

于彭，本名巫坤任，1955年生於臺北士林外雙溪，早年師從陳亦耕，以街頭畫家出身，學習木刻版畫、陶藝、水彩、素描、皮影戲等，由於沒有正統學院的學習背景，在水墨創作的路上反造就更開闊的藝術領域。于彭擅長以溫和的方式展現刻意懷古，品名、形式與傳統相連甚至挪用，但造景和布局則以反透視及錯置挪用的手法呈現。他的庭園造景山水亦古亦今，筆墨雖顯笨拙卻刻意與古人對話，然其畫面中的現代人文活動和時間感，卻極為當代，形成極其個人化的風格。

自學出身的于彭，1980年代回到中國尋源，開始專心於書法與水墨創作，此時期的于彭善於利用不同層次的墨色渲染營造酣暢淋漓的氣氛，雖對水墨材質的掌握尚屬摸索探試的時期，甚至出現有違傳統標準所謂的「髒筆」與「壞畫」。1990年代初，開始創作一系列的「仿古」作品，以臨古畫的方式達到仿古和戲古的創作目的，從元代畫家黃公望和王蒙、明代董其昌與陳洪綬，到清初正統畫家的王時敏與王原祁、遺民畫家石濤與石谿，甚至民初黃賓虹的焦墨重筆風格，都是汲取靈感的臨摹對象，惟「仿古」對藝術家而言，是手段而非目的。

此次入藏1992年的一組〈山水四屏〉：〈水清可照影〉、〈揚帆千里外〉、〈夜白風清〉、〈草廬守靜圖〉，展現在1991–1992年間發展出的風格，即仿王蒙、黃公望、倪瓚、石濤、弘仁之筆意。此四屏之作，第一幅題識「水清可照影 日麗熱肚腸」，第二幅「揚帆千里外 心田片寸間 回首已半生 何堪頻折催」，第三幅「夜白風清頻遂起 深院難鎖素女心」。

另一件典藏為1998年代表作〈花鬧人不靜〉。1998年5月，于彭在紐約霍華德·羅傑斯夫婦的懷古堂舉行個展「搜盡奇峰打草稿：于彭近作展」，展出堪稱藝術家在1990年代最為精華的一批作品，其中一件即為此次典藏的〈花鬧人不靜〉（當年品名訂為〈花開人不靜〉，研判來自木頭外盒題字），該作接續於1998年10月由王嘉驥策展「在傳統邊緣：拓展當代水墨藝術的視界」中展出，也曾於2019年本館于彭回顧展展出。上方題識：「繁花正鬧 伊人獨醉 風光燦爛 獨上樓軒 山清水碧 物我輝映 于彭寫 花鬧人不靜」。此幅延續1990年代以來仿古山水結合裸露的古今人物的主題，在山水構圖與庭園造景上，以手卷橫向的空間布局轉換成狹長縱直的觀賞形式。（雷逸婷）

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Born Wu Kun-Jen in 1955 near Waishuang Stream in Shilin District, Taipei, Yu Peng studied under painter Chen Yi-Keng in his early years, started out as a street artist, and went on to explore woodblock printing, ceramics, watercolors, drawing, and shadow puppetry. However, he became known for ink painting, an art form that he broadened over the course of his career unencumbered by formal training, and excelled at presenting nostalgic compositions in a gentle manner. His forms, as well as the titles he chose for his works, are closely aligned with tradition often to the point of appropriation, but he used non-traditional techniques, such as reverse perspective and unexpected juxtapositions to create his scenes and compositions. His depictions of garden views are both old and new: his brushwork is awkward yet deliberately in dialogue with classical painters, and the modern cultural atmosphere and sense of time in his paintings form a very contemporary and personal style.

Yu Peng, who was primarily self taught, went to China in the 1980s in search of his cultural heritage and began to concentrate on ink painting and calligraphy, becoming adept at layering ink washes to construct lively atmospheres. However, in this period of exploration before mastering the use of ink, he diverged from traditional standards in works that could be called bad painting or said to contain sloppy brushwork. In the early 1990s, he started a series modeled on ancient works, in which he attained a style that playfully emulated classical art by drawing inspiration from painters including Huang Gongwang and Wang Meng, both active during the Yuan dynasty; Dong Qichang and Chen Hongshou of the Ming dynasty; Orthodox School painters Wang Shimin and Wang Yuanqi, and Ming loyalists Shitao and Shixi, all of the early Qing period; and even from the heavy and dark brushwork of Huang Binhong, who was active in China's early Republican era. For Yu Peng, in these works, copying was merely a means, but by no means an end.

In this collection cycle, the Museum acquired Yu Peng's polyptych titled *Four Panel Landscapes*, which includes *Crystal Waters Reflect Shadows*, *Sailing Beyond a Thousand Miles*, *A Luminous Night with Gentle Winds*, and *A Grass Hut in Serenity*. The work presents the artist's style of the period 1991–1992 and is based on paintings by Huang Gongwang, Wang Meng, Ni Zan, Shitao, and Hong Ren. Panels one through three are inscribed respectively with the following lines of poetry: “Crystal waters reflect shadows, radiant sun warms the hungry belly;” “Sailing beyond a thousand miles, the heart confined to a tiny span. Half a life has passed in a glance, how can one bear the endless urges of fate?;” and “A luminous night with gentle winds, yet the secluded courtyard cannot confine the maiden's heart.”

The Museum also collected Yu Peng's 1998 work *Stirred by the Sight of Blossoms*, which was exhibited under a slightly different name at the artist's May, 1998, solo exhibition *A Modern Odyssey: New Works by Yu Peng* at Howard and Mary Rodgers's Kaikodo Asian Art Gallery in New York City. The exhibition featured the artist's most outstanding works of the 1990s. *Stirred by the Sight of Blossoms* was also presented at the October, 1998, exhibition *On the Edge of Tradition: Broadening the Vision of Contemporary Ink Art* at the Dimension Endowment of Art, curated by Chia Chi Jason Wang, and a 2019 Yu Peng retrospective at the Museum. The painting includes the lines of verse: “Amid the riotous bloom, she alone is entranced; In radiant splendor, she ascends the pavilion. With clear mountains and emerald waters, All things reflect one's serene harmony.” Yu Peng continued to explore themes he established in the early 1990s by combining classical landscapes with depictions of ancient and modern nude figures, as well as by transforming the horizontal spatial arrangement of traditional handscrolls into a narrow, vertically oriented format that integrates classical landscape compositions with garden scenes. (Yi-Ting Lei)

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山水四屏 Four Panel Landscape

1992

墨、紙 Ink on paper

179 x 96 cm (x4)

蒐購 Purchase 2023.0002.008



花開人不靜 Stirred by the Sight of Blossoms

1998

彩墨、紙 Ink and pigment on paper

233 x 52 cm

蒐購 Purchase 2023.0002.009



一隻鴨子一隻蝴蝶一隻小蜻蜓 A Duck, a Butterfly, and a Little Dragonfly

1986

墨、紙 Ink on paper

135 x 69 cm

捐贈 Donation 2023.0002.001



黃昏時候 Dusk

1986

彩墨、紙 Ink and pigment on paper

131 x 64 cm

捐贈 Donation 2023.0002.002



觀音像 Statue of Guanyin

2006

彩墨、紙 Ink and pigment on paper

109 x 32 cm

捐贈 Donation 2023.0002.003



賽龜 Racing Turtles

1982

炭筆、紙 Charcoal on paper

72 x 111.5 cm

捐贈 Donation 2023.0002.005



自家人人物山水 Family Members, Figures, and Landscapes

1992

炭筆、紙 Charcoal on paper

138 x 69 cm

捐贈 Donation 2023.0002.006



人物五連作 Five Panel Figure Painting

1994-1995

炭筆、紙 Charcoal on paper

79 x 36 cm (x5)

捐贈 Donation 2023.0002.007



雙溪閣文會誌 Documenting the Literary Gatherings at Shuangxi Pavilion
1997
墨、紙 Ink on paper
143 x 163 cm
捐贈 Donation 2023.0002.004

