

# 洪藝真

## Yi-Chen HUNG

### 1971–2011

洪藝真，1971年生於臺南，成長於臺北。1991年赴英國倫敦，先修英語及安琪莉亞學院美術課程。1992–1995年進入東倫敦大學，1995–1997年在皇家藝術學院主修繪畫，取得碩士學位後進入英國瑞丁大學深造，2002年獲創作博士。2004年返臺，先後任教於銘傳大學及實踐大學，2006年轉任國立臺南藝術大學，並於2010年起擔任材質創作與設計系系主任。

2011年4月意外辭世，2012年由熟悉她創作歷程的藝評家及策展人王嘉驥，整理其80件作品，策劃展出「越度·歸元——洪藝真作品選1994–2011」。本館當時入藏了2009年個展「主體·繪畫·客體」的大型作品，2023年再度蒐藏及受贈最後一批代表作，包括最早1994年東方水墨風格的大學習作、2004年至2006年間未發表的創作、2007/2009年的〈無題〉，2010年的黑白壓克力畫布作品〈無題〉——藝術家在畫布上手折痕跡、經由翻模手法表現，將作品化一為二，原作與複製重新配置之後，形成另一種「畫面」表現與對證——以及2011年4月生前最後完成，送交工廠製作的三組件作品。2023年的新進入藏與本館原有典藏，完整呈現了藝術家的創作訴求與藝術歷程。

洪藝真在1995–1997年間的抽象繪畫，結合了多層畫布及堆疊大小不一的畫框，以色彩繽紛的厚塗肌理與幾何平面構成，明顯受到美國抽象表現主義以及極簡主義的影響。<sup>1</sup> 策展人王嘉驥指出，洪藝真的創作自1996年起轉向抽象視覺語言，透過畫布與畫框的堆疊形式，有意突破繪畫的平面性；1998年後開始在兩層畫布間刻意模擬出油彩擠壓溢出的視覺效果，延展出更具觀念性的空間結構；2004年返臺後，連續四年發表五次個展。<sup>2</sup> 除了繼續拆解與重構畫布、顏料和內框的關係，她以「複製」為手段，運用玻璃纖維與烤漆翻模畫布作品，再現手繪質感，並挑戰觀者對原作的感知與視覺的辨識能力。「2010年，她自己開模，以壓克力顏料為對象，『再現』畫布的紋路肌理，並將這層顏料皮膜一層一層地移植到畫布上，與之形成對證。」王嘉驥論析，洪藝真不再談論抽象繪畫，而是藝術與感知——「複製」是純粹觀念的展現，視同原作，在觀念上也更具創造意義，建構了一套自己的創作系統。<sup>3</sup>

洪藝真在創作上基於對西方繪畫特別是抽象及藝術發展的深刻理解，從自己創作的立場出發，針對繪畫本體是什麼，開展出拆解式的思考，把繪畫的畫布、顏料、畫架有無單獨存在的可能性，進行觀念性的辯證思考，並轉化成一種雕塑性，結合空間與環境的藝術手法。（雷逸婷整理）

- 1 洪藝真首次個展於2000年在皇家藝術學院哈克尼藝廊展出，指導老師賀胥禮為她的圖錄寫序，指出創作的手法與特色。
- 2 參閱洪藝真，〈創作自述〉，《複製——再現：洪藝真個展》（臺北：伊通公園，2007）；〈轉·繹——2009創作自述〉，<https://www.itpark.com.tw/artist/statement/45/267>；〈錯·置——2010個展自述〉，[https://www.itpark.com.tw/artist/essays\\_data/45/971/267](https://www.itpark.com.tw/artist/essays_data/45/971/267)。
- 3 參閱王嘉驥，〈異化與還真——洪藝真近作中的複製策略〉，《主體·繪畫·客體：洪藝真》（臺北：臺北市立美術館，2009），頁4-6；王嘉驥，〈洪藝真與其藝術歷程〉，《現代美術》第212期（臺北：臺北市立美術館，2024.08），頁28-50。

Yi-Chen Hung was born in Tainan in 1971 and raised in Taipei. In 1991, she went to London, UK, where she studied English and took art courses at Anglia College. From 1992 to 1995, she attended the University of East London, and then from 1995 to 1997, pursued a master's degree in painting at the Royal College of Art. Following her graduation, she continued her studies at the University of Reading, earning a doctorate in creative practice in 2002. Hung returned to Taiwan in 2004, teaching at Ming Chuan University and then at Shih Chien University. In 2006, she joined the faculty of the Tainan National University of the Arts, and starting in 2010, served as the Chair of the Department of Material Arts and Design.

In April 2011, Yi-Chen Hung passed away unexpectedly. In 2012, art critic and curator Chia Chi Jason Wang, who was well acquainted with her creative journey, curated an exhibition titled *Transgress and Reclaim: Yi-Chen Hung, Selected Works 1994–2011* at ESLITE GALLERY, showcasing 80 of her works. Also in 2012, the Museum acquired large-scale pieces that had been exhibited in *Subject · Painting · Object*, a solo exhibition for the artist held by the Museum in 2009. In 2023, the Museum collection was further enriched with the addition of representative works, including those donated, such as a 1994 oil study made with ink brushwork techniques and completed during Hung's college years, as well as *Untitled*, a mixed-media work comprising a 2007 acrylic painting and 2009 porcelain casting. Works purchased in 2023 include two acrylic paintings, one never before exhibited and completed between 2004 and 2006, and the other, *Untitled*, in black and white and completed in 2010. Hung's creative process often involved folding her canvases, and then duplicating the resulting creases with casting techniques. By juxtaposing an original canvas with its reproduction, Hung established dynamic dialogues between different pictorial planes. Also acquired in this collection cycle was a series of three-piece works that Hung completed with assistance from a factory shortly before her passing. New acquisitions in 2023, together with the Museum's existing collection, provide a comprehensive representation of the artist's creative vision and journey.

Between 1995 and 1997, Yi-Chen Hung incorporated layered canvas and stacked frames into her abstract paintings, characterized by vibrant, textured impasto and geometric planes. Work of this period clearly reflected her interest in American Abstract Expressionism and Minimalism.<sup>1</sup> Curator Chia Chi Jason Wang noted that from 1996, Hung shifted toward abstract visual language and layered canvas and frames to directly challenge painting's customary flatness. After 1998, she began experimenting with extruding paint from between layers of canvas, thus extending her explorations of conceptual spatial structures. After returning to Taiwan in 2004, Hung held five solo exhibitions over the following four years,<sup>2</sup> and not only continued her deconstruction of relationships between canvas, paint, and stretcher, but also used molds with fiberglass and enamel casting to replicate the texture of hand-painting on her canvases. The resulting works challenged viewers' power of visual discrimination, specifically their ability to perceive subtle differences between the copy and the original. In an analysis of her work, Wang wrote, "In 2010, Hung created molds and used acrylic to reproduce textures on her canvases. She then transferred these layers of acrylic, one by one, onto other canvases to establish dialogues between original and replicated surfaces." This analysis suggests that Hung's primary focus was no longer abstract painting, but rather art and perception itself, and that replication, seen as equivalent to the original work, was purely conceptual. Furthermore, because it served as a basis for Hung's unique artistic system, this conceptual replication also holds greater creative significance.<sup>3</sup>

Hung's artistic practice was based on a profound understanding of Western art, especially its historical development and abstract painting style. Using her own creative approach and deconstruction as her method, she interrogated the meaning of painting itself. Through dialectical explorations, she examined whether canvas, paint, and frame could exist independently, and incorporated space and environment to ultimately render her paintings as sculptural expressions. (edited by Yi-Ting Lei)

- 1 Yi-Chen Hung held her first solo exhibition in 2000 at the Hockney Gallery of the Royal College of Art. Her advisor, Paul Huxley, wrote the preface for the exhibition catalog, highlighting the techniques and distinctive features of her work.
- 2 Yi-Chen Hung. "Creative Statement." *Reproduction—Representation: Hung Yi-Chen Solo Exhibition*. Taipei: IT Park, 2007; "Transpose." Accessed [date]. [https://www.itpark.com.tw/artist/essays\\_data/45/971/267/en](https://www.itpark.com.tw/artist/essays_data/45/971/267/en).
- 3 Chia Chi Jason Wang. "Alienation and Reversion—Hung Yi-Chen's Reproduction Strategy in Her Recent Work." *Subject · Painting · Object: Hung Yi-Chen* [exhibition catalog]. Taipei: Taipei Fine Arts Museum, 2009, pp. 4-6; "Yi-Chen Hung and Her Journey in Art." *Modern Art*, No.212 (August 2024). Taipei: Taipei Fine Arts Museum. pp. 28-50.

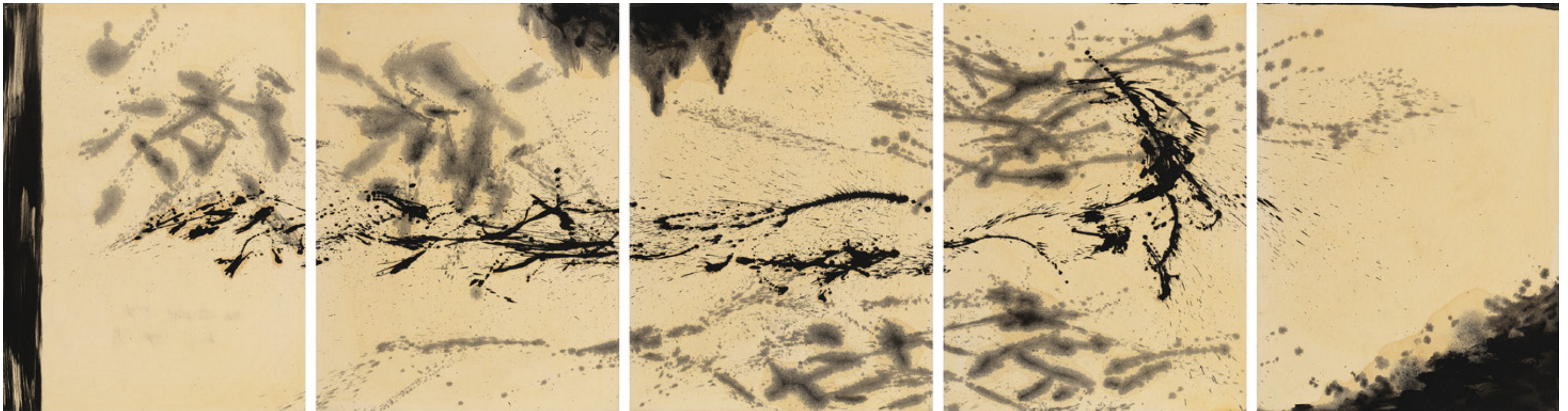
無題 Untitled

1994–1995

油彩、畫布 Oil on canvas

86 x 63 cm (x5)

捐贈 Donation 2023.0019.001





無題 Untitled

1994

油彩、畫布 Oil on canvas

31 x 44 cm

捐贈 Donation 2023.0019.002



無題 Untitled

1994

油彩、畫布 Oil on canvas

46 x 36 cm

捐贈 Donation 2023.0019.003



無題 Untitled

1994–1995

油彩、畫布 Oil on canvas

61 x 53 cm

捐贈 Donation 2023.0019.004



無題 Untitled  
1996  
油彩、畫布 Oil on canvas  
5 x 37 x 3 cm  
捐贈 Donation 2023.0019.005



無題 Untitled  
1996  
油彩、畫布 Oil on canvas  
15 x 15 x 5 cm  
捐贈 Donation 2023.0019.006





無題 Untitled  
1996  
油彩、畫布 Oil on canvas  
13 x 13 x 3 cm  
捐贈 Donation 2023.0019.007



無題 Untitled  
1996  
油彩、畫布 Oil on canvas  
12 x 12 x 3 cm  
捐贈 Donation 2023.0019.008



無題 Untitled  
c. 2001–2003  
油彩、畫布 Oil paint, canvas  
30 x 30 x 18 cm  
捐贈 Donation 2023.0019.009



無題 Untitled  
c. 2004–2006  
壓克力顏料、畫布 Acrylic paint, canvas  
160 x 44 x 8 cm  
蒐購 Purchase 2023.0019.021



無題 Untitled

2007

壓克力顏料、畫布 Acrylic paint, canvas

30 x 30 x 10 cm

蒐購 Purchase 2023.0019.012



M 綜合媒材

無題 Untitled

2007/2009 (瓷)

壓克力顏料、畫布、陶瓷 Acrylic paint, canvas, ceramic

(左) (Left): 20 x 20 cm, (右) (Right): 20 x 20 x 5 cm

捐贈 Donation 2023.0019.010





無題 **Untitled**  
2008  
壓克力顏料、畫布、烤漆、玻璃纖維 Acrylic paint, canvas, baked paint, FRP  
50 x 50 x 5 cm (x2)  
蒐購 Purchase 2023.0019.013



無題 **Untitled**  
2009  
壓克力顏料、畫布、烤漆、玻璃纖維 Acrylic paint, canvas, baked paint, FRP  
30 x 30 x 8 cm (x2)  
蒐購 Purchase 2023.0019.014



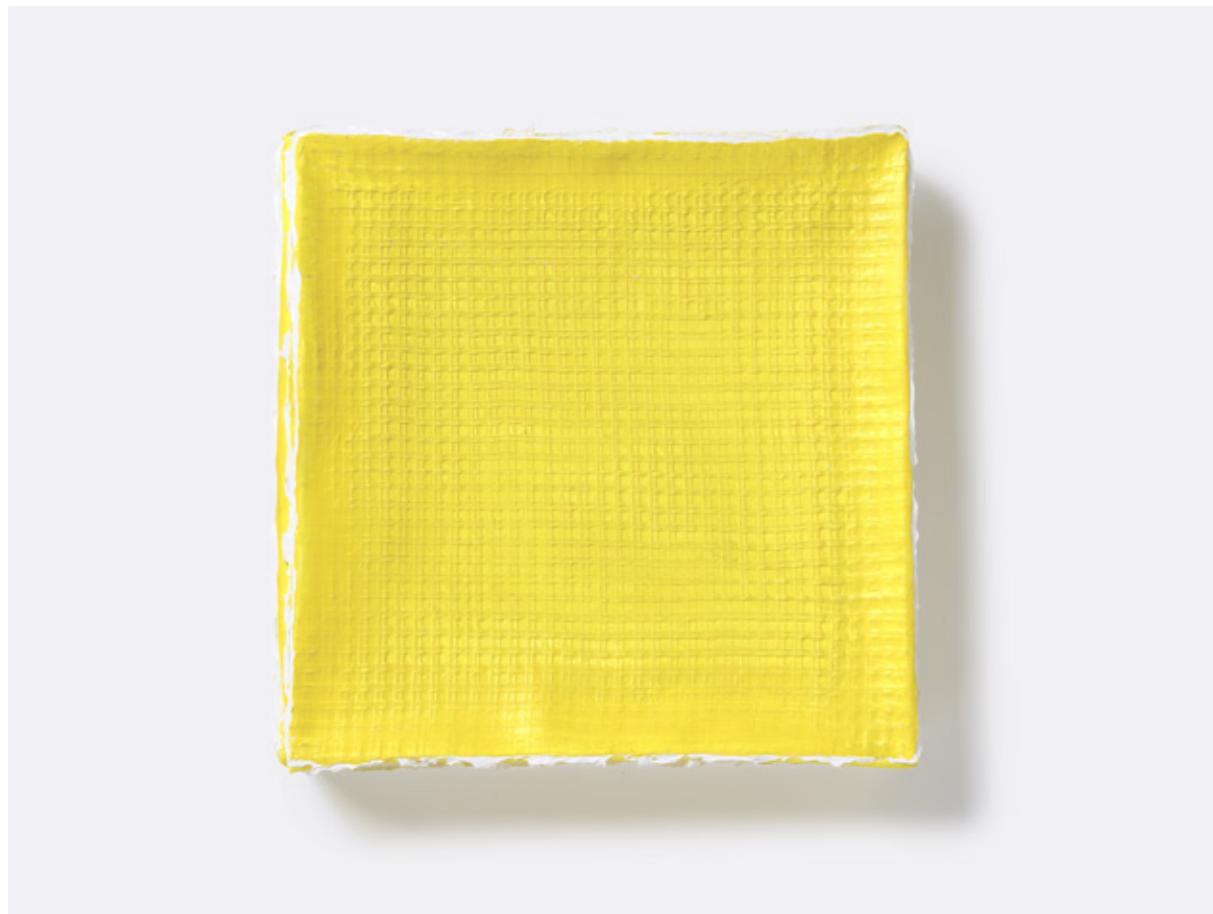
**無題 Untitled**

2010

壓克力顏料、畫布 Acrylic paint, canvas

30 x 30 x 6 cm

蒐購 Purchase 2023.0019.016

**無題 Untitled**

2010

壓克力顏料、畫布 Acrylic paint, canvas

65 x 65 x 6.5 cm

蒐購 Purchase 2023.0019.015





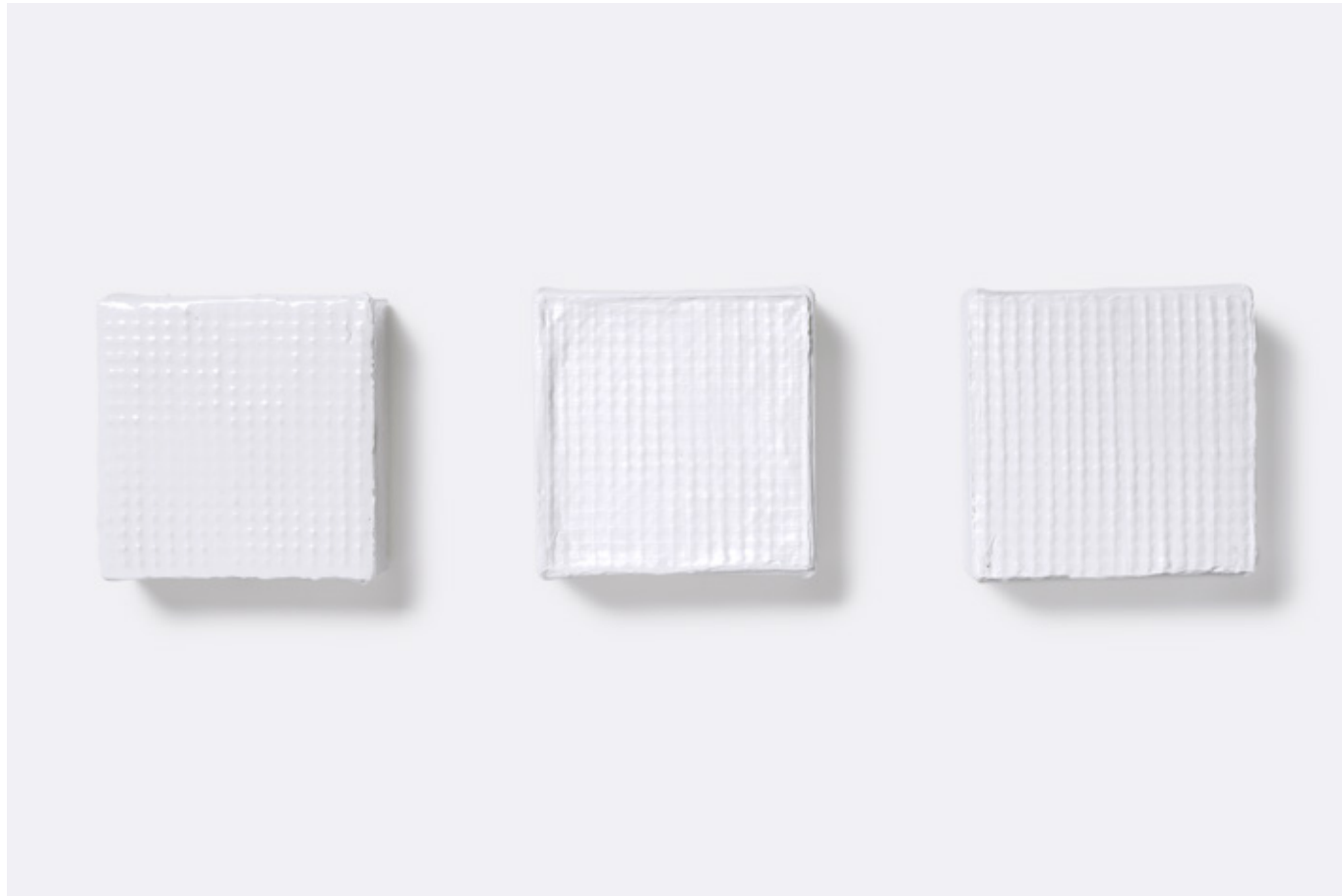
**無題（白） Untitled (White)**

2010

壓克力顏料、畫布、烤漆、玻璃纖維 Acrylic paint, canvas, baked paint, FRP

15 x 15 x 6 cm (x3)

蒐購 Purchase 2023.0019.017

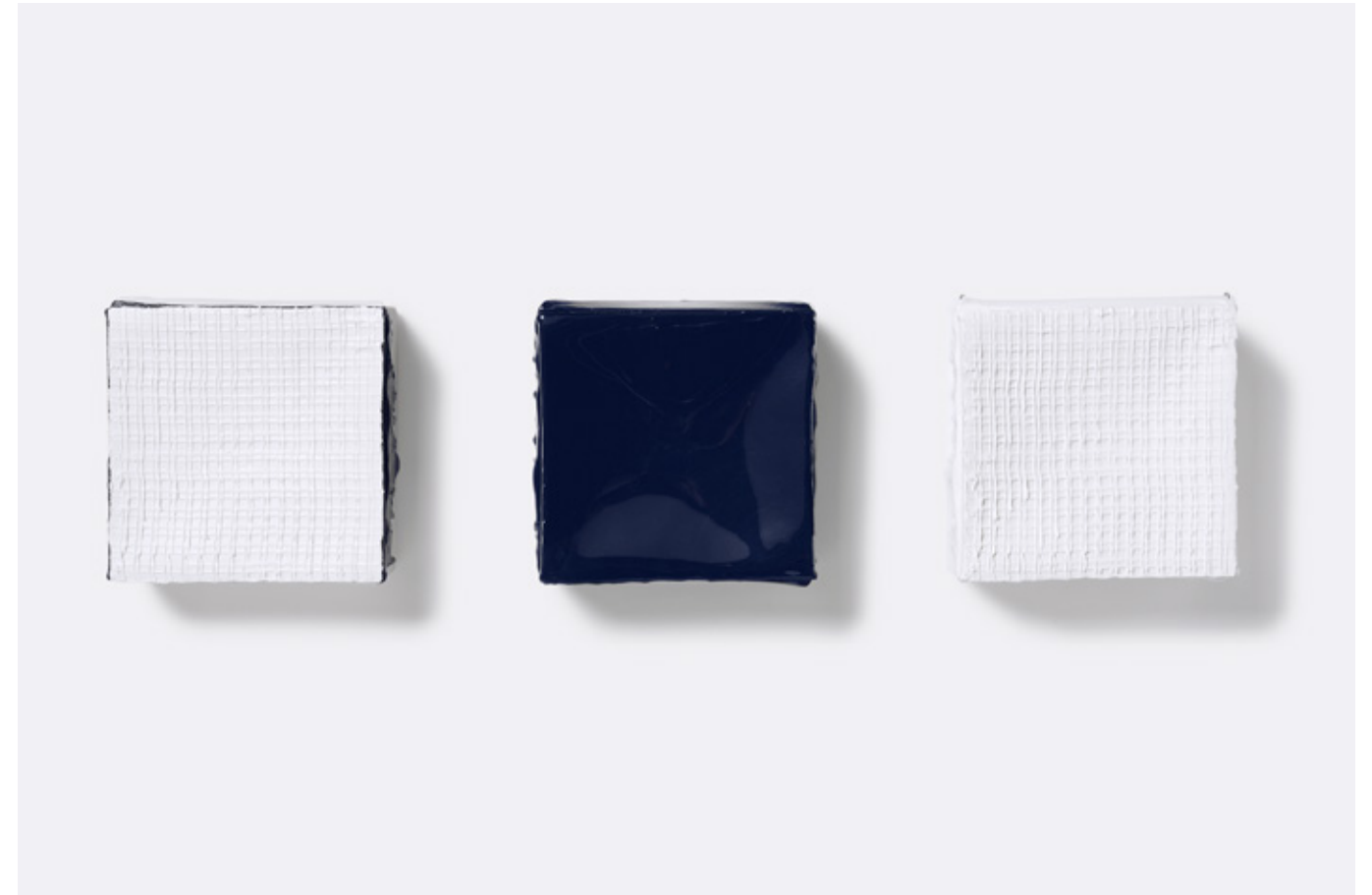
**無題（藍） Untitled (Blue)**

2011

壓克力顏料、畫布、烤漆、玻璃纖維 Acrylic paint, canvas, baked paint, FRP

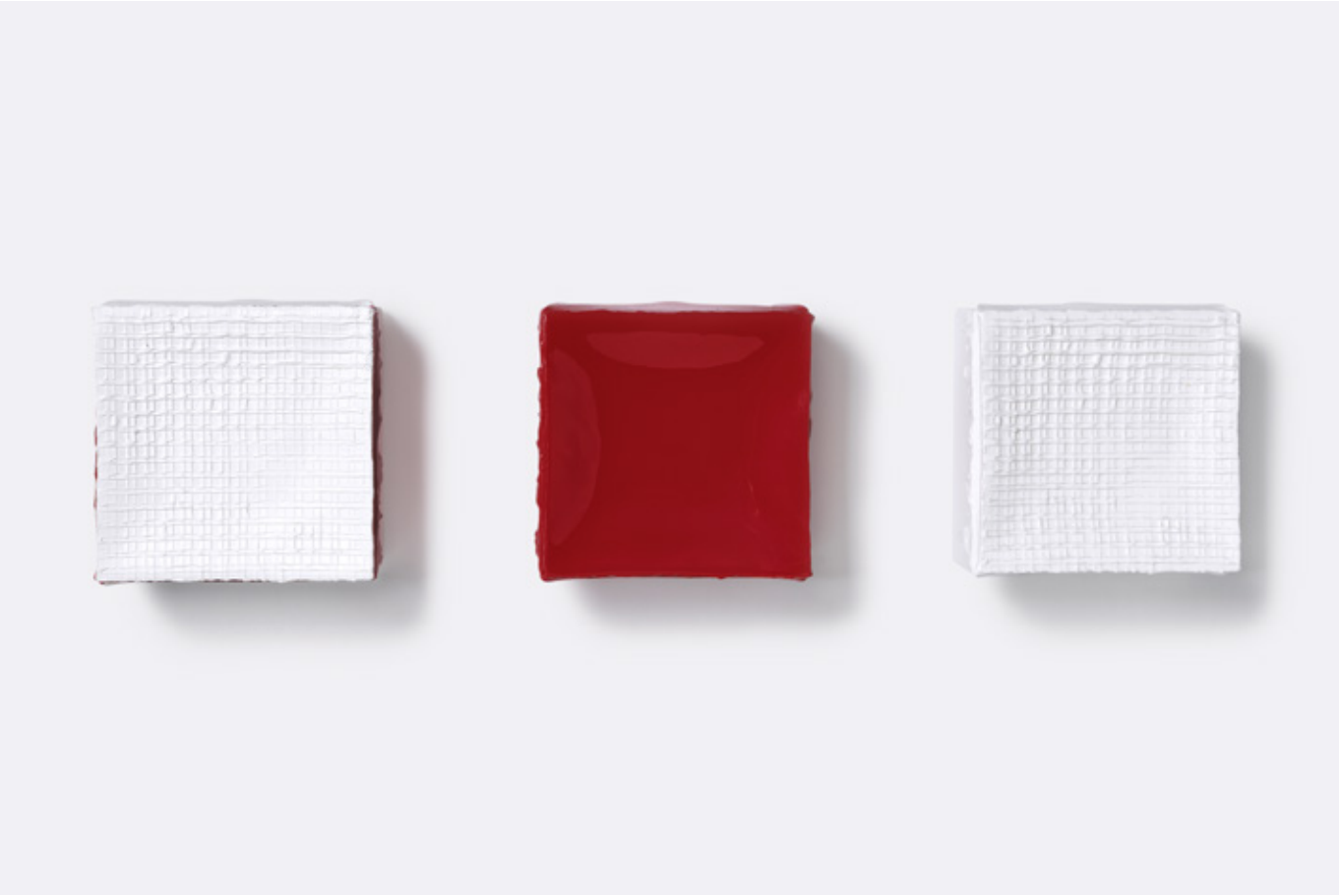
15 x 15 x 7 cm (x3)

蒐購 Purchase 2023.0019.020



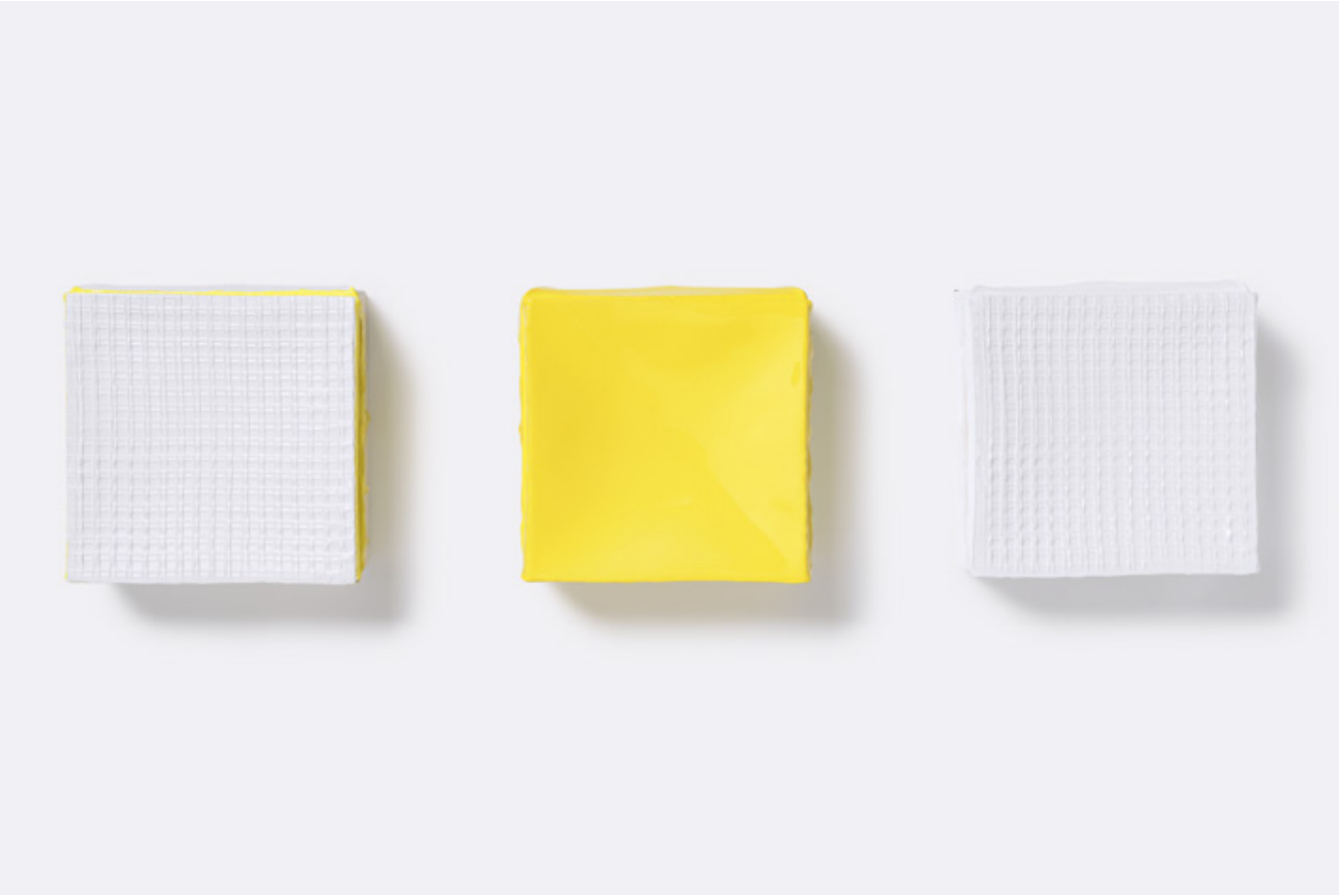
無題（紅）Untitled (Red)

2011  
壓克力顏料、畫布、烤漆、玻璃纖維 Acrylic paint, canvas, baked paint, FRP  
15 x 15 x 7 cm (x3)  
蒐購 Purchase 2023.0019.019



無題（黃）Untitled (Yellow)

2011  
壓克力顏料、畫布、烤漆、玻璃纖維 Acrylic paint, canvas, baked paint, FRP  
15 x 15 x 7 cm (x3)  
蒐購 Purchase 2023.0019.018





**無題 Untitled**

2011

壓克力顏料、畫布 Acrylic paint, canvas

15 x 15 x 3 cm

捐贈 Donation 2023.0019.011

