

# 邱紫媛

CHIU Tze-Yan

1961–1999

邱紫媛，1961年出生於屏東縣。1984年畢業於臺灣師範大學美術系，1991年取得紐約市立大學市立學院藝術研究所碩士。1999年因罹患癌症，以38歲之齡早逝，邱紫媛在短暫的創作生涯裡，留下許多獨具個人特色的炭筆素描與油畫作品。

旅居紐約數年，豐富多樣的藝術形式和風貌，令邱紫媛目不暇及，但她獨獨對盧梭神祕的叢林世界觸動著迷。她的創作後來也總是朝著難解的意象，朝著記憶、夢幻及直覺發展，作品多在表達一種在人意識深處的、生命存在的神祕性。1991年開始的「動物與牠的靈魂」系列作品，邱紫媛展現了獨特的視覺意象能力，她以簡練的超現實表現風格，在這個系列裡，不斷重覆兩個主題：動物和卵形物。也是在此時期，她開始以炭筆作為創作媒材，強調黑白灰調的純粹與深度，1993年後則嘗試以油畫創作，創作內容仍鎖定對生命和靈魂的探索。

關於以炭作畫，邱紫媛曾說道：「我以炭為媒材來製作這一動物的系列，除了因為炭畫可以無需藉助筆便能在畫面上揉擦，給我一種奇特的自在感覺外，主要是炭粉在紙上所顯現的黑，及帶著微黃的灰色調……總給我凝固了的時空般的心悸，而這種鄉愁似的，對時間與空間的記憶，與在荒地裡踽踽獨行的動物彼此呼喚。」

本館獲贈的1992年作品〈空間與形的對話I〉，是由20張小圖浮貼在一張白紙上所構成。20張小圖乍看以為是一般的炭筆素描，仔細觀察，發現各有千秋。藝術家除了用炭筆勾勒塗擦，也用火燒出形體輪廓，並用拼貼或鑿空的手法，營造畫面的層次感與趣味性。每張小圖，或許是藝術家心中私密的符碼，又或許是日後大型作品的局部元素，拼湊在一起，詩意神祕又具實驗性。純粹的黑白色調中，手指揉擦炭粉營造的光影灰色地帶，帶給觀者無限延伸的想像空間。

另一件與2007年本館入藏的〈動物和牠的靈魂〉內容頗為相似的捐贈作品〈傷口〉，畫面三分之二以上均被有著地洞的壯闊空間所占據，一隻犀牛靜靜地踽踽獨行在左上角的場邊，似乎還未察覺陷阱之洞。大地一片昏暗，只有陷阱之凹洞被打了近似舞臺式的聚光燈，畫面是藝術家一貫傳達的不安神祕氣息，似乎也在提醒隻身孤行不知險境傍身的犀牛。  
(陳淑鈴)

參考資料：

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Born in Pingtung County in 1961, Chiu Tze-Yan graduated from the Department of Fine Arts at National Taiwan Normal University in 1984, and received her MFA in studio arts from City College of the City University of New York in 1991. Chiu passed away from cancer at the early age of 38 in 1999, leaving a unique body of charcoal sketches and oil paintings made during her brief career.

For many years Chiu resided in New York City, where the richness and diversity of artistic forms and styles were overwhelming. Yet, she was especially fascinated by the mysterious jungles in Henri Rousseau's paintings. Her work tended toward enigmatic imagery and drew on memories, dreams, and intuition to express the mysteries of existence and the depths of human consciousness. The series *The Animal and Its Soul*, begun in 1991, demonstrates Chiu's unique capacity for expressing imagery. In this series, she used a refined Surrealist style and continually explored two themes: animals and egg-shaped objects. It was also during this period that she began drawing with charcoal, emphasizing the expressive purity and tonal depth of black, white, and gray. After 1993, she experimented with oil painting, continuing her introspective exploration of life and the soul.

Regarding her use of charcoal, Chiu once said, "I used charcoal for this series on animals because, more so than other drawing media, it can be rubbed directly with the hand onto the paper, giving me a strange sense of freedom. More importantly, the black of the charcoal dust, tinged with a yellowish-gray tone, always fills me with pangs of nostalgia as time and space congeal. This nostalgia for time and place seems to call out to the animals wandering alone in the wilderness."

The Museum was gifted Chiu's 1992 work *Dialogue Between Space and Shape I*, comprising twenty small drawings float-mounted on a sheet of white paper. At first glance, these charcoal drawings may appear ordinary, but upon closer inspection, reveal their individual merits. Chiu not only used charcoal to both smudge and outline, but also burned through the paper to create contours, and then employed collage and cutout techniques to add layering, depth, and visual interest. Each drawing might be an intimate symbol in the artist's mind, or perhaps was intended as an element in a larger piece, which when combined, would create an experimental, poetic sense of mystery. Among pure black and white, she rubbed charcoal dust with her hand to create areas of gray light and shadow, offering viewers boundless space in which to extend their imaginations.

The theme of the donated work *Wound* closely resembles that of *The Animal and Its Soul*, which was collected by the Museum in 2007. In *Wound*, more than two-thirds of the composition is occupied by an expansive, desolate terrain punctuated by a gaping hole. A rhinoceros is quietly walking alone along the upper left edge of the scene, seeming unaware of the trap's existence. The landscape is shrouded in darkness, with only the hole illuminated as if by a spotlight. The image embodies the artist's characteristic sense of unease and mystery, as though alerting the solitary rhinoceros oblivious to the danger that lies ahead. (Chen Shu-Ling)

References

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Sk 素描

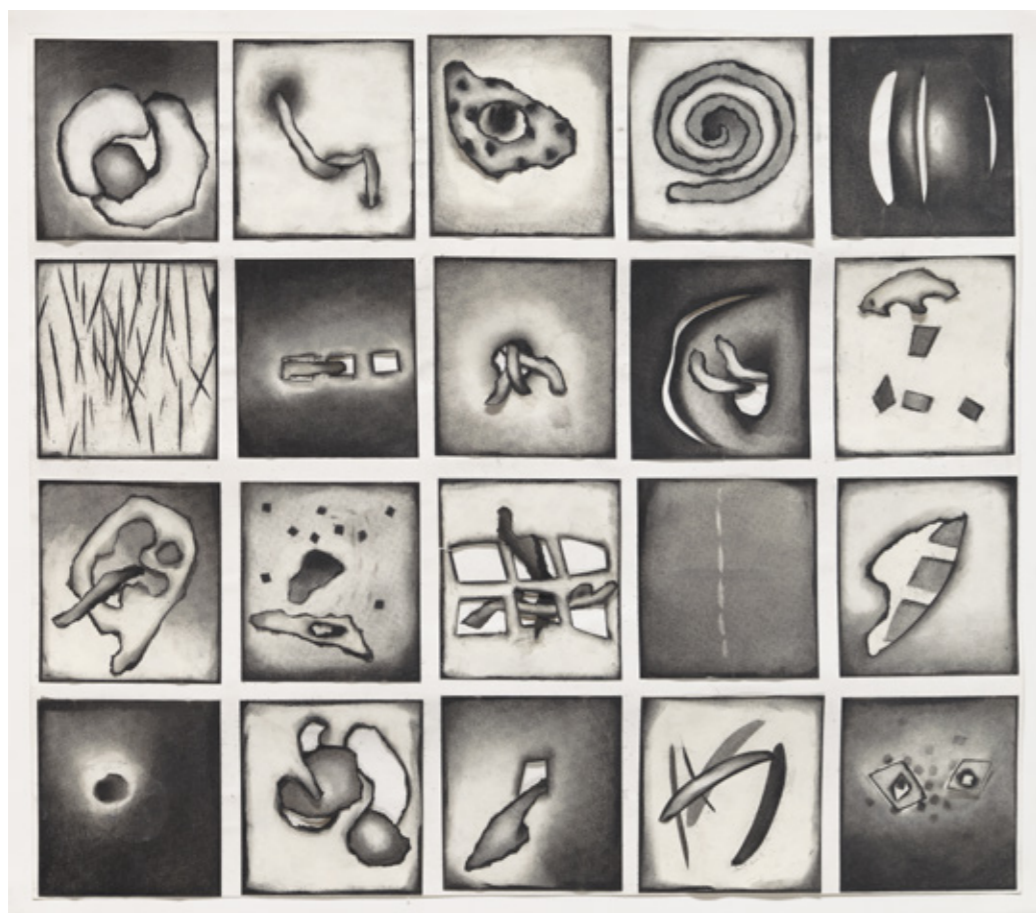
空間與形的對話 I Dialogue Between Space and Shape I

1992

炭筆、紙 Charcoal on paper

43 x 49.5 cm

捐贈 Donation 2024.0010.001



O 油畫

傷口 Wound

年代不詳 Date unknown

油彩、畫布 Oil on canvas

60 x 66 cm

捐贈 Donation 2024.0010.002

