enormous works—a move that imbued strong structure and lively vitality to her seemingly impromptu and free-flowing ink marks. Since then, her ink marks and ink artworks have become increasingly powerful, echoing what Chen wrote in her sketchbook in 1998, "I try to use the least amount of ink and the smallest area to release the greatest energy."¹ For her 2000 work *Triple, 2000* she splashed ink directly onto the painting, forming intersecting lines that multiplied as the ink flowed. The improvisational qualities and freedom of ink and wash present endlessly changing images, and Chen's perseverance and absolute pursuit of willpower imbues her art with explosive spiritual power.

Deeply moved by Polish composer Henryk Górecki's *Symphony No.3*, in 1998 she continued her exploration of war and death and historical themes, such as the Nazi persecution of Jews and the 228 Incident in Taiwan. Her representative works include *Impressions of Germany: from Gorecki-Henryk's Symphony No.3* (1999), and *A Complaint to a Corrupt Regime—For the Victims of 228 and Their Families*. In April and September 2000, she visited Dachau, Auschwitz and other concentration camps in Germany and Poland built and operated by the Nazis during the Second World War, and later created her works *Dream, Hope, and Death* and *Triple, 2000*, a triptych of ink paintings resulting from immersive experiences, and featuring strong contrasts of absolute black and white, as well as splashed and running ink that is the result of the artist being influenced by music. (Yi-Ting Lei)

1 From the artist's notes in a 1998 sketchbook, courtesy of the artist's family.

References

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2000 三拼 Triple, 2000
2000
水墨、紙本 Ink on paper
140 x 70 cm (x3)
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