

夏陽，本名夏祖湘，1932年出生於中國湖南，幼時喜愛在家中牆上畫人臉肖像，很早就展現出對繪畫的熱情。夏陽孩童時期就從父親收藏的藝術刊物看到西洋畫家作品圖片，就此種下萌發的藝術種子。父親過世後，夏陽依靠家族親友生活，在求學與成長時期的苦悶，便憑藉畫畫排解煩憂之情。

夏氏因入伍當兵於1949年跟隨軍隊來到臺灣，兩年後進入「安東街畫室」師承李仲生習畫，李師自由開放的教學方式影響著往後成立東方畫會的成員們，夏陽深受啟發，逐漸發展出獨特的藝術風格。1956年，夏陽、蕭勤、吳昊、霍剛、李元佳、歐陽文苑、蕭明賢與陳道明，共同成立「東方畫會」，開拓現代繪畫另一個可能。

為了擴展對西方藝術發展的理解並追求更多的創作機會，1963年夏陽在蕭勤的鼓勵下，前往歐洲展開新的藝術旅程。整個60年代他都專注於思考如何將粗線和細線組織交錯，以營造更好的視覺效果。這一探索使夏陽創造出融合了東西方的元素，具有動態感的「毛毛人」系列作品，將東方的筆觸技法與西方的藝術觀念相結合，形成了極具個人藝術語彙的作品，也是藝術家最具代表性的繪畫符號。

1970年代，夏陽轉往美國發展，在紐約接觸到照相寫實主義，並思考如何將繪畫與其做結合。他將毛毛人的飄動線條轉化為「八分之一」快門的照相寫實風格，亦稱之為「飄飄人」，背景為極度寫實狀態，人物則以失焦的影像呈現。80年代後期，夏陽減少照相寫實路線的創作，轉往對中國傳統神話與宗教的關注，重拾毛毛人系列創作。

海外遊歷近30年的夏陽1992年從紐約移居回臺北，開始新的人生篇章。1993年創作的〈KTV〉延續了毛毛人的創作手法，捕捉臺灣人對於歌舞歡唱的熱愛，展示了典型的臺灣KTV場景。畫面桌上擺滿了豐盛的菜餚，朋友們隨著音樂一起高歌，服務員送餐的動態感亦表現得淋漓盡致，彷彿可以聽見歡笑聲和音樂聲交織在一起。這種用餐伴隨K歌歡唱的文化，不僅是臺灣人普遍的休閒活動，更反映了80至90年代重要的社會風貌。夏陽透過這一作品，展現了他對臺灣文化的深刻觀察，也成為記錄當代社會變遷的重要見證，提供了解世紀末文化氛圍的視角。（高如萱）

Born in 1932 as Hsia Tsu-Hsiang in Hunan Province, China, Hsia Yan loved making drawings of people's faces on the walls of his home as a child, and from an early age exhibited a passion for drawing. As a child, he saw the work of Western painters in his father's art magazine collection, which planted a seed in Hsia's imagination. After his father passed, Hsia had to rely on relatives and friends to live, making the stage of his life when he was studying and growing up difficult, and so he painted to alleviate stress and anxiety.

Because he had enlisted in the army, Hsia came to Taiwan in 1949, and two years later, he started studying painting with Li Chun-Shan at his An-Tung Street Studio. Li's liberating method of teaching not only influenced the later founders of the Ton-Fan Group, but also deeply inspired Hsia, leading to the gradual development of his unique painting style. In 1956, Hsia got together with fellow artists Hsiao Chin, Wu Hao, Ho Kan, Li Yuan-Chia, Ouyang Wen-Yuan, Hsiao Ming-Hsien and Tommy Chen to start the Ton Fan Group, thus forging new possibilities for modern painting.

Under the urging of Hsiao Chin, Hsia Yan went to Europe in 1963 to broaden his understanding of Western art and pursue more opportunities. Throughout the 1960s, he focused on how to organize thick and thin lines to create better visual effects in his paintings, an exploration that resulted in a mixture of Western and Eastern elements in his work. This can be seen in his dynamic *Fuzzy People* series, where Hsia unites Eastern brushwork with Western art concepts to form an extremely unique and symbolic art language culminating in this representative body of work.

In the 1970s, after moving to the United States to further his career, Hsia encountered New York's Photorealist school of painting and started thinking about how he could integrate this into his work. He ended up restyling his "fuzzy people" as 1/8 second shutter speed Photorealist images, calling them "floating people," and setting these out-of-focus figures against exceedingly realistic backgrounds. In the 1980s, he reduced his Photorealist output and turned his attention to traditional Chinese religion and mythology in works once again featuring his "fuzzy people" style.

After living abroad for nearly 30 years, Hsia Yan moved from New York back to Taipei in 1992, where he started a new chapter in his life. His 1993 work *KTV* is a further example of his "fuzzy people" technique, but this time, depicting the passion for song, dance, and jubilation among the Taiwanese people in a typical KTV setting. In the painting, we see a table fully laid with sumptuous foods, friends singing along loudly to music, and the movements of servers delivering food, all of which is portrayed with so much expression that the joyous voices mingling with music can almost be heard. This culture of enjoying food while performing karaoke not only occupies a part of Taiwanese leisure life, but also reflects an important feature of society in the 1980s and 90s. Hsia Yan presents his observations of Taiwanese culture in this work, which serves as an important testament to changes in contemporary society and provides a deeper perspective on the atmosphere of *fin de siècle* Taiwan. (Kao Ju-Hsuan)



