

陳昭宏

Hilo CHEN

1942-

陳昭宏 1942 年出生宜蘭，中原理工學院建築工程系畢業，現居紐約。早期曾跟隨李仲生在咖啡廳學習，並參與東方畫會展出，該時期的作品風格較為灰暗、頹廢。而陳昭宏較富盛名的作品，則是在他赴美生活後的照相寫實繪畫，主題圍繞在海灘上的女人、花卉，以及人體的局部特寫，例如 1974 年之後的「海灘系列」、1978 年「浴室系列」、1985 年「臥室系列」。

大學畢業後，陳昭宏曾短暫赴法生活，開始嘗試以人物為主題的具象繪畫，主要描繪對象為自己與友人，擅長將眼前看似平凡的人物轉化為眼神向前凝視，充滿不確定性的畫面主角，作品帶有些荒誕且令人不安的隱喻，而這正是他對內心與精神的不斷探索，將身處海外社會的自我認識，轉化成極為個人實驗風格。

1968 年是他人生轉捩點，陳昭宏轉赴美國，他開始揹著相機在紐約城裡取材，拍了許多幻燈片，記錄日常生活的景色，以及他對紐約蘇活街頭的觀察。作品〈咖啡廳 B〉，陳昭宏捨去臉部表情的描繪，將鏡頭拉近，使畫面構圖帶有攝影視角的切割畫面，僅露出身體局部的構圖，營造出劇場情節感。一名身穿黃上衣咖啡色背心的亞裔女子，正坐在畫面中央，黃色咖啡杯及菸嘴，與偌大的銀色水壺和冷色調的背景，在畫面上對切開來形成對比。陳昭宏特意使用噴槍及平塗的方式去除筆觸，這使他的人物相較以往更加寫實，帶入更多在特定空間的光線處理。同時，物件也開始進入到他的繪畫中，像是杯子、水壺、菸蒂等，一手托腮一手擺弄水壺蓋的動作，參雜著畫中人物的些許焦慮情緒，呈現出一種既熟識卻又陌生的距離感。

這時期的創作如同陳昭宏的紐約日誌，是他身為外來者在移動中與定點下的城市觀察，表現大環境中個人心靈活動的軌跡，也是他邁向照相寫實的過渡期。作品〈火車上的兩個男人〉，描繪了不同人種的面貌，二名面無表情，看似低著頭冥思或是打盹、睡著了的男子，身穿冷色調的黑色及深藍色帽衣，像被束縛在厚實有量體感的身軀裡，相對於近似東方水墨畫留白的桌面與粉色調背景，營造出強而有力的矛盾、孤獨和無力感。藝術家透過顏色及構圖，將他初到美國現實社會感受到的人我距離，以及始終存在難以破除的心理疏離等情緒隱含在作品之中。(王瑋婷)

Born in 1942 in Yilan, Hilo Chen graduated from the Department of Architectural Engineering at Chung Yuan Christian University and now lives in New York. In his early years, Chen studied with Lee Chun-Shan in a coffee shop, and exhibited work at shows organized by the Ton Fan Group. The style of his works at the time was rather gloomy and dispirited; however, he is better known for the photorealist paintings he made after moving to New York. Subject matter in these works includes women on the beach, flowers and plants, and closeups of different parts of the human body, and examples include his post- 1974 *Beach Series*, 1978 *Bath Room Series*, and 1985 *Bedroom Series*.

After graduating from college, Chen lived in France for a short time and began making figurative paintings, mostly depicting himself and friends. During this period, he became skilled at transforming seemingly ordinary people into protagonists staring forward with uncertain expressions in works containing uncanny and unsettling metaphors. It was exactly this exploration of the heart and mind that placed Chen's identity squarely in overseas society, and that he transformed into an exceedingly personal and experimental style.

Chen experienced an important turning point in his life in 1968 when he moved to New York City, where he began taking his camera with him to collect raw material for his paintings. Using primarily slide film, he documented scenes from daily life and recorded his observations of Soho's streets. In his painting *Coffee Shop B*, instead of portraying facial expressions, he drew his lens exceedingly close to his subject to cut into the picture plane with a photographic angle, presenting only part of the subject's body and creating a sense of drama. An Asian woman wearing a yellow top and a brown vest is sitting at the center of the photograph, and a yellow coffee cup and ashtray are set in contrast to a large silver coffee pot and the cold-tones of the background. Chen deliberately chose an airbrushing technique for this painting to remove brush strokes, which made the character more realistic than in previous works, and he also paid more attention to rendering light in specific areas of the painting. Around this time, objects such as cups, kettles, and cigarette butts began to appear in his paintings, and the figure's gesture of resting her chin on her hand while fiddling with the coffee pot lid adds a bit of anxiety to the painting, which creates a sense of distance that is both familiar and strange.

Works of this period can be seen as Chen's New York diary. They serve as his observations of the city as an outsider on the move and at fixed points, express the trajectory of his personal spiritual activities in the larger environment, and also mark his transition toward photographic realism. In *Two Men on a Train*, he depicts two men of different races bearing expressionless faces, looking like they are meditating or napping with their heads lowered. One is wearing a cool-toned blue jacket, and the other is in black clothing and a dark blue hat. It seems as if they are trapped in their own robust and sturdy physical forms, creating powerful feelings of contradiction, loneliness, and powerlessness, especially in juxtaposition with the white table top and the pale pink background, rendered as negative space as seen in Eastern ink painting. Through color and composition, the artist injects his paintings with the distance between people and himself he felt when first arriving in the real America, as well as with an ever-present psychological alienation that is difficult to break. (Wang Wei-Ting)

火車上的兩個男人 Two Men on a Train

1972

油彩、畫布 Oil on canvas

102 x 138 cm

蒐購 Purchase 2022.0024.001



咖啡廳 B Coffee Shop B

1972

油彩、畫布 Oil on canvas

127 x 92 cm

蒐購 Purchase 2022.0024.002

