

陳幸婉

CHEN Hsing-Wan

1951–2004

陳幸婉，1951年生於臺中，父親陳夏雨(1917–2000)是著名雕塑家，自幼接受正統及帶有日本學院作風的美術教育與音樂教育。1972年國立藝專美術科畢業，1981年進入李仲生畫室，1984年於臺北「一畫廊」舉辦首度個展，並應邀參加林壽宇領導於春之畫廊展出的「異度空間」聯展，初次嘗試空間裝置創作。同年獲北美館「現代美術新展望獎」首獎和北美館第一屆「當代抽象畫展」第三獎，1989年獲「李仲生基金會現代繪畫創作獎」。1985年以後多次於國外短期駐村或旅行，從事創作。2004年3月中旬病逝巴黎，2006年北美館為她舉辦「陳幸婉紀念展」。

1972年藝專畢業後，陳幸婉開始作抽象畫，運用大號刷子與油漆，以紅色及黑色大塊色面塗抹滴灑於畫布上。1981–84年間跟隨李仲生學習自動性技法，以拼貼、不裱框等實驗方法創作抽象表現繪畫，每一階段的畫面元素相互連貫，並以音樂性貫穿其中。藝術家使用的材質從1980年代的石膏與壓克力等複合媒材，到1990年代以布料和動物骨骸毛皮等自然媒材的雕塑性繪畫，以及墨汁潑灑入畫的紙上墨水作品，運用水墨的即興和自由，讓線條以強韌的骨幹與靈動的活力呈現生機盎然的形象。

1990年陳幸婉參與國際藝術家交換計畫，赴瑞士巴塞爾藝術家工作室創作半年。此次典藏的兩件作品，其中複合媒材的〈月亮的聲音 I, II〉雙拼即為1991年所作，左幅的六個黑色上弦月邊懸在閃爍星夜裡，右幅有數個門窗，彷彿從中窺探窗裡門外的月下景致。左畫面上簽名「1991 婉」和「Hsing-wan 1991」，右幅則簽「'91 婉」。此作以拼貼和不裱框方式，讓壓克力顏料厚塗於畫布上加以刮抹，再藉由結合現成物件如紙板、布條、木片、訂書針、書籍頁面等複合媒材拼貼，試驗材質的可塑性，同時期類似表現的作品也有〈大地之歌序曲〉(1990)。〈月亮的聲音〉可銜接本館1980年代的新展望藏品到〈無題〉(1992)期間的創作風格。

〈黑白系列 61-64〉水墨四拼應為在巴黎所作，實驗性強，拼貼後規模龐大；1991年曾在永漢國際藝術中心「臺灣當代抽象光譜・七人」聯展中發表，當時命名即為〈黑白系列 61-64〉，藝術家皆在每幅的細微處簽名「'91 婉」。該作以墨汁揮灑入畫，讓線條滴流蜿蜒於畫面上，再將墨混合水之後，在紙上堆積渲染出深淺漸層的墨塊，或以排筆刷出飛白線條。藝術家在1990年代創作的水墨作品，看似即興且自由流淌的墨跡，線條展現強韌的骨幹與靈動活躍的生機。(雷逸婷)

Born in 1951 in Taichung to renowned sculptor Chen Hsia-Yu (1917–2000), Chen Hsing-Wan received a formal education as a child, studying art and music in a Japanese academic setting. In 1972, Chen graduated from the Fine Art College at the National Academy of Arts, and in 1981, studied with Li Chun-Shan at his painting studio. In 1984, she had her first solo exhibition at Taipei's A Gallery; was invited to participate in the *Alien — Play of Space* group exhibition organized by Richard Lin at Spring Gallery, which marked Chen's foray into installation art; and was awarded first prize at the Museum's *New Horizons: Contemporary Trends in Chinese Art*, as well as third prize in the Museum's inaugural *Exhibition of Abstract Painting*. In 1989, she won the Lee Chun-Shan Foundation Creative Award. After 1985, Chen had often gone abroad for travel and short-term residencies, where she continued making art. In March of 2004, Chen passed away from illness while visiting Paris, and in 2005, the Museum held its *Memorial Exhibition of Chen Hsing-Wan* in her honor.

After graduating from college in 1972, Chen started making abstract paintings, in which she used a large brush and red and black paint to create broad areas of color and drips on the canvas. From 1981 to 1984, she studied experimental and Abstract Expressionist techniques, such as automatic painting, collage, and painting on unmounted canvas with Li Chun-Shan. Elements in each stage of her painting are integrated by a musicality that runs through her works. In the 1980s, she started combining plaster and acrylic paint in her works, and in the 1990s, made sculptural paintings with textiles and natural materials such as animal bones and fur, as well as ink paintings on paper including splattered ink. Her free and spontaneous use of ink resulted in dynamic lines that are suffused with energy, present strong structure, and give her imagery abundant vitality.

In 1990, Chen traveled to Basel, Switzerland, for a six-month international artist exchange residency. One of the works collected in this cycle was made there: her 1991 mixed media diptych *Lunar Sound — I and II*. On the left panel, we see six half moons depicted in black against a starlit night sky. The right panel contains several doors and windows, from which it seems one could enjoy the outdoor scenery bathed in moonlight. The left panel is signed “1991 婉”(Wan) and also “幸婉1991”(Hsing-Wan), while the right panel is only signed “'91 婉”(Wan). In this work, Chen employed collage and experimented with the plasticity of materials by applying then scraping off thick layers of acrylic paint on unmounted canvas, and using cardboard, strips of cloth, pieces of wood, staples, pages from books and other materials. Other works of this period with similar qualities include *The Song of the Earth — Prelude* from 1990. The addition of the *Lunar Sound* diptych to the collection creates continuity with other works previously acquired: Chen's 1980s painting presented in the Museum's *New Horizons* exhibition, and her 1992 *Untitled*.

Also collected in this cycle was the artist's four-panel ink painting *Black and White Series (Nos. 61-64)*, which was most likely completed in Paris. This highly experimental, monumental work was first exhibited in the group show *Contemporary Artists Exhibition* at Yung Han Gallery in 1991, and was discretely signed by the artist on each panel with a small “'91 婉”(Wan). Chen wielded the brush in such a way to create drips and lines with a lyrical meandering quality, used varying amounts of water to create gradations of black and gray areas of ink on the paper, as well as used the dry-brush technique known as *feibai* to create hollow lines. Chen's ink painting of the 1990s appears to be spontaneous, free, and fluid, yet still maintains a strong structure and a spirited dynamic vitality. (Yi-Ting Lei)

黑白系列 61-64 Black and White Series (Nos. 61-64)

1991

墨、紙 Ink on paper

70 x 140 cm (x4)

蒐購 Purchase 2023.0014.001



月亮的聲音 I, II Lunar Sound – I and II
1991
複合媒材、畫布 Mixed media on canvas
91 x 232 cm
蒐購 Purchase 2023.0014.002

