

洪美玲

HONG Mei-Ling

1940–

臺北市立美術館
Taipei Fine Arts Museum

典藏 目錄 2023

COLLECTION
CATALOGUE

洪美玲自1983年開始創作「尋道」系列作品，40年來，每日如一地維持進工作室作畫的習慣；其創作過程如孩童搬玩積木般熱衷專注，逐層堆疊，將油彩輕薄有序地刷塗於畫布上，疊加出平整又富層次的色澤效果。每件作品皆以編號依序命名，象徵著藝術家創作生涯中的不同章節。

色塊、皴法、小路、平臺是洪美玲創作中常見的構圖元素，「尋道」系列早期作品表現出西方立體畫派風格，本館早年典藏其三件80年代的作品〈尋道1號〉(1983)、〈尋道9號〉(1984)及〈尋道15號〉(1984)，皆可見色彩飽和的方塊與符碼。洪美玲作品亦常見東方文人畫的皴法紋理，構築狀如羽毛或葉片的山巒景緻，此一風格鮮明呈現於本次蒐藏的三件油畫作品中，展現了她在東西方藝術融合上的獨特視野。三作各呈現不同形式與心境的尋道之旅：〈尋道79號〉(1997)描繪了新月高掛下的蜿蜒山路，是藝術家作品中唯二的夜間場景之一；〈尋道93號〉(2000)深入隱藏於洞穴中的小徑，花苞式包覆的環形構圖是對世間巡迴的注目；〈尋道100號〉(2003)則是高聳入雲的盤山路，交錯往上，明朗積極，背景襯托柔和的夕陽，展現了藝術家掌握光線層次的功力。這段時期的創作，作品畫面呈現寬闊平坦，減少了險峻的幾何結構，更多地運用了流暢圓滑的線條向高遠之處延伸，所有的路徑都通向未知，為觀者留下無限想像空間。

本次藝術家同時捐贈四件炭筆素描作品，分別為〈尋道1號〉、〈尋道79號〉、〈尋道93號〉與〈尋道100號〉的底稿。素描在洪美玲的創作過程中扮演重要角色，是她尋找靈感的起點。藝術家形容：「我用炭筆把紙塗黑，再擦，抹出什麼形體是我喜歡的，我就保留下來，我的畫是這樣創作的。」任由潛意識在畫紙上流動，這一思維過程賦予作品深層的意義與註記。

洪美玲的作品中經常可見散落於山腳、山谷中的彩色積木，看似童趣的造型，實為神話故事中禁不起好奇誘使而回頭望，因而一個個被詛咒變成石頭的人們。洪美玲以此揭示她所信仰的創作之路是一往無前、不能回頭的。原本有穩定教職工作的洪美玲，以教師身分赴國立藝專短期進修，遂開啟了她的繪畫之路，在不惑之年義無反顧前往舊金山藝術學院深造，完成學士與碩士學位後專職創作。對她而言，藝術無疑是一條不能回頭的道路，一旦邁出步伐便只能勇往直前，她的尋道之路從未停歇，懷持堅定的信念與不懈的追求，至今仍不斷前行。(蕭琳蓁)

Hong Mei-Ling has been working on her series *Looking for Tao* since 1983. For the last 40 years, she has kept up a routine of going to her studio every day to paint. She is as absorbed in her creative process as a child playing with blocks, gradually building up layer after layer of oil paint by carefully adding light touches with brushes that result in colors both flat and richly stratified. The title of each painting in the series includes a sequential number indicating in which chapter of the artist's career it was made.

Colorful shapes, brushstrokes used to create texture, pathways, and terraced forms are all elements of Hong's compositions. Early paintings made in the 1980s were in the Cubist style of the West and featured saturated colors, rectangular shapes, and symbols, as can be seen in three works the Museum collected at an earlier time: *Looking for Tao—No. 1* (1983), *Looking for Tao—No. 9* (1984), and *Looking for Tao—No. 15* (1984). Her texturing strokes are reminiscent of the *cunfa* tradition in literati ink painting, and are used to construct delicate mountain chains that resemble feathers or leaves. This along with her distinctive style and unique vision for blending Eastern and Western art are clearly on display in three paintings that were more recently collected by the Museum in 2023. These works are still part of her ongoing journey of looking for Tao, but present additional forms and moods: in *Looking for Tao—No. 79* (1997), the artist depicted a new moon hung high above a meandering mountain road to create one of only two night scenes in her oeuvre; *Looking for Tao—No. 93* (2000) features a path penetrating deeply into a mountainside and a wrapped composition like a bud, which reflects the artist's focus on the cyclical nature of this world; and *Looking for Tao—No. 100* (2003), which includes a winding road on a bright and towering mountain, zig-zagging as it extends upward, and set off against a soft and gentle sunset, clearly showing the artist's mastery in the depiction of light. Work of this period is marked by wide and relatively regular planes, fewer steep geometric structures, and smooth flowing lines that extend into the distance, suggest the unknown, and leave viewers infinite space for their imaginations.

Also in 2023, at the same time that these three works were acquired, the artist donated four charcoal drawings to the Museum: *Looking for Tao—No. 1*, *Looking for Tao—No. 79*, *Looking for Tao—No. 93*, and *Looking for Tao—No. 100*. Drawing plays the important role of providing inspiration in Hong's artistic process, as she has said, "I use charcoal to blacken the paper, then I wipe and smudge it. I keep whatever shapes emerge that I like. This is how I create my paintings." She gives her subconscious free rein when drawing on paper and uses the drawings reference points for her finished work, which imbues her oil paintings with deep meaning.

Colorful blocks are often seen strewn in the foothills and valleys of the mountains in her paintings. Although these shapes appear to be full of childlike wonder, they are actually meant to be people who, according to the myth, looked back at some forbidden temptation and then were turned to stone. With this, Hong reveals her own conviction to continue on her creative journey, and to never look back at the relative stability of the teaching job she once held. Her painting journey began when she was teaching and decided to pursue a short program at the National Academy of Arts, and then at the age of 40, attended the San Francisco Art Institute to get her bachelor's and master's degrees in art before embarking on a full-time career as a professional artist. There is little doubt that Hong Mei-Ling has never looked back since starting her artistic journey. Once she took that first step, she has never stopped courageously moving forward; and driven by unwavering confidence, she has continued her relentless pursuit to this day. (Kat Linjhen Siao)

尋道 79 Looking for Tao – No. 79

1997

油彩、畫布 Oil on canvas

163 x 122 cm

蒐購 Purchase 2023.0018.005



尋道 93 Looking for Tao – No. 93

2000

油彩、畫布 Oil on canvas

162 x 121 cm

蒐購 Purchase 2023.0018.006



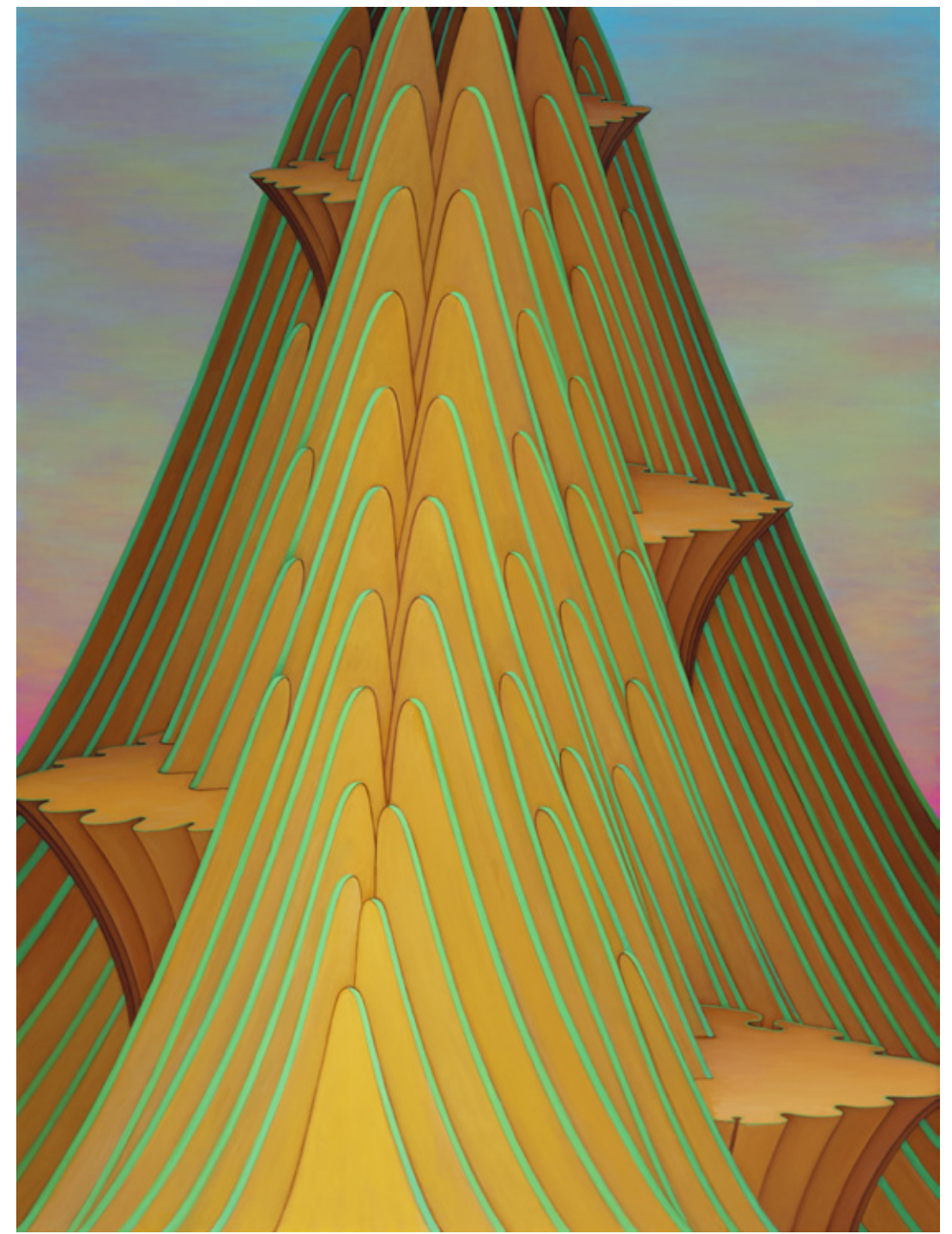
尋道 100 Looking for Tao – No. 100

2003

油彩、畫布 Oil on canvas

162 x 122 cm

蒐購 Purchase 2023.0018.007



尋道 1 (素描) Looking for Tao – No.1 (Drawing)

1983

炭筆、紙 Charcoal on paper

65 x 50 cm

捐贈 Donation 2023.0018.001



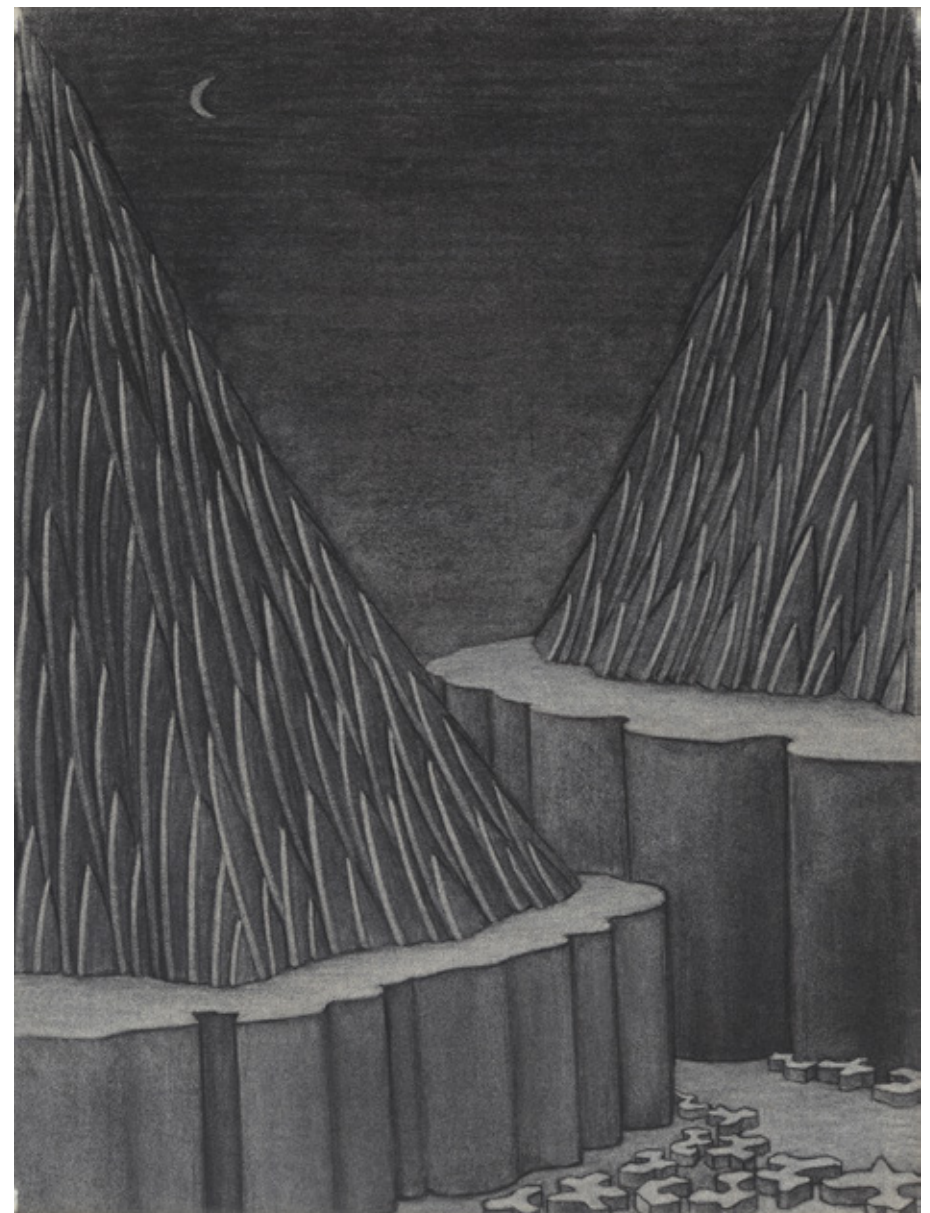
尋道 79 (素描) Looking for Tao – No.79 (Drawing)

1997

炭筆、紙 Charcoal on paper

64 x 48 cm

捐贈 Donation 2023.0018.002



尋道 93 (素描) Looking for Tao – No.93 (Drawing)

2000

炭筆、紙 Charcoal on paper

63 x 48 cm

捐贈 Donation 2023.0018.003



尋道 100 (素描) Looking for Tao – No.100 (Drawing)

2003

炭筆、紙 Charcoal on paper

63 x 48 cm

捐贈 Donation 2023.0018.004

