

洪美玲 1940 年生於廣東，1959 年畢業於花蓮師範學校，任小學教師近 20 年。37 歲時決定重返校園，就讀國立藝專西畫科。之後赴美插班進入舊金山藝術學院大學部，44 歲取得該校碩士學位，正式展開專業藝術家之路。

自 1983 年提筆創作〈尋道 1 號〉起，洪美玲至今已累積超過 150 幅系列作品。本館典藏包括〈尋道 1 號〉(1983)、〈尋道 #9〉(1984)、〈尋道 15 號〉(1984)、〈尋道 79〉(1997)、〈尋道 93〉(2000) 及〈尋道 100〉(2003) 6 件油畫。2023 年，藝術家捐贈〈尋道 1 (素描)〉、〈尋道 79 (素描)〉、〈尋道 93 (素描)〉與〈尋道 100 (素描)〉等 4 件炭筆紙上作品，2024 年再度捐贈〈尋道 9 (素描)〉與〈尋道 15 (素描)〉。

「天遠路遙我獨行，只為了一個夢，一個理想，我翻山越嶺，我穿越了滿是荊棘的叢林，我走過了蜿蜒曲折的山谷，只為探尋我心靈的桃花源」——洪美玲以此短歌自述「尋道」系列的創作心境。〈尋道 9 (素描)〉與〈尋道 15 (素描)〉皆完成於藝術家投身專業藝事之初 (1983)，正值她重塑自我認知的重要階段。無論在文化刺激、生活習慣或創作風格層面，都經歷了她所謂「天翻地覆」的解構與重建。〈尋道 9 (素描)〉畫中，樹枝被狂風吹折，又似被強烈氣旋牽引，枝枒無力自持，畫面亦未指出任何可循的道路。這種紊亂失序，正呼應了藝術家所言「我只是如實記錄生命沿途的風景罷了」，映照出她在異鄉將前半生技法全盤捨棄，砍掉重練的紛雜心理。

出身於白色恐怖受害家庭的背景，使得洪美玲將心中難以撫平的憂懷，化為筆下對桃花源的嚮往。〈尋道 15 (素描)〉即展現她初步的探索：「我想讓擁有不同生命經驗的觀者，在畫裡找到屬於自己獨特的一塊；每個人都走在自己的道上，相互為同伴，尋找嚮往的靈山。」畫中蜀道般的崖上窄徑，由無數方直聳立的石塊簇擁而成，蜿蜒延伸至天際，一道通向雲天的階梯突破天幕；畫幅左側則展開遼闊的海景。此作被視為藝術家對花蓮太魯閣峽谷地貌的提煉，亦是連結過去與未來的人生道途，若與本館所藏〈尋道 15 號〉油彩畫相比，兩者氣氛迥然不同。

洪美玲慣以素描作為油畫創作的基礎底稿，其油彩作品多以平塗手法營造出裝飾性鮮明的主調；相較之下，素描則呈現出更為沉鬱凝重的氣質。兩者在構圖與畫面元素的比重上亦有所調整，展現媒材間的差異。藝術家曾回憶，研究所導師認為炭筆畫更貼近她樸質而真實的性格，而油彩則猶如盛裝赴會的形象。兩種媒材所傳遞的表現張力迥異，彼此對照之下，更能突顯洪美玲在「尋道」系列命題之外的創作軌跡，並具備持續探討與論析的價值。

(吳思瑩)

Born in Guangdong, China, in 1940, Hong Mei-Ling graduated from National Hualien Normal School in 1959, and served as an elementary school teacher for nearly twenty years. At the age of 37, she decided to return to school, studying Western painting at Taiwan's National Academy of Arts. After graduation, she continued her studies in the undergraduate program at the San Francisco Art Institute, where she went on to receive a master's degree at the age of 44, marking the formal beginning of her professional art career.

Since painting *Looking for Tao—No. 1* in 1983, Hong has completed more than 150 works in the series of the same name. The Museum collection owns six oil paintings in this series: *Looking for Tao—No. 1* (1983), *Looking for Tao—No. 9* (1984), *Looking for Tao—No. 15* (1984), *Looking for Tao—No. 79* (1997), *Looking for Tao—No. 93* (2000), and *Looking for Tao—No. 100* (2003). In 2023, the artist donated four charcoal drawings: *Looking for Tao—No. 1 (Drawing)*, *Looking for Tao—No. 79 (Drawing)*, *Looking for Tao—No. 93 (Drawing)*, and *Looking for Tao—No. 100 (Drawing)*; and then in 2024, donated *Looking for Tao—No. 9 (Drawing)* and *Looking for Tao—No. 15 (Drawing)*.

Hong expressed the mood of her *Looking for Tao* series with the poetic lines: "I walk alone on a long and arduous journey, pursuing only a dream, an ideal. I climb mountains and cross ridges, I pass through thorny jungles, I walk through winding valleys, all in search of the paradise of my soul." *Looking for Tao—No. 9 (Drawing)* and *Looking for Tao—No. 15 (Drawing)*, both completed in 1983 at the initial stage of Hong's professional career, marked a critical period in the reconstruction of her sense of self. This transformation entailed a complete deconstruction and reconstruction of her cultural bearings, way of life, and artistic style. In *Looking for Tao—No. 9 (Drawing)*, tree branches are snapped by strong winds, as if unable to withstand the force of a cyclone and leaving no clear way out of the composition. This chaos echoes the artist's words, "I merely record the scenery as is, encountered along my life journey," which reflects the complexity of her emotions as she abandoned techniques learned in her earlier years and started over in a foreign land.

Born into a family negatively impacted by the White Terror of Taiwan's martial law period, Hong has transformed her unresolved grief into a yearning for paradise in her work. She described her preliminary explorations for *Looking for Tao—No. 15 (Drawing)* as: "I hope viewers, each with a different life experience, will find their own special place within my work. Each person walks his or her own path, yet all are companions in the search for the soul mountain they long for." In the composition, a narrow cliffside path reminiscent of the Road to Shu and constructed of countless upright stone blocks ascends like a winding staircase to the horizon, leading into the clouds and piercing the heavens, while a vast seascape unfolds to the left. This drawing has been interpreted as a distillation of the Taroko Gorge landscape in Hualien, as well as a link between past and future life journeys. Compared with the artist's oil painting *Looking for Tao—No. 15*, which is also in the Museum collection, the atmosphere of this drawing is markedly different.

Hong's drawings often serve as foundations for her oil paintings, whose predominant quality is distinctive decorative style achieved through the flat application of colorful paint. In contrast, her drawings convey greater gravitas and a more somber air. She also adjusts proportions in the compositions and pictorial elements of each, reflecting the inherent differences in materials used. The artist once recalled that her graduate school professor felt that charcoal drawing more closely presented her plain and authentic personality, while her oils resembled formal attire for a special occasion. The distinct contrasts in expression in these two media underscore Hong's creative trajectory beyond her *Looking for Tao series*, and are worthy of continued exploration and analysis. (Seeing Wu)

尋道 9 (素描) Looking for Tao—No. 9 (Drawing)

1983

炭筆、紙 Charcoal on paper

64 x 48 cm

捐贈 Donation 2024.0005.001



尋道 15 (素描) Looking for Tao—No. 15 (Drawing)

1983

炭筆、紙 Charcoal on paper

64 x 48 cm

捐贈 Donation 2024.0005.002

