

陳道明

CHEN Tao-Ming

1931–2017

陳道明，生於山東濟南，八歲起學習傳統國畫，奠定藝術基礎。1949年來臺後，就讀臺北師範學院（今國立臺北教育大學），師從李仲生習畫，進而接觸現代藝術思潮。1955年，與蕭勤、霍剛、夏陽等創立東方畫會，探索個人藝術語彙，挑戰傳統框架。

1957年東方畫會首展前，作家何凡在《聯合報》專欄以〈「響馬」畫展〉將畫會八位創始成員喻為「八大響馬」，形容其叛逆精神，亦道出他們對藝術的顛覆與突破。東方畫會活動期間，陳道明多次參展，並以獨特風格受到矚目。1956年，其作品獲教育部選送至泰國，並兩度入選巴西聖保羅雙年展，展現國際能見度。然而，60年代後期步入家庭生活後，創作趨於沉寂。1980年，與楊興生舉辦聯展，1997年參與東方畫會40周年展，逐步回歸藝術場域。2012年，於誠品畫廊首度舉辦個展。本館典藏的〈1822015-2〉為其2015年作品，展現色彩變化與媒材特性帶來的豐富視覺效果，體現藝術語彙的持續演進。

陳道明不拘泥於傳統形式，擅長運用多媒材及色彩營造層次感，並不斷探索多元表現方式。作品強調實驗性，透過媒材的流動特性，使畫面呈現隨機變化與時間感，增添動態視覺效果。他的創作不僅著重於技法的突破，也關注作品和觀看者之間的互動，讓觀者在欣賞作品時能感受到畫面變化所帶來的視覺張力。

1975年，陳道明胞妹陳光玉自美國帶回壓克力顏料，促使他展開媒材實驗。藝術家最初選擇吸水性較低的厚紙板作畫，並注入輔助材料，讓顏料產生流動與滲透效果，後來進一步運用不織布雙面塗刷，使色彩層疊變化，與傳統水墨畫「破墨」技法相近，藉以增添畫面的層次和動勢。

2003至2004年，他搬遷至淡水，專注創作，持續深化壓克力技法，並結合染料及噴漆等工業性材料，透過層層堆疊，形成獨特的透光與流動效果。他亦嘗試不同材質、色彩對比，使作品在近距離觀看時展現深度變化。部分作品在特定光線下或透過3D眼鏡觀察時，更可呈現微妙的立體感，豐富視覺層次。

在自由揮灑的同時，陳道明仍維持畫面平衡，透過顏料的流動特性延展時間在畫面中的痕跡，使畫作在視覺體驗上更具動態感。其作品不僅是靜態的畫面，更是一種視覺與時間交錯的過程，讓色彩、質感及形態隨著光線與角度變化，呈現豐富且細膩的藝術語彙。這種探索精神，使他的作品在視覺表現上更具層次，也為臺灣現代藝術發展留下重要的印記。

（方美晶）

Born in Ji'nan City, Shandong Province, Chen Tao-Ming began studying traditional Chinese painting at the age of eight, which established his foundation in art. After relocating to Taiwan in 1949, Chen studied painting at Taiwan Provincial Normal School (today's National Taipei University of Education), and with artist Lee Chun-Shan, where he became acquainted with modern art trends. In 1955, Chen along with fellow artists including Hsiao Chin, Ho Kan, and Hsia Yan established the Ton Fan Group. He continued to explore his individual art language and challenge traditional frameworks.

In 1957, before the Ton Fan Group's first exhibition, writer He Fan, in his column for the *United Daily News*, published an article *The Outlaw Exhibition*, where he coined the name "The Eight Great Outlaws" for the group's eight founding members, thus capturing their rebellious spirit and drive to subvert and redefine artistic conventions. Chen exhibited numerous times with the group while it was active, and his unique style was well received. His work was selected by the Ministry of Education for a 1956 exhibition in Thailand and also chosen for two iterations of the São Paulo Art Biennial, garnering Chen international exposure. In the late 1960s, as he began family life, his art activity entered a period of quiescence. In 1980, Chen held a group exhibition with Yang Shin-Sheng, and then in 1997, participated in the 40th anniversary Ton Fan Group exhibition, which were two events marking his gradual return to the art world. In 2012, he had his first solo exhibition at ESLITE GALLERY. Collected by the Museum in 2023, the artist's 2015 painting *1822015-2* presents rich visual effects brought by color variations and characteristics of its medium, as well as reflects the sustained evolution of the artist's visual language.

Chen did not adhere to traditional art forms. He was skilled at using different materials and colors to create layers, and continually explored multiple expressive techniques. With the fluidity of his medium, he emphasized experimentation to create random variations and a sense of passing time while increasing dynamic visual effects. He stressed breakthroughs with techniques, as well as interaction between his work and its viewers, allowing them to experience the visual tension brought by the variations he created.

In 1975, Chen experimented with acrylic paints that his sister, Chen Kuang-Yu, brought back from America. Chen initially chose to use thick, less absorbent cardboard as a support, and added other materials to create fluid and permeating effects with these acrylics. He later applied paint to both sides of a non-woven fabric to present color variations that approximated the broken ink technique seen in traditional ink painting, which enhanced the depth and dynamism of his compositions.

From 2003 to 2004, Chen lived in Tamsui, where he concentrated on painting and refining his acrylic painting techniques. With the addition of industrial dyes and spray paint and by building up layers, he created unique translucent and flowing effects. He also experimented with creating contrasts between color and other materials to give his works depth variations that became visible when appreciated up close. Some of these works, when viewed with 3D glass or under certain lighting conditions, exhibit subtle three dimensional qualities that enrich viewers' visual experiences.

Chen freely applied paint but still maintained balance in his compositions. Using the fluidity of his medium, he extended traces of time to create a more dynamic visual experience. His works are not merely static images, but also present an interplay of vision and time, where color, texture, and form shift with changing light and viewing angle to reveal his rich and delicate artistic vocabulary. This spirit of exploration has added depth to Chen's visual expression and left an important mark on the development of modern art in Taiwan. (Fang Mei-Ching)

