



SELECTIONS 2000-2005
SHIAU-PENG CHEN

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SHIAU-PENG CHEN

陳曉朋作品選集 2000-2005



臺北市立美術館
TAIPEI FINE ARTS MUSEUM

目次

Contents

序	Foreword	03
創作自述	Artist's Statement	04
圖版	Plates	05
簡歷	Biography	23

本展所有繪畫作品媒材皆為壓克力彩與畫布
立體作品為木料與木料漆
牆面作品為壓克力彩與鉛筆

序

就形式風格而言，藝術家陳曉朋的作品總讓人聯想起根植於西方現代主義傳統中的幾何抽象繪畫：不具特定事物的可辨形象，不帶個性的平塗筆觸，藝術家透過嚴謹、規整以及單純的線條與色塊，將我們熟悉的空間場景簡化成垂直與水平分割的塊面，帶領觀者進入由形色構成的繽紛世界。

在西方藝術史脈絡裡，幾何抽象繪畫之成形可從兩方面來探討，其一是第一次世界大戰期間以俄國藝術家馬列維奇（K. Malevich）為首的「絕對主義」（Suprematism），其二則為發生於荷蘭的「風格派」（De Stijl）。這兩股藝術思潮促成了六〇年代美國「低限藝術」（Minimalism）的誕生與活躍，並對現代美術、工業設計與建築美學皆產生極深遠的影響。反觀台灣藝壇，這股在西方世界萌芽了數十年之久的抽象潮流，至六〇年代中期以後始在台灣發酵，此時，台灣現代藝術家擷取幾何抽象的符號與構成形式，為繪畫創作融入西方語彙的新生命。而在八〇年代以後，新一代的藝術家則普遍具備留洋背景，他們接受西方繪畫對材質、形式、色彩、筆觸、線條與框架的嚴謹訓練，融入藝術家對世界的見解，並將之轉化成兼具純粹形式與個人特質的藝術創作。

藝術家陳曉朋致力在西方幾何抽象形式裡找尋嶄新的視覺趣味，她擅長以壓克力顏料結合無個性的平塗手法，運用矩形與三角形為構成單位，在畫布上創造層層堆砌、綿延不斷的塊面律動。對觀者而言，陳曉朋藉由大量對角線分割而成的三角塊體，以及塊面與塊面間形成的高度規則性的形式運作，讓她的作品呈現出類似拼圖或七巧板的組合排列，它們彼此有系統地相互連結、重複類推，不斷推演出形式的無限律動，讓觀者視線亦隨作品構成而感受一連串有秩序地推移、展開或延伸，彷彿參與一場由藝術家鋪陳的視覺遊戲。

在本次個展中，陳曉朋除展出她自二〇〇〇年以來重要的幾何抽象繪畫外，更嚐試利用本館現有之展示空間作自發性的現地創作，大膽突破畫布的侷限，將自我對線條與塊面的探索延伸至展場牆面，巧妙與週遭景物融合為一，使得展場獨特的空間型態不再只是容納藝術品堅硬外殼，而是作品的一部份、展示的一環，創造觀賞抽象繪畫全新的感官經驗與可能性。

黃才郎

黃才郎
臺北市立美術館館長

Foreword

Stylistically, Shiau-Peng Chen's work is reminiscent of geometric abstraction rooted in western modernist tradition: there are no recognizable forms of specific objects, while the brushstrokes are evenly applied and impersonal. Through rigorous, uniform and simple lines and colors, the artist reduces the space we are familiar with to vertical and horizontal planes, taking viewers into a dazzling world composed of form and color.

In western art history, the development of geometric abstract painting can be analyzed along two lines. The first is Suprematism led by Russian artist Kasimir Malevich during the First World War. The second is De Stijl in the Netherlands. These two artistic trends contributed to the rise of Minimalism in the US in the 60s, and have had far-reaching influence on modern art, industrial design and the aesthetics of architecture. In Taiwan, the abstract trends prevalent in western art for decades did not take root until after the mid-60s, when Taiwanese modern artists instilled new life into painting using the forms and compositions of geometric abstraction. New artists that emerge after the 80s usually have some sort of overseas educational background. Having received strict training in the materials, forms, colors, brushstrokes, lines and framework of western painting, they combine them with their ideas about the world to create work composed of pure forms with an individual style.

Shiau-Peng Chen seeks to find novel optical interest in the forms of western geometric abstraction. Combining acrylic paint with impersonal and even application, she creates layers of rhythmic planes on the canvas composed of rectangles and triangles. The triangles produced by Chen using numerous diagonals and the high degree of uniformity of the planes give her paintings a puzzle-like arrangement. Through the systematically joined, repetitive and rhythmic forms, viewers experience a series of development or extension, as if participating in an optical game created by the artist.

In this solo exhibition, apart from showing her major geometric abstract paintings since 2000, Chen also attempts to create spontaneous works in the existing exhibition space of the museum. Boldly going beyond the limits of the canvas, she extends her exploration of lines and planes to the walls of the exhibition venue. Through her skillful integration of painting with the surroundings, the unique space of the exhibition venue no longer just accommodates the art works, but has become part of the work and exhibit. This creates an entirely new perceptual experience and possibility for the appreciation of abstract painting.

Tsai-Lang Huang

Tsai-Lang Huang
Director, Taipei Fine Arts Museum

創作自述

陳曉朋

我的作品大部分都是平面畫作，它們通常都是畫布上的繪畫，有一些則是牆面上的繪畫。畫布繪畫通常是一系列的，從小的單元慢慢發展成大的單元，前一件作品的構成形態是下一件作品的思考原點。我喜歡使用厚度五公分的畫布內框，因為這讓畫作更具立體物件的性格，可以突破平面的限制。至於牆面繪畫，我則依照實際的創作空間做調整，重點擺在整體空間的處理，這種狀態比較像是在處理一種平面式的立體。此外，以木料製作的一組拼圖組件則是我近期的新嘗試，它們是十二組獨立的形象，可以獨立存在，合起來亦能成為另一件大型作品。

進行創作的時候，我通常依照感覺的自由遊走，以大量的素描來捕捉紀錄心中當下的思緒狀態，經過沉澱與過濾，再將最精準的思維圖像轉化成為最後作品。我認為我的作品是一種「完形」的結果，不過重點不全然在於畫面的視覺構成處理，相反的，我以為它比較傾向於一種綜合個人整體經驗的行為過程，代表著我個人創作當時的心理情境，或是美感進境（非完全指著對於畫面美感的追求）。這種狀態有如心電圖裡的曲線，當它到達了某個頂點時，也決定了作品的完成時刻。我對這種朝向不可預知的未來，卻又充滿著無盡可能性的創作狀態感到非常好奇，我認為這當中潛藏著我們「人」所特有的玄妙特質。

在外在的形式上，我的作品通常被歸類為幾何抽象形。我希望利用這種抽象的形來拋開形式上的問題，直接觸及一種內在的隱喻，包含整體創作行為的說明與解釋。每個人對於「幾何抽象」的定義都不一樣，大部分人所看到的與著重的，可能是外在的幾何與抽象造形。但是我以為幾何抽象藝術家正是為了揚棄形式以外的那些東西，很可能也包括所謂的意念與企圖，如果創作者的目的只是擺在做出具有幾何形狀與抽象形式的作品，基本上他是失敗的，因為照此說來，馬勒維奇（Kasimir Malevitch）所畫的方塊和任何一個人所畫的方塊其實並沒有什麼不同。雖然就某種程度而言，我的作品無法全然脫離感官上的審美趣味，但是它並不是我的創作重點，我認為幾何抽象本身已經捨棄了不同程度的形式，從西方藝術史的發展即可驗證出它的革命性格，如果我們這個時候再走回頭路去尋求純粹美感的話，似乎有點可惜，雖然這並沒有什麼不好或不對。

創作對我來說比較像是一種心理上的需要。我選擇以幾何形，甚至完全平塗的方式來表現大部分的作品，因為這是目前比較貼切我個人性格與處理習慣的一種方式，它有助於我專注於一種內在不斷轉換的經歷。我的作品並沒有真正要去說明什麼，我也不為了說明什麼而去創作，但是很多時候，我卻無法不去畫畫或是做點和它相關的事。我想，也許吸引我的是創作的時候，思考上的刺激與體力上的勞動所帶來的那種精神上持續的「快感」。

Artist’s Statement

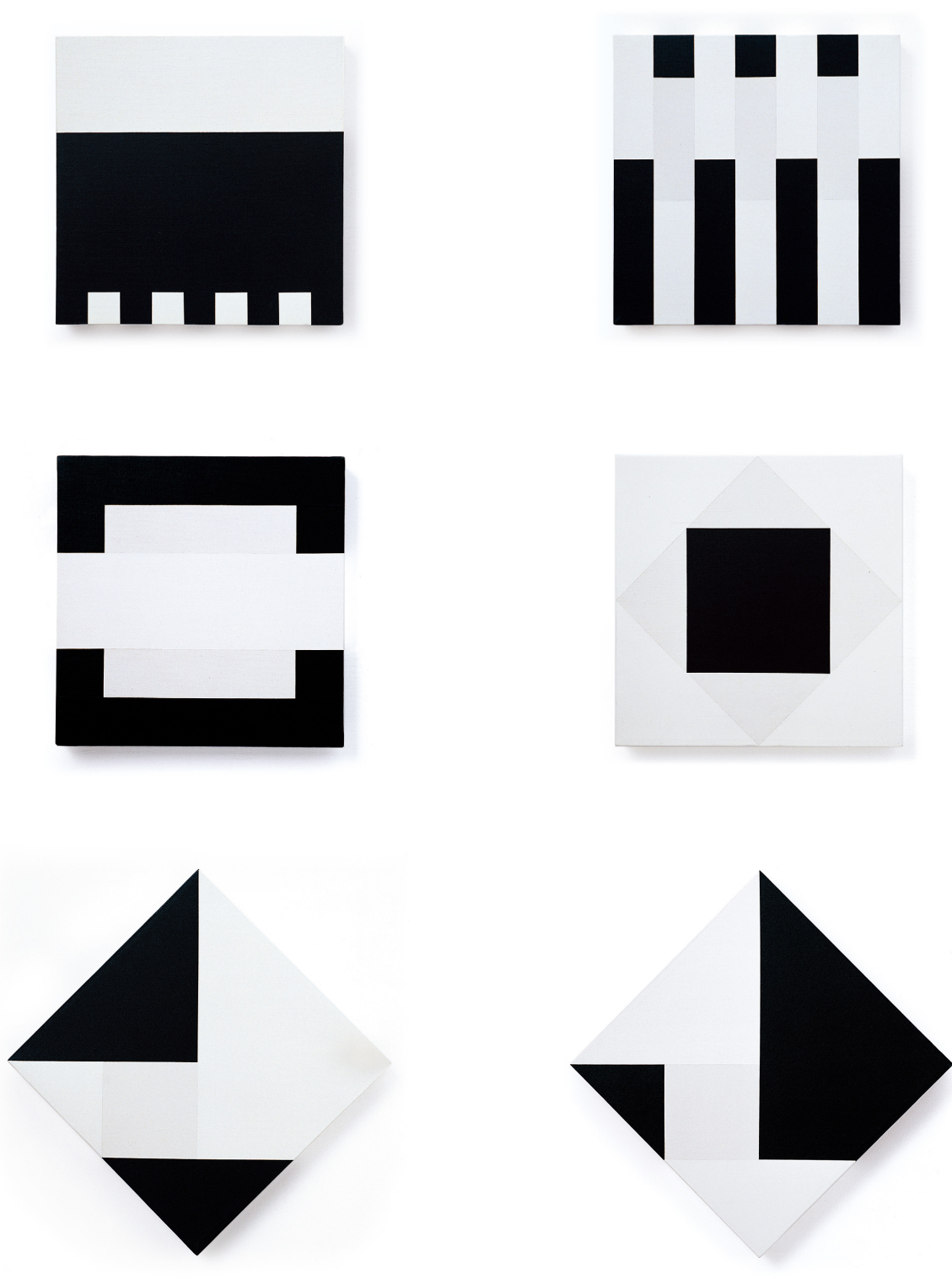
Shiau-Peng Chen

My paintings can be placed loosely into two groups—those I make on canvas and those I make directly onto a wall. The canvas paintings usually occur in a series of progressively larger images, and the form of one piece will act as the starting-point for the next. I prefer to use very thick (5 cm) canvas because it helps the work transcend the flat surface and gives the paintings a sculptural feel. My wall paintings are adjusted according to the particular qualities of a space, and my focus with them is on treating the entire space as a flat object. Most recently, I have been working on a series of 12 separate wooden forms that can operate independently or be combined to make a large, single piece.

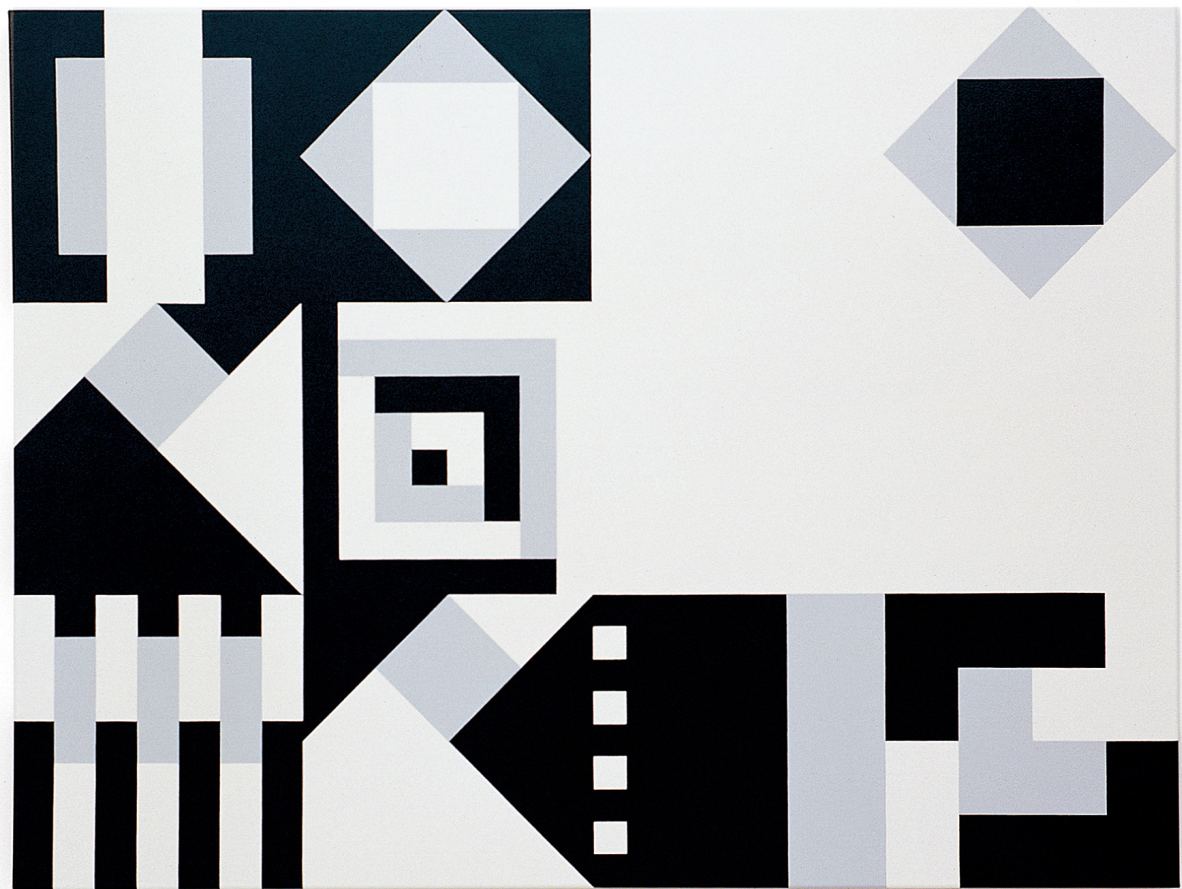
I record my ideas and feelings in a large number of drawings, using them as filters before selecting the ones I believe most precisely define my intentions. These I transform into the final work, which I consider to be a product of gestalt. The emphasis, therefore, is on the action that integrates my experiences, my psychological state, and my pursuit of a personal aesthetic, rather than on composing a pictorial surface or achieving pictorial beauty. The process can be compared to the curving paths of the lines on an electrocardiogram; the painting is complete when the curves reach a particular intensity. I believe that the mysterious qualities that make us human are hidden in this creative state that reaches into the unforeseeable future and contains endless possibilities.

Based on its outward appearance, my painting has most often been classified as geometric abstraction. Geometric abstract artists abandon form to varying degrees, and the revolutionary character of the style is adequately revealed by examining the history of western art. What most people see when they look at my paintings may be simple geometric and abstract shapes, but, in my opinion, any artist who is concerned only with painting shapes has failed. If it were not possible to transcend the idea of shape, then the squares painted by Malevich would look no different from those painted by anyone else. In my own paintings, I hope that by using abstract shapes to eventually eliminate the idea of form altogether, I touch on an inner metaphor that can interpret and convey the entire creative act. My paintings are not entirely divorced from a sensual aesthetic, but they certainly have a different purpose; and even though there may be nothing wrong in doing so, it seems a waste to return now to an aesthetic of pure beauty.

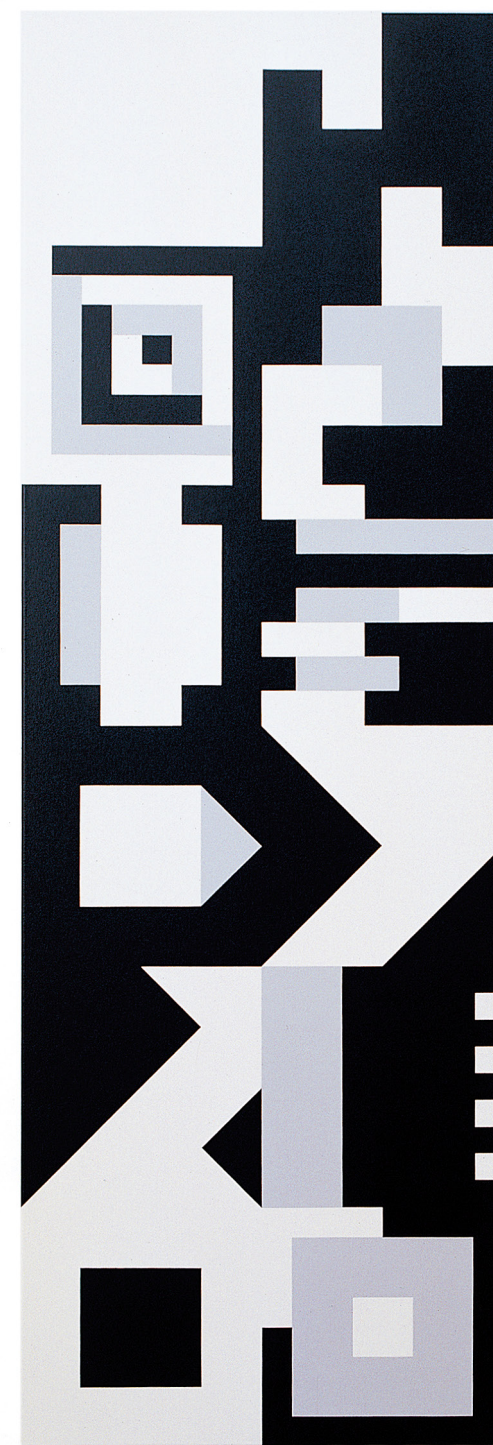
The act of painting is a psychological need for me. I don’t make paintings in order to illustrate a particular thing, but very often I cannot help but paint or do something related to painting. The elements of my work—geometric forms and pure, evenly applied colors—conform to my character and my habits, and allow me to reflect an inward experience that is constantly changing. Perhaps what attracts me is the continual spiritual pleasure brought about by the stimulation of combining metaphysical ideas with physical labor in the process of creation.



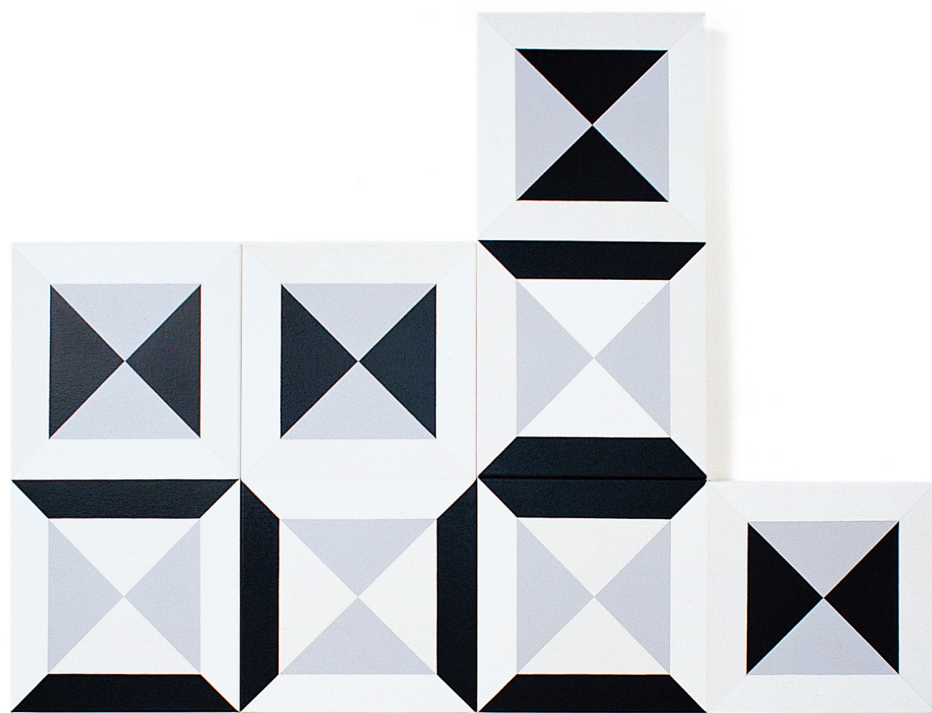
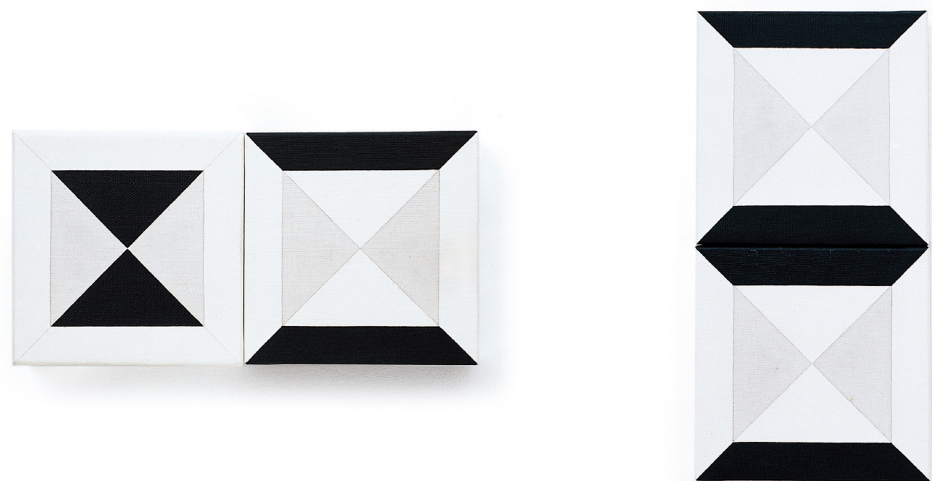
0A	0B	0A, 0B, 0C, 0D 2000 Acrylic on canvas 30.5 x 30.5 cm	0E , 0F 2000 Acrylic on canvas 43 x 43 cm
0C	0D		
0E	0F		



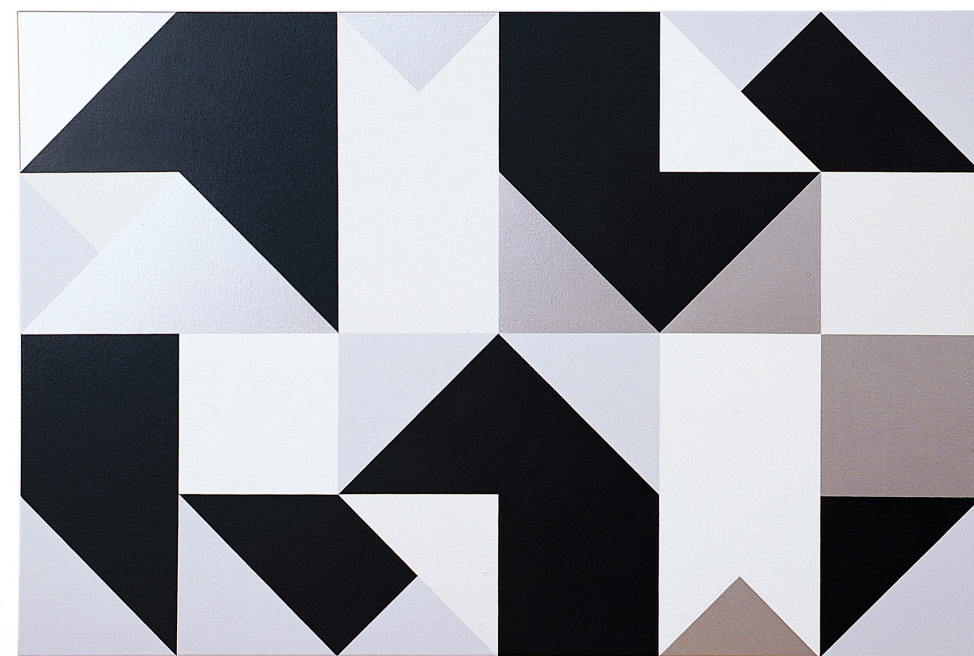
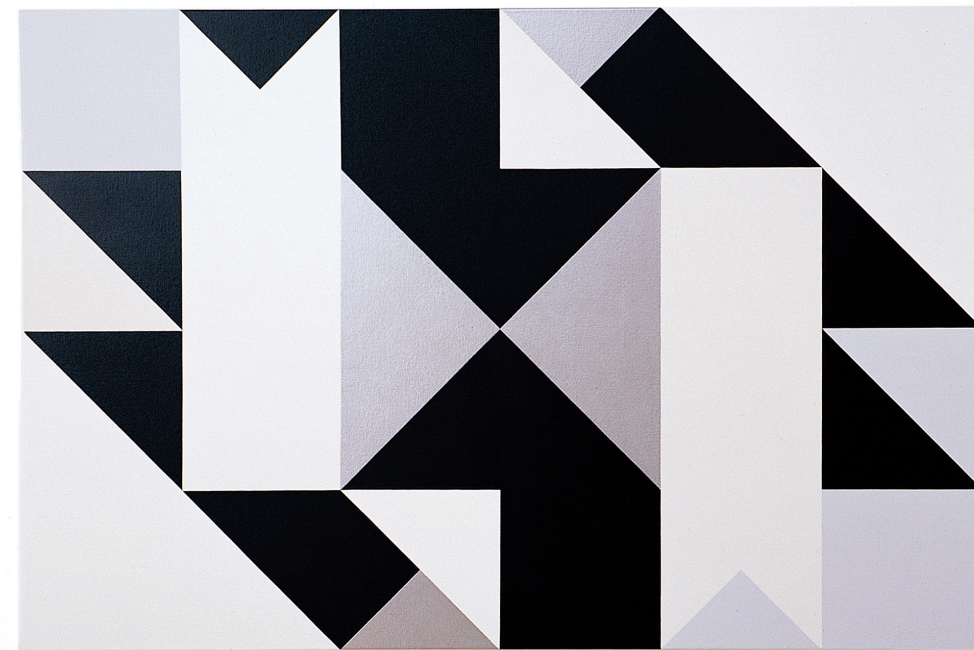
1G
2001
Acrylic on canvas
91.5 x 122 cm



1H
2001
Acrylic on canvas
183 x 61 cm



1A	1B	1A	1B	1C
		2001	2001	2001
		Acrylic on canvas	Acrylic on canvas	Acrylic on canvas
		12.7 x 25.5 cm	25.5 x 12.7 cm	91.5 x 122 cm
1C				



4M	4M, 4N
	2004
4N	Acrylic on canvas
	101.5 x 152.5 cm



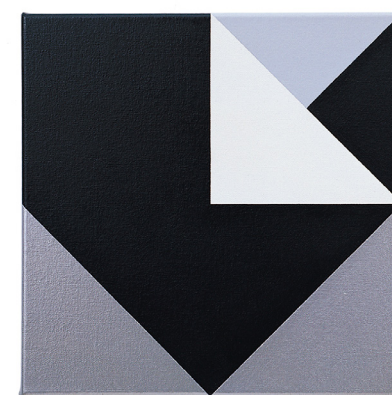
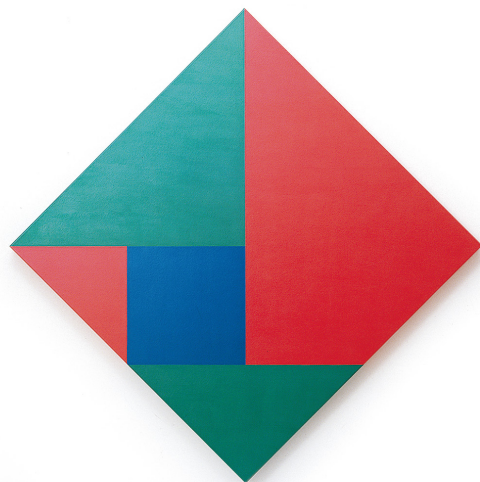
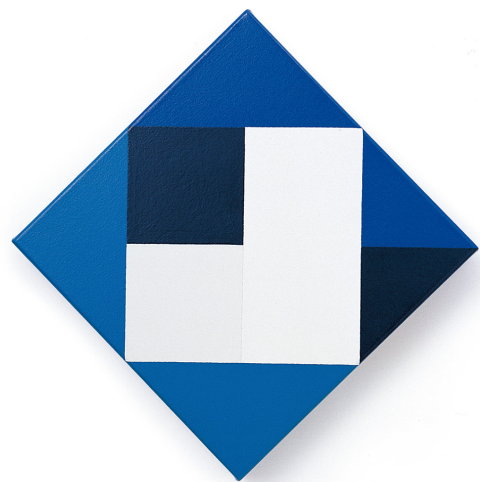
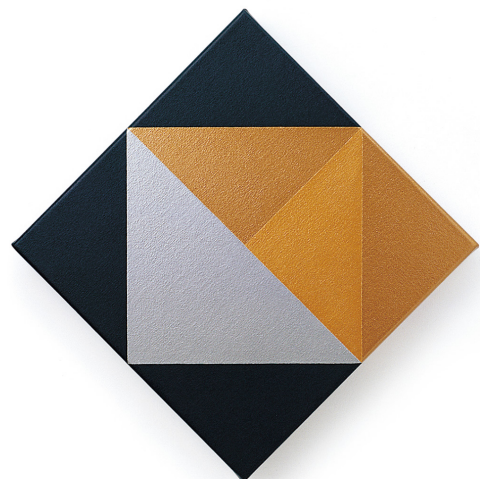
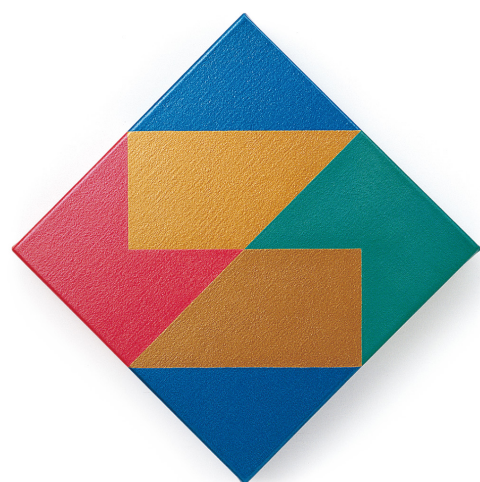
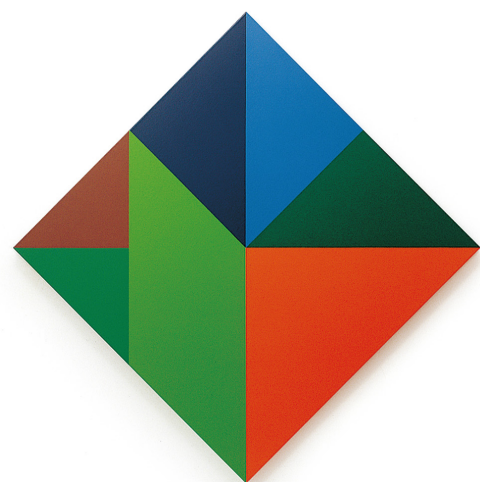
3I
3J

3I, 3J
2003
Acrylic on canvas
101.5 x 152.5 cm



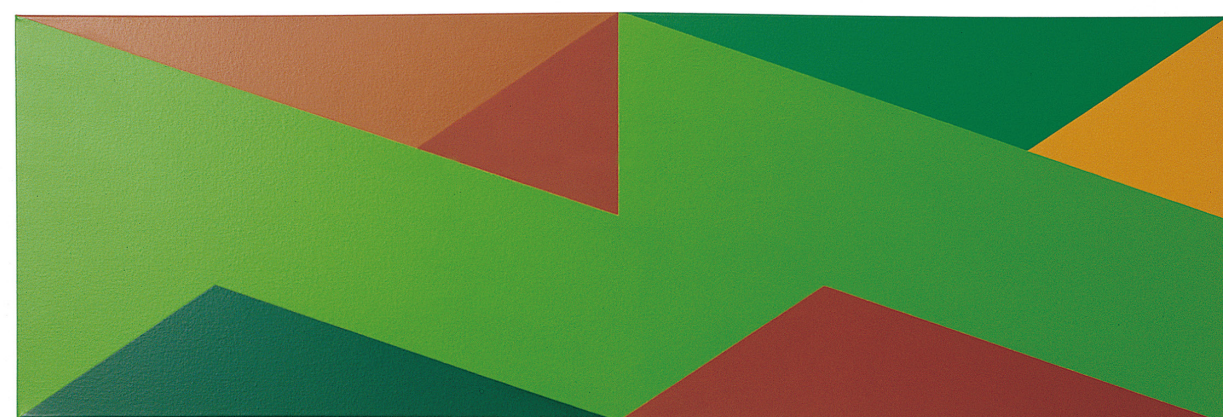
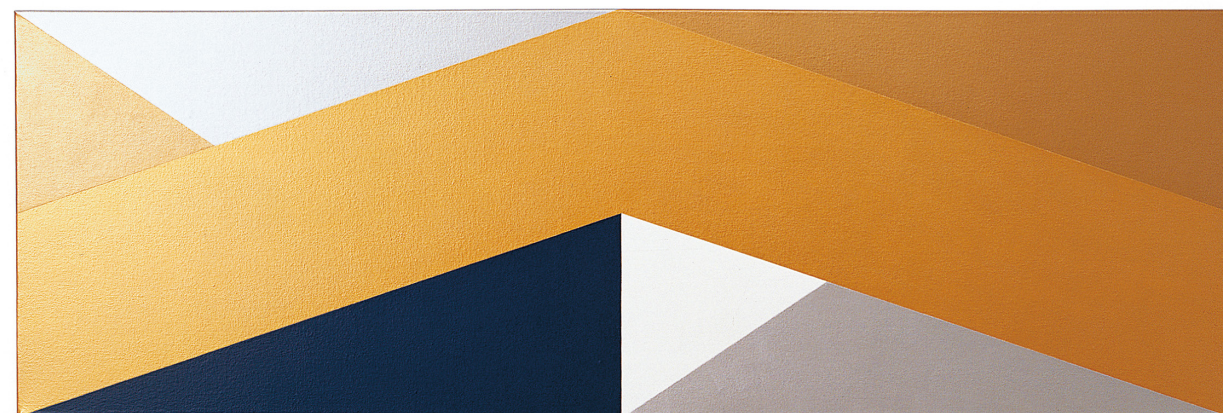
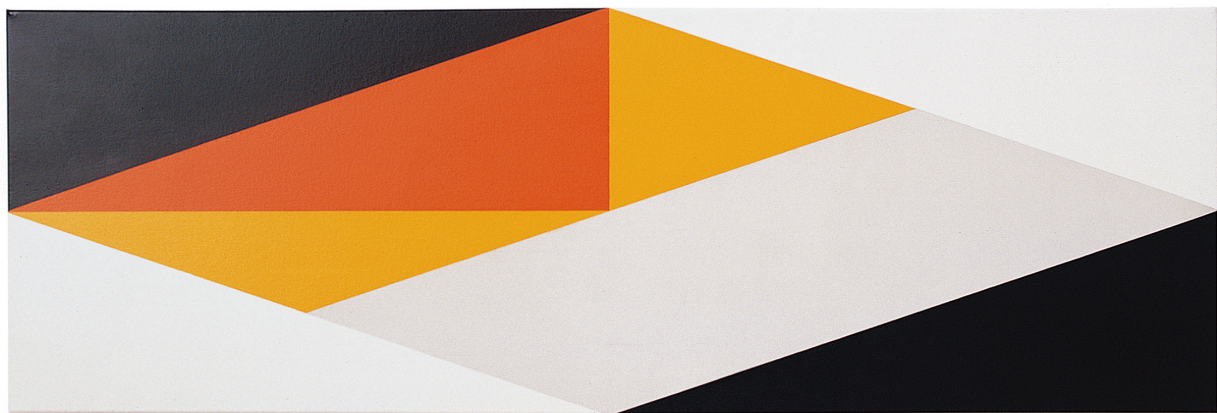
3A
3B

3A, 3B
2003
Acrylic on canvas
152.5 x 152.5 cm



4A	4H	4A, 4B, 4C	4G, 4H, 4I
4B	4I	2004	2004
4G	4C	Acrylic on canvas	Acrylic on canvas
		153 x 153 cm	43 x 43 cm

4J	4E	4D, 4E, 4F	4J, 4K, 4L
4D	4L	2004	2004
4K	4F	Acrylic on canvas	Acrylic on canvas
		108 x 108 cm	30,5 x 30,5 cm



5A
5B

5A, 5B
2005
Acrylic on canvas
51 x 152.5 cm

5C
5D

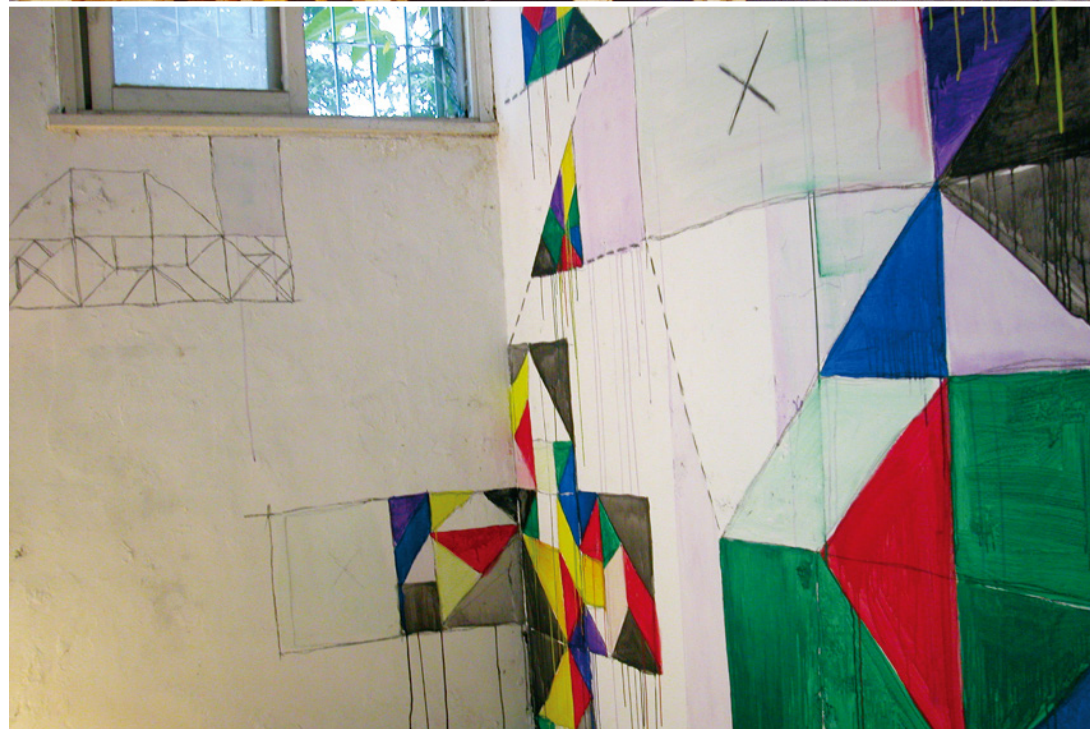
5C, 5D
2005
Acrylic on canvas
51 x 152.5 cm



5E	5F	5G	5E, 5F, 5G, 5H, 5I, 5J, 5K, 5L, 5M 2005 Wood and wood lacquer 34 x 34 x 6.5 cm
5H	5I	5J	
5K	5L	5M	



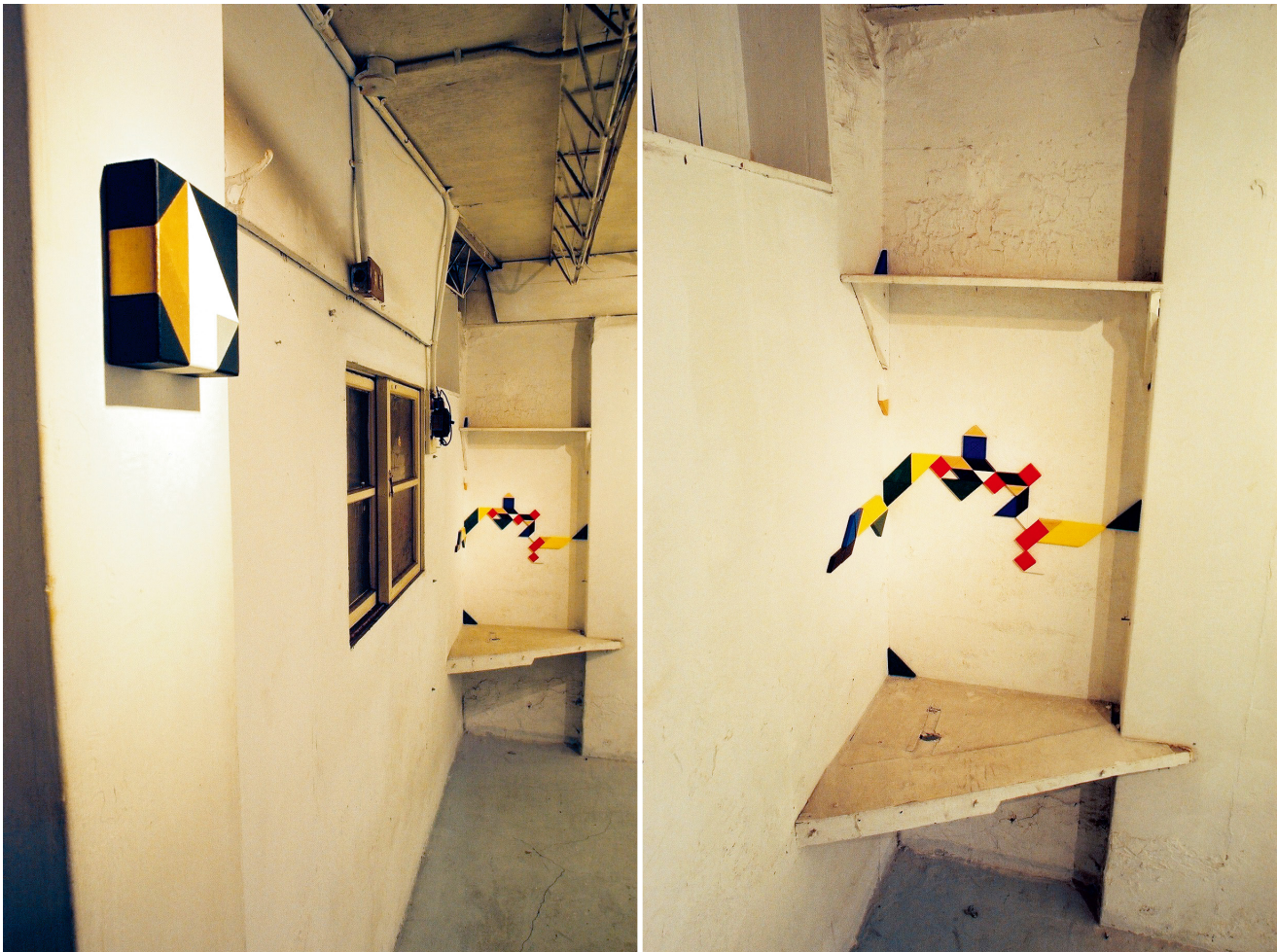
50-2
 2005, Wood and wood lacquer, 92 x 124 x 6.5 cm



CO2
2002
Acrylic and pencil on wall
Nan Hai Gallery, National Taipei Teachers College, Taipei 國立臺北師範學院藝文中心



PH1
2003
Acrylic and pencil on wall
Paint House Gallery, Tainan 文賢油漆工程行



PH2
2003
Acrylic and pencil on wall
Paint House Gallery, Tainan 文賢油漆工程行

陳曉朋

1976 出生於澎湖群島
1999 畢業於臺北國立藝術學院美術系
2001 畢業於紐約普拉特學院美術研究所
喜歡畫畫，現居住於臺北

個展

2005 臺北市立美術館，臺北
2003 四五六畫廊，紐約
文賢油漆工程行，臺南
2002 澎湖縣文化局文馨畫廊，澎湖
2001 普拉特學院司圖本西畫廊，紐約

雙人展

2002 「線裡線外」，臺北國際藝術村，臺北

聯展

2005 「愛之維谷—臺灣當代繪畫的迴旋曲式」，關渡美術館，臺北
「二〇〇五關渡英雄誌—臺灣現代美術大展」，關渡美術館，臺北
「空間冥想」，四五六畫廊，紐約
2004 「愛之維谷—臺灣當代繪畫的迴旋曲式」，國立臺灣美術館，臺中
「愛之維谷—臺灣當代繪畫的迴旋曲式」，光州市立美術館，光州
「遙映藝術·時尚光華」，東之畫廊，臺北
「表面深度—再探當代繪畫的新空間」，大趨勢畫廊，臺北
「磁磚計畫—目的地：世界」，臺北及全世界二十個景點
「意度空間」，明新科技大學藝文中心，新竹
2003 「瞬時／累積—油漆行家庭計畫」，文賢油漆工程行，臺南
「第四屆京都國際木版畫三年展」，京都市美術館，京都
2002 「CO2—臺灣前衛文件展」，國立臺北師範學院藝文中心，臺北
「反應」，出口藝術，紐約
2001 「一千張圖之夜」，藝術家空間，紐約
「普拉特藝術碩士年度評審展」，普拉特曼哈頓畫廊，紐約
2000 「只有一晚」，DFN畫廊，紐約
「第二十三屆小作品展」，華盛頓廣場東畫廊，紐約
1999 「乘藝術」，福華沙龍，高雄
「背叛」，中銘藝術中心，臺北

駐村

2005 第十八街藝術中心，洛杉磯
2002 臺北國際藝術村，臺北

相關論述

◆ 簡子傑，〈陳曉朋〉，《量化·質變》，臺北：藝術家出版社，2003年12月，頁63-68。
◆ 林一中，〈空間的沉澱結構—陳曉朋繪畫展2003〉，《藝術家》，第339期，2003年7月，頁527。
◆ 游崑，〈拼圖，七巧板，與展開的空盒—看陳曉朋繪畫中的樸素規則〉，《典藏今藝術》，第126期，2003年3月，頁84-85。

Shiau-Peng Chen

1976 Born in Penghu, Taiwan
1999 Taipei National University of the Arts, Taipei, Taiwan, B. F. A.
2001 Pratt Institute, Brooklyn, New York, U. S. A., M. F. A.
Lives and works in Taipei, Taiwan

Solo Exhibitions

2005 Taipei Fine Arts Museum, Taipei, Taiwan
2003 Gallery 456, New York, NY, U. S. A.
Paint House Gallery, Tainan, Taiwan
2002 Wen Hsin Gallery, Penghu, Taiwan
2001 Steuben West Gallery, Pratt Institute, Brooklyn, NY, U. S. A.

Two-Person Exhibition

2002 Beyond the Lines, Taipei Artist Village, Taipei, Taiwan

Group Exhibitions

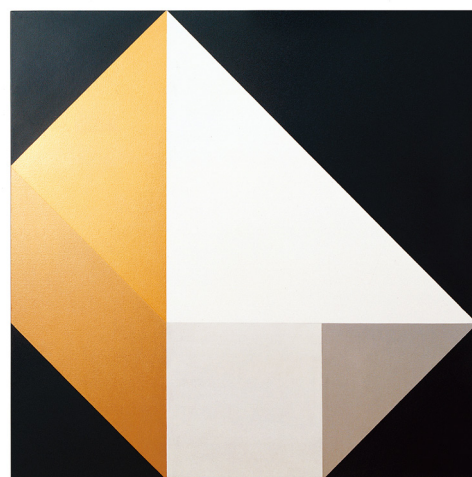
2005 Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists, Kuandu Museum of Fine Arts, Taipei, Taiwan
Kuandu Extravaganza: Exhibition of Modern Art in Taiwan, Kuandu Museum of Fine Arts, Taipei, Taiwan
Spatial Reflections, Gallery 456, New York, NY, U. S. A.
2004 Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists, Gwangju Art Museum, Gwangju, Korea
Depth of Surface, Main Trend Gallery, Taipei, Taiwan
Tile Project, Destination: The World, Taipei and 20 international sites
ID Space, MUST Art Center, Hsinchu, Taiwan
2003 Family Plan, Paint House Gallery, Tainan, Taiwan
4th KIWA Exhibition, Kyoto Municipal Museum of Art, Kyoto, Japan
2002 CO2 Taiwan Avant-Garde Documenta, NTTC Art Center, Taipei, Taiwan
Reactions, Exit Art, New York, NY, U. S. A.
2001 Night of 1000 Drawings, Artists Space, New York, NY, U. S. A.
Pratt MFA, Pratt Manhattan Gallery, New York, NY, U. S. A.
2000 One Night Only, DFN Gallery, New York, NY, U. S. A.
23rd Small Works, 80 Washington Square East Galleries, New York, NY, U. S. A.
1999 Multiple Art, Howard Salon, Kaohsiung, Taiwan
Betray, Charming Art Center, Taipei, Taiwan

Residencies

2005 18th Street Arts Center, Santa Monica, CA, U. S. A.
2002 Taipei Artist Village, Taipei, Taiwan

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◆ Lin, Leyond. "Paintings by Shiau-Peng Chen, 2003." Artist Magazine, 339 (July 2003), p. 527.
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SHIAU-PENG CHEN
陳曉朋作品選集 2000-2005



50, 2005, Wood and wood lacquer, 92 x 124 x 6.5 cm

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SHIAU-PENG CHEN SELECTIONS 2000-2005

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