

陳東

曉

Shiau  
Peng  
Chen  
Archives

明

《陳曉朋檔案》希望提供一個普遍性的說明，表達我自己身為藝術家的追求與想像，亦即我的生活經驗與藝術關注。我以繪畫和版畫兩種我最常使用的媒體，以及造形和文字兩種形式來再現我的思考。個展中的作品可以做為觀看我從青年到中年這個階段，一種個人生命歷程的檔案或記錄。

我視這次個展為我的小回顧展。

*Shiau-Peng Chen Archives* hopes to provide a general description that expresses my pursuits and imaginings as an artist, or in other words, my life experiences and artistic concerns. I represent my thoughts using painting and printmaking -- the two media I most often use, to create the two forms of images and text. The works in this solo exhibition can be regarded as a file or record of a specific life experience in my progression from youth to mid-life adulthood.

I consider this solo exhibition a mini-retrospective of my work.

展場照 / Exhibition View

- 4 -

徐冰是我的好朋友 / Xu Bing Is My Good Friend

- 8 -

我的中國：是或不是 / My China: To Be or Not to Be

- 12 -

馬勒維奇、徐與陳 / Malevich, Xu and Chen

- 16 -

那些日子以來 / Now and Then

- 20 -

展場照 / Exhibition View

- 26 -

我的畫廊 / My Galleries

- 25 -

展場照 / Exhibition View

- 30 -

文章 / Review

- 32 -

藝術家經歷 / Artist Biography and CV

- 38 -



好是徐余  
明我冰  
友自的

我這個世代以及更年輕世代的藝術家們，從大學到碩博班的學習過程中，論述作品是個基礎的要求與訓練，這個現象反映出這個時代環境下藝術家所面臨的挑戰、藝術如何被看待與藝術定義的轉變，以及現當代藝術被納入思想體系範疇的趨勢。

而大概是來自於自己的不擅長書寫，我特別欣賞具有高度書寫能力的藝術家，例如：彼得海利（Peter Halley, 1953-）、大衛貝確勒（David Batchelor, 1955-）、廉吉利克（Liam Gillick, 1964-）等人。我也不禁對同時能夠靈活處理文字和圖像的藝術家產生好奇與敬意，而我最喜歡的中國藝術家徐冰是其中的一位。

我創作《徐冰是我的好朋友》這組作品來向徐冰致敬。我先說明〈現代中文字體〉，兩種現代以來最被廣為使用的中文字體，也就是正體中文和簡體中文；接著是〈當代中文字體〉，其一是徐冰的字體，那是一種結合中文表意文字和英文字母，但無人可以閱讀的字體，其二是我自己的字體，我的造字原則是幾何化及像素化中文表意文字；最後則是〈我的中文字體〉，說明如何創造我的中文字體的四個步驟。

我個人並不認識徐冰，不過他的作品讓我感覺他是我的好朋友。

For artists of my generation and younger, expounding on our work is a basic requirement and training in the learning process from college to graduate studies. This phenomenon reflects the challenges that artists face in the environment of the current era, changes in how art is perceived and in how art is defined, as well as reveal the trend of incorporating contemporary art into categorical ideological systems.

Perhaps because writing is not my métier, I especially admire artists who have a powerful flair for writing, for instance, Peter Halley (1953-), David Batchelor (1955-), Liam Gillick (1964-), etc. I also have an irresistible curiosity and respect for artists who have an adept command for both text and images; among these is my favorite Chinese artist, Xu Bing.

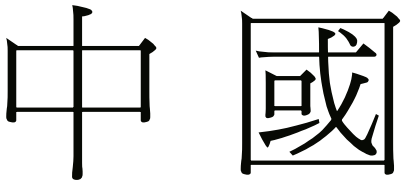
I created the series, *Xu Bing is My Good Friend*, as an homage to Xu Bing. I should first explain that “Modern Chinese Characters”-- namely traditional characters and simplified characters, are the two most prevalently used Chinese character sets since the advent of the modern era. This is followed by “Contemporary Chinese Characters”; among these are Xu Bing’s character sets which combine letters of the English alphabet with Chinese ideography, but are unreadable; and then there is my own character set, which I have constructed according a principle of geometrized and pixilated Chinese ideographic characters. And finally, “My Chinese Characters”, explains the four step process by which I have created my Chinese character sets.

I do not personally know Xu Bing, but I find a sense of simpatico with his work.

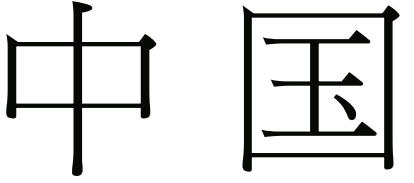
《徐冰是我的好朋友》  
油墨、紙張（絹印版畫）  
3 件一組  
每件 76x56 公分  
2013  
Ed.8+2AP

*Xu Bing is My Good Friend*  
Ink on paper (Silkscreen)  
Triptych  
76x56cm (x3)  
2013  
Ed.8+2AP

Modern Chinese Characters



**Complicated Characters**  
Also known as Traditional Chinese  
Used in Taiwan, Hong Kong, and Macau

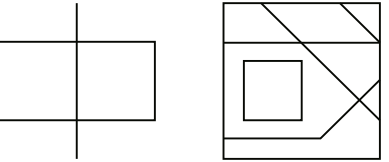


**Simplified Characters**  
Also known as Simplified Chinese  
Used in China and Singapore

Contemporary Chinese Characters

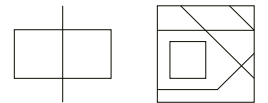
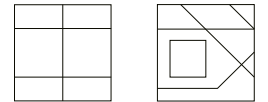
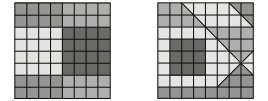
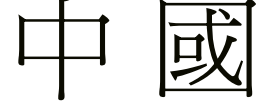


**Characters in *A Book from the Sky* by Xu Bing**  
Resembling real Chinese ideograms  
Inspired by English letters  
Devoid of semantic content



**Characters in *China Series* by Shiao-Peng Chen**  
Geometrizing real Chinese ideograms  
Informed by Pixel art  
Highly recognizable and readable

My Chinese Characters



**4 Steps to Create My Chinese Characters**

不是國或我  
是或：的  
中



《我的中國：是或不是》和《徐冰是我的好朋友》的最初發想同時出現，做為一個相互對照。透過靜態展示與實際操作積木組件，提供觀者一個自由想像與決定中國未來的選擇可能。

The concepts for *My China: To be or Not to be* and *Xu Bing is My Good Friend* were conceived simultaneously in mutual contrast. A passive display and practical manipulation of wooden blocks provides the audience with the possibility of choice in the freedom to imagine and to decide China's future.



《我的中國：是或不是》

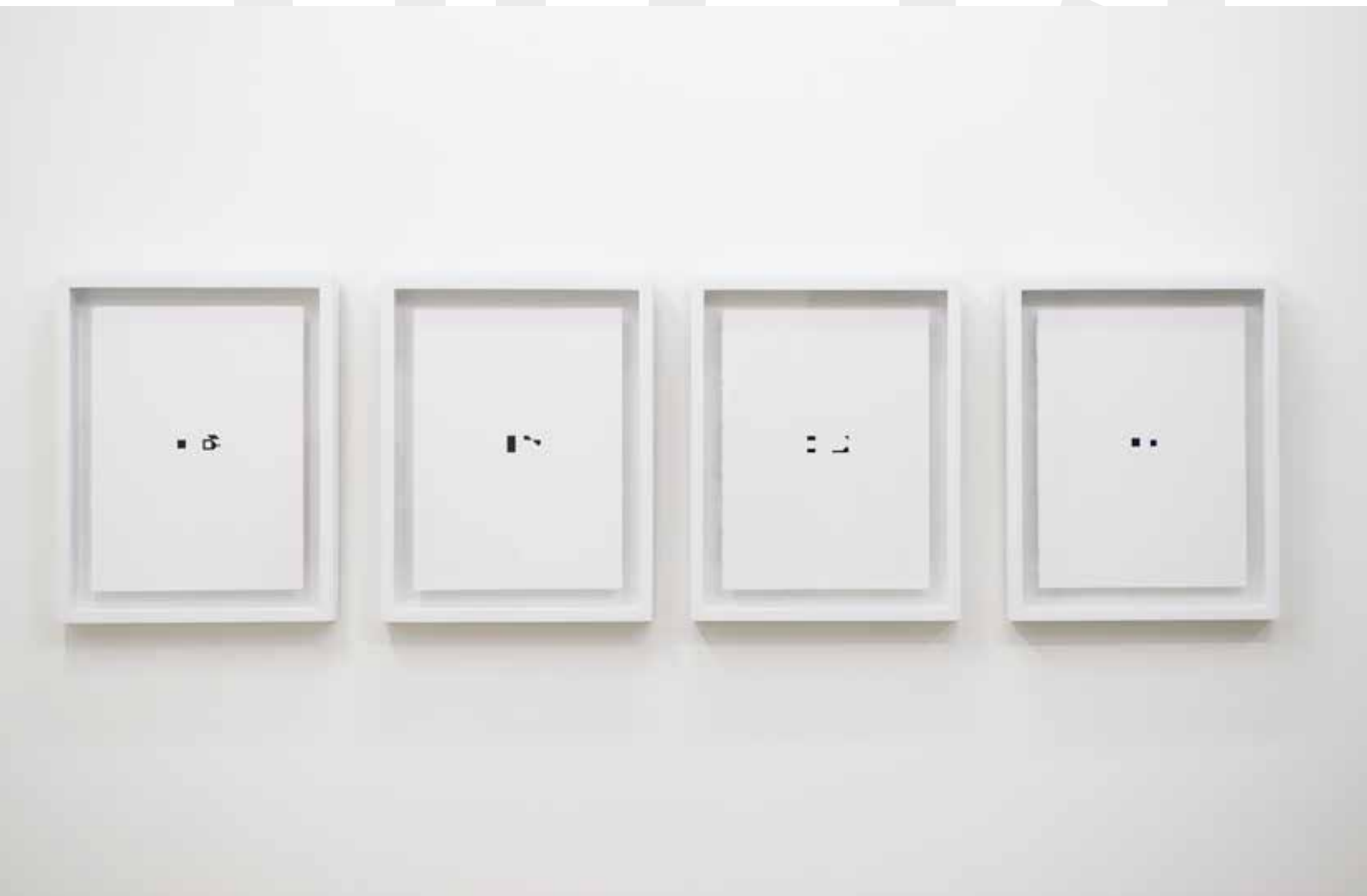
木料（檜木）和木料漆  
4 件一組  
實際裝置尺寸視場地而定  
2008

*My China: To Be or Not to Be*

Wood (Hinoki) and wood lacquer  
Tetraptych  
Installation dimensions vary according to venue  
2008

與徐奇馬  
陳、勒維





# 《馬勒維奇、徐與陳》

油墨、紙張（絹印版畫）

4 件一組

每件 38x28 公分

2014

Ed.8+2AP

## *Malevich, Xu and Chen*

Ink on paper (Silkscreen)

Tetrptych

38x28cm (x4)

2014

Ed.8+2AP

《馬勒維奇、徐與陳》這組作品的圖像來自於《徐冰是我的好朋友》中如何創造我的中文字體的「中國」兩字。製作〈我的中文字體〉時，我發現透過分色稿所產生的不同圖層上的形象，一方面和文字仍舊有著造形身體上的連結，另一方面卻打破了文字的可閱讀及可辨識性，既抽象又再現。

這些分色稿的圖像都是硬邊的幾何造形，排列在固定的框架內具有一種視覺上的組構性。我以為絹印由上而下疊印的印刷套色順序，這種產生形象的角度與方法，好像從上往下鳥瞰地面上的建物屋頂，如此視點讓我直覺上感到它們好「馬勒維奇」("Malevich")，有一種絕對主義的哲學，追求從一定距離觀望這個世界的態度。我也以為黑色色塊和白色背景紙張的搭配，傳遞出了馬勒維奇（Kazimir Malevich, 1879-1935）絕對主義作品予人的一種普遍性（universal）質感。而馬勒維奇是我從學生時期至今仍然深深感到興趣的藝術家。

這組作品讓我在直觀的感受上，覺得自己與徐冰和馬勒維奇的作品彼此之間有種奇妙的連結，精神上的感覺也更接近，所以我用我們三人的名字來命名。

The visual image of the series *Malevich, Xu and Chen* arose from the creation of the two characters that represent “China” in my Chinese character set in *Xu Bing is My Good Friend*. In the process of creating “My Chinese Characters”, I discovered that the shapes formed by the different layers in the color separation process were both abstract and replicative. While they still retained some connection to the physical form of the characters, they also transcend the readability and recognition of the characters.

These color separated images are all vectored geometric forms that embody a visual organization when arranged into fixed frames. I believe that the perspective and method of producing form in a top-to-bottom order used in the chromatic printing process of silkscreening is like a bird’s eye view, looking down at the ground from a roof top. This visual perspective has a very “Malevich” feel to me; there is a philosophical Suprematism in an attitude that pursues an observation of the world from a specific distance. I also feel that the pairing of black color blocks against a background of white paper conveys the texture of universality that Kazimir Malevich(1879-1935)’s Suprematist work imparts. Malevich is an artist I have had an enduring affinity for since my school days.

The intuitive feel of this series makes me feel an inexplicable connection as well as an intimacy in spirit between my work, and that of Xu Bing and Malevich. Hence I have used our three names in the title.

以目那

來平此



《那些日子以來》這組作品的想法來自於回憶（或呼應）多年前我在墨爾本的留學生生活，特別和當時的書寫經驗有關。

一、我在書寫英文版履歷表的時候，很「自然地」把「學士」（Bachelor）寫成那幾年我相當著迷的藝術家大衛貝確勒（David Batchelor）的姓「貝確勒」（Batchelor）。

二、我在書寫論文時，把「互補色」（complementary color）寫成「恭維色」（complimentary color），連常常「讚美」（恭維）我作品中色彩概念的指導教授都沒有發現這個錯誤，看來經過長期的反覆討論，我們都很疲累。

三、對於那幾年不安定的居住地點與時間的感受，讓我常常思考我到底屬於哪裡，以及「人」的歸屬

終究為何？

四、「地圖」（map）這個字有動詞和名詞的不同意義，而我用作品中的抽象思考與視覺圖像把它們結合了。

The idea for *Now and Then* arose from the reminiscence of (or response to) my study abroad experience in Melbourne many years ago, especially relevant to the experience of writing during that time.

I. When writing an English version of my resume, I “naturally” misspelled “Bachelor” and wrote instead the last name of an artist I was obsessed with at that time,

《那些日子以來》  
油墨、紙張（絹印版畫）  
4 件一組  
每件 18.7x76 公分  
2013  
Ed.8+2AP

*Now and Then*  
Ink on paper (Silkscreen)  
Tetrptych  
18.7x76cm (x4)  
2013  
Ed.8+2AP

David Batchelor.

II. While writing my thesis, I referred to “complimentary colors” instead of “complementary colors”. This mistake was overlooked even by my thesis advisor, who was often “complimentary” with praise about the color concepts in my work. Perhaps we were both exhausted from the endless hours of repeated discussions.

III. That feeling of being unsettled in both location and time that I experienced in those years often conjures contemplations of where I truly belong, and whether “man” ultimately belongs anywhere.

IV. The word “map” has different connotations in its verb and noun forms, but I unify the two meanings through the abstract contemplation and visual imagery in my work.

世裁  
風韻

《我的畫廊：它們都一樣？》是「我的台北」系列組件的作品之一。在「我的台北」系列中，我企圖探討自己和台北這個城市的交集：我為什麼來到這裡？我在這裡做什麼？我在這裡如何生活？我所追求的是什麼？

《我的畫廊：它們都一樣？》這組作品的形象來自於我在台北曾經參與展出的藝術空間，有部分直接以畫廊和美術館的識別標誌（logo）為造形基礎，有部分則發展自藝術空間建物（或物件）的物理外觀樣貌。

透過特定的、放大的、幾何化的、簡化的、秩序化的造形原則和色彩概念的使用，我改變了原有標誌和物件造形的意義和功能，也讓原本即具有抽象象徵功能的標誌再次「抽象」化，做為回應幾何抽象繪畫歷史的一種新的可能。

這組作品一方面反映我內在思考狀態的發射與投射過程，另一方面，它們也像是一套我自己創造的閱讀辨識系統，我把它視為一種視覺履歷表，用來做為回顧自己到目前為止，中年以前的藝術家生涯。

---

*My Galleries: Are They All the Same?* is a work from the *My Taipei* series. In the *My Taipei* series, I attempt to explore the intersections between the self and the city of Taipei: why have I come here? What am I doing here? How do I live here? What am I looking for?

The images for the polyptych *My Galleries: Are they all the same?* come from art spaces where I have exhibited in Taipei. Some of these were based on elements of logos taken directly from the galleries and museums, and some were developed from the physical appearance of architectural elements (or objects) from these art spaces.

Through the application of color concepts and a stylistic principle that is specific, enlarging, simplifying, regulatory, and geometrizing, I not only altered the original meanings and functions of these logos and object shapes, but also further "abstract" logo images that already functioned as abstract symbols, and present a new possibility for response to the history of geometric abstract painting.

On the one hand, this polyptych reflects the trajectory and projection of my inner thought processes, and on the other hand, it also forms a self-created reading and recognition system. I regard it as a visual resume that I use as a retrospective of my life as an artist, up until now, before midlife.

《我的畫廊：它們都一樣？》

壓克力彩、畫布

10 件一組

每件 112x112 公分

2012

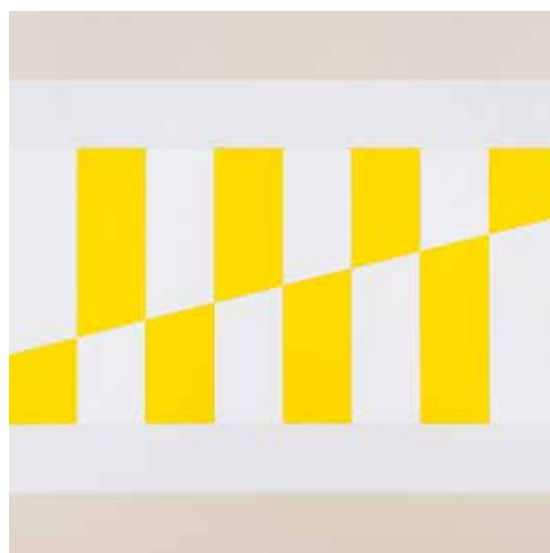
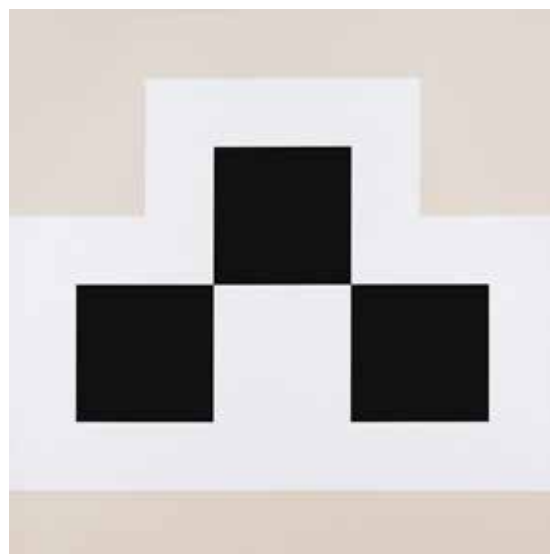
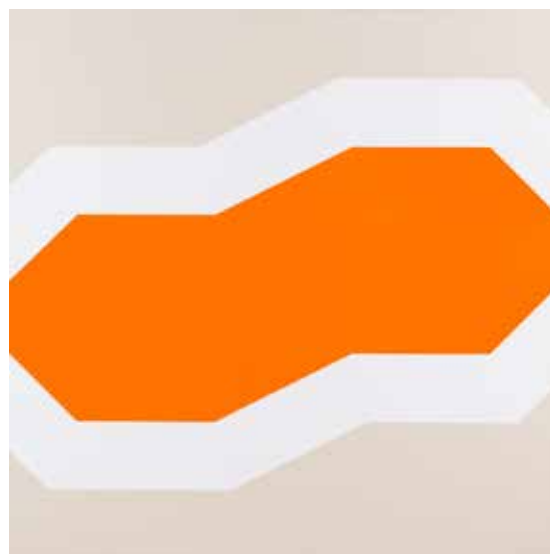
My Galleries: Are They All the Same?

Acrylic on canvas

Polyptych

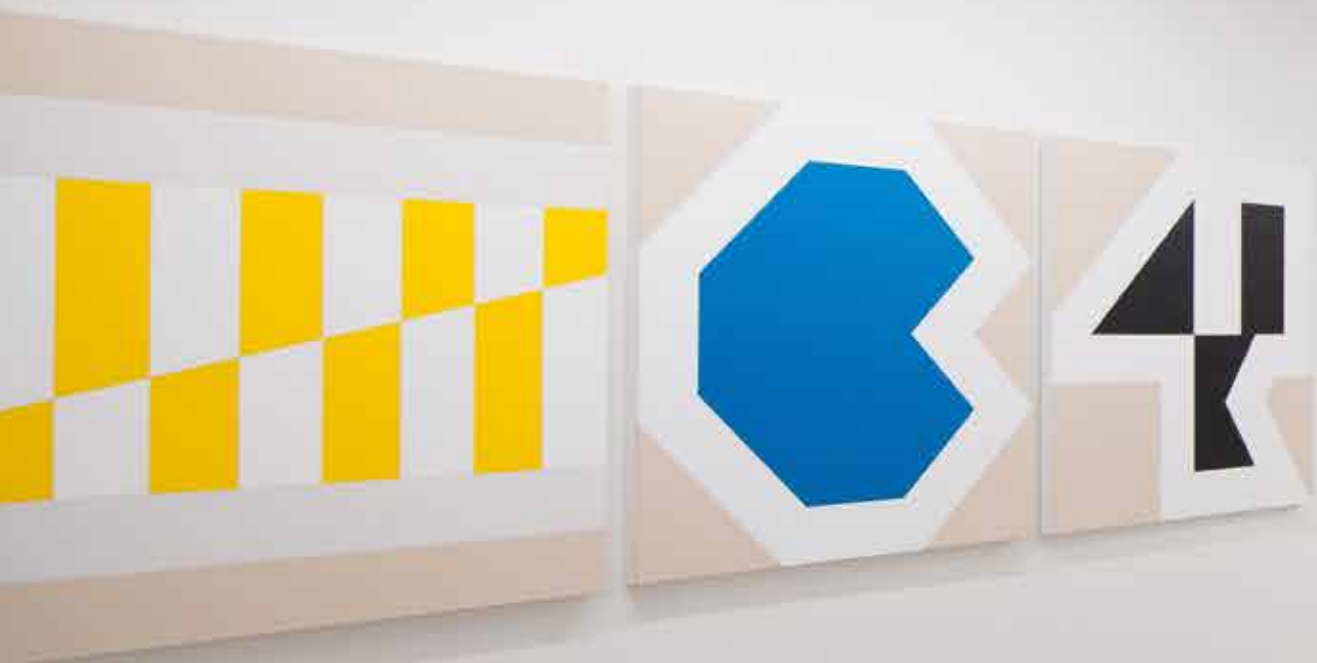
112x112cm (x10)

2012









「觀者必須把圖畫看做是一種精神圖像的再現，而不是對象的翻版。」  
——康定斯基（1866-1944）

我們對於抽象繪畫（特別是幾何抽象）的理解時常顯得過於簡單；過多地談論色彩、形式與造形，卻忽略了其具備超越性與觀念性的美學意涵。切割分明的輪廓，無任何過渡或是曖昧不明之處，純粹由單純的點、線、面在畫面上進行理性的色彩實驗、數學般精確的對位與配置，是幾何抽象給我們最為深刻的印象，由於徹底拋棄描述性成分與三度空間的呈現，那些不具絲毫體積感和深度感的平面幾何形，藉由畫面效果的配置如冷暖、動靜、秩序相對於衝突，傳遞創作者的感受給予觀者。同時，我們亦忽略了畫作名稱所提供的線索，以為僅是一種區分不同作品、或是事後捕捉感知質地的命名。

一如許多人將陳曉朋的作品，以形式的分類，指稱為幾何抽象，誤以為其欲彰顯的是簡化的造形，然而如同藝術家本身所述，「幾何抽象是一種揚棄形式的形式，有很大的革命性、社會性。藝術家如果選擇去畫幾何抽象，表示他不是在關心那個形式。」由於揚棄個人表現的形式，僅使用繪畫元素中最為基礎單純的點、線、面造形，故而致使每個人的作品有著近似的樣貌，但我們更該留意的，在於這是一種藝術家有意識捨棄現實幻象、轉而關注理念的再現，創作的過程更接近一種以幾何形式對應外部世界結構的編碼系統，其解碼過程與過往的詮釋途徑有所不同，因為幾何抽象不需要視覺現實因素的參與，也不在於對自然、社會的模仿，透過造形運用的最基礎方式—簡化並去除細節，讓它與現實的相像自關係體系中解放出來。藝術家深入事物的本質，並將有意味處提取出來，因而審美價值即在於畫面上猶存的形式本身，特別是以一個轉換媒介的角色鏈接可見性與可知性，而非僅僅是一種描繪的手段，或是固有的繪畫材料物質而已。

《徐冰是我的好朋友》（2013）這一個作品名稱，格外引人留意與好奇，特別是無預期亦未特別安排的，在陳曉朋於安卓藝術的展覽期間，同一個城市的另一端，中國藝術家徐冰（1955-）的回顧展也正巧上檔。「好友」的指稱，成立於陳曉朋認定兩者藝術創作相似的途徑：徐冰以文字著稱的藝術表現，建立在自身創發、巧妙參考漢字造字原則所創造出的幾種文字系統，在符號的視覺性表述上，有著中國象形文字的外貌，實則變成點線結構，特別如其知名作《析世鑒》（1987-1991）（又稱做《天書》），藝術家以一套嚴格的內在結構規律「假造」了四千多個偽漢字，並以手工刻製活字版的方式印至長卷及數本典籍之上。此一巨大工程單就審視時，有著壯觀悅目的美感，進行的卻是從音義符號導向視覺符號的全面轉化，抽空了所有內容，故而文字完全無法閱讀，但作品的重點則在於這些徒有韻味的漢文字形象，如同徐冰所說，激發了我們對於中國文化優質部分的連結與再省視，同時走進一個看似在我們知識範圍之中，實際上卻完全超越所能理解的世界，文字在此不再作為字音、字義的載體，也不再具備語言文字原所應擔負的交流溝通功能，而成為由藝術家觀念所引發的語言革命。

## 徐冰、馬勒維奇與陳曉朋

高子衿

而在陳曉朋的《徐冰是我的好朋友》作品當中，提到的則是徐冰另一個文字系統「新英文書法」，徐冰首先將中文字以漢語拼音列出，然而此種拼音文字並不書寫成平常所見的、由左至右的線性結構，而是設計的近似漢字部件，並以方塊字的結構規則進行組構，不但模糊了中西文字的界線，也創發出一種新造文字。陳曉朋的此件作品，像是理解她創作的「入門指南」，一方面說明了其個人字體源自於幾何化與像素化的造字原則，另一方面也揭露了幾何抽象藝術帶有語言學意味的真義：其意義並非取決於內容或是風格，而是來自一種觀察者和被觀察對象之間的關係。在她的作品當中，世界是由各種關係與其內化的一套規則所構成，而非事物本身；故而現實便被「語言化」了（這裡的語言非僅指以聲音為基礎而傳遞訊息的符號系統，而是包含更為廣義的意思，即一套溝通、表達的符號處理規則），語言符號亦成為其所談論文化現象的原型，在邏輯和結構系統當中稍一攪探，便可窺得日常生活與交流的現實成分。

而被語言系統所限定的文化意義，在此次展覽以無比靠近自身的方式運作著，例如「我的台北」系列新作—《我的畫廊：它們都一樣？》（2012），陳曉朋將其在這個城市曾經參與展出的藝術空間之識別標誌或具有特色的建築外觀，透過簡化、幾何化，特別是自身特定的造型原則，將原先即為象徵化的標誌再一次以個人的語彙抽象化，當中，藝術家並非僅訴諸觀者看到個別單獨圖像的反應，而是從這許多的選擇點，進而認識至目前為止，她一路以來的藝術家生涯。陳曉朋將此自述為「探討自己與台北這個城市的交集」，更進一步延伸，在無數且調性不盡相同的藝文空間中，被何者邀請又同意於哪些地方展出，最終呈現出來的單位符號不僅是自我創作履歷的展現，更在藝術場域中標示出一脈隱性的美學品味，是更深一層留待專業觀眾才得以探掘出、藝術家在藝術實踐場中的座標定位與價值認可。

現實與抽象往往互為表裡，之間存在著一種相互指涉的對照關係；幾何抽象藝術並非不關注現實，而是藉由超越視覺現實或描述性，轉而使用結構的手法進行解碼。這些創造性的編碼系統雖看似欠缺個人化風格，實則卻個人化意涵俱足，強調的是在觀念上的獨特個體化與獨創性。當中，陳曉朋的創作便是極佳的體現，其以隱喻性手法所幾何結構出的現實符號，並非無意義的純粹物質形式，或是全然感知性的審美經驗；對她而言，智性的思考建立在語言的基礎上，作品的審美價值即在有意味的形式本身。



**“One must view a painting as a representation of a spiritual image, not a replica of an object.”**

--Wassily Kandinsky, 1866-1944

Our understanding of abstract painting, specifically geometric abstraction, is often over simplified. There is excessive discussion of color, style, and form, while glossing over its aesthetic transcendence and concept. Our deeply ingrained impressions of geometric abstraction are its clear-cut outlines, its rational experimentation with colors through simple dots, lines and planes, and the precise, mathematical counterpoint and disposition, regardless of transition or ambiguity. By thoroughly discarding descriptive and three-dimensional representation, these geometric shapes that reveal no sense of volume and depth deliver the emotion of their creator to the viewers through the presentation of painting effects such as coldness and warmth, movement and stillness, order and conflict. At the same time, we overlook clues provided by the titles of the paintings, and see them merely as a way of distinguishing between different works, or as an afterthought to capture perceived qualities.

Many people categorize Shiao-Peng Chen's work as geometric abstraction based on its form, mistaking her intent to be the stylistic simplification. However, as the artist herself states, “geometric abstraction is a form of discarding forms, it is revolutionary and societal. If an artist chooses to paint in geometric abstraction, it is a statement that he is not concerned about the form.” The abandonment of forms of personal expression for the basic elements of painting - dots, lines and planes, results in a visual similarity in the works of geometric abstract painters. However, we should be attentive to this as the artist's conscious discarding of illusionary reality, and turning toward the representation of ideas. The creative process approaches a system of codification for responding to structures in the external world through geometric forms. Its decoding process differs from previous interpretations because geometric abstraction does not require the participation of elements of visual realism; nor an imitation of nature or society. It is released from the relational systems that represent reality by using the most basic methods of form - a simplification and disposal of details. The artist delves into the essence of objects and extracts what is meaningful. Hence, the aesthetic value of the painting is what remains in the form itself, specifically in links to perceptibility and knowability in its role as a transformative medium, and not merely a method of depiction, nor simply an established material or substance of painting.

The title *Xu Bing is My Good Friend* (2013) is particularly eye-catching and intriguing because serendipitously, during Chen's exhibition at the Mind Set Art Center, a retrospective exhibition of Chinese artist Xu Bing (1955-) had simultaneously opened on the other side of the city. The term, “good friend,” refers to the fact that Chen supposes that she and Xu share a similar path in artistic creation: Xu's famed artistic expression using texts was established based on several ingeniously self-created textual systems based on a study of the principles of Chinese character construction. As visual symbols, these outwardly resemble Chinese ideographs, but in truth they

Xu Bing, Kazimir Malvich and Shiao-Peng Chen

Kao, Tzu-Chin

are structures of dots and lines. Specifically, in his famed work *A Mirror to Analyze the World* (1987-1991) (also known as *A Book from the Sky*), the artist “fabricates” more than four thousand pseudo-Chinese characters using a strict internal logic, then prints these on long scrolls and several bound books using hand-carved movable type. There is an aesthetic of pleasing grandeur just seeing the enormous scale of the work. What occurs is a complete transformation from phonetic symbols into visual symbols, expunged of content, rendering the words unreadable. But the point of this work lies in the appeal of these Chinese character forms. As Xu puts it, they catalyze our connection to and re-evaluation of the best part of Chinese culture. Entering into a world seemingly within our realms of knowledge, but is in fact, a world beyond comprehension, words no longer serve as vehicles for sound and meaning, nor do they retain the original capability of words for exchange and communication. They have become agents of a linguistic revolution induced by the perspectives of the artist.

In Chen's *Xu Bing is My Good Friend*, the artist refers to Xu's other character system, “New English Calligraphy.” Xu converts Chinese characters into Hanyu Pinyin, but rather than writing them out in the usual linear form, from left to right, these are designed similar to Chinese character components, and written as a block unit, blurring the boundary between Chinese characters and English words, and creating a new system of words. Chen's *Xu Bing is My Good Friend* is an “introductory guide” for understanding her body of work. On the one hand, it explains her principles of character creation that originates in geometrification and pixilation; on the other hand, it reveals the truth that geometric abstraction has linguistic elements: its meaning is not gleaned from content or style, but from a relationship between the observer and the observed object. In Chen's works, the world is constructed from various relationships and their internalized set of rules, rather than from actual events and objects. Thus reality is made “linguistic” (here, linguistic does not merely refer to a system of symbols based on sound used to communicate information, but encompasses a broader meaning of a set of governing rules for communication and expression.) Linguistic symbols also become a

prototype in Chen's discussions of cultural phenomena; a cursory investigation into this logic and structural system provides a glimpse into elements of reality in daily life and exchanges.

The cultural meanings confined by linguistic systems operate in method intimate to the self. For instance, in *My Galleries: Are They All the Same?* (2012) a new work from her *My Taipei* series, Chen uses her own creative principles of formation to simplify and geometricize logos or architectural features from galleries in Taipei in which she held exhibitions. She further abstracts these existing symbolic markings using a personal lexicon. Here, Chen not only appeals to the audience's responses to individual images; but through these multiple points of selection, she also examines her artistic career to date. Chen describes this as “an exploration of points of nexus between the self and the city of Taipei.” Taking this a step further, among countless subtly differentiated art spaces, which invitations to exhibit from whom were accepted - the symbols that are finally presented are not only an exhibition of a personal creative resume, but also delineates a tacit aesthetic taste in the realm of art, and a recognition of the artist's position and value in the field of artistic practice, which can only be excavated by a professional audience that lingers at a deeper level.

Reality and abstraction are often the two sides of the same coin; a relationship of mutual correspondence exists between them. Geometric abstraction does not ignore reality, but decodes it through structural method that transcends visual reality or descriptiveness. These creative codification systems may appear to lack personal style, but in actuality they brim with personal meanings, with an emphasis on unique conceptual individualization and creativity. Chen's work is an exemplary manifestation among these. The symbols of reality that she constructs geometrically through metaphoric method are neither meaningless, pure material forms, nor sensory-filled aesthetic experiences; for Chen, logical thought is built on a foundation of language, and the aesthetic value of an artwork is in its meaningful form.

陳曉朋 1976 年出生於澎湖，目前創作與居住都在台北。除了觀念抽象繪畫以外，她的部份作品以文字來呈現，發展出有別於書籍的線性閱讀外，可多方以關鍵字切入理解的《繪畫筆記》。

陳曉朋的創作與藝術觀如她於自述所道：「透過特定的、放大的、幾何化的、簡化的、秩序化的造形原則和色彩概念的使用，我改變了原有標誌和物件造形的意義和功能，也讓原本即具有抽象象徵功能的標誌再次「抽象」化，做為回應幾何抽象繪畫歷史的一種新的可能。」

## 學歷

2009	皇家墨爾本理工大學美術學院藝術博士，墨爾本
2007	墨爾本大學維多利亞藝術學院，墨爾本
2001	普拉特藝術學院美術研究所藝術碩士，紐約
1999	國立台北藝術大學美術學系藝術學士，台北

## 個展

2014	「陳曉朋檔案」，安卓藝術，台北
2012	「歸零/ 映射」，其玟畫廊，台北
2010	「過渡/ 映射」，伊通公園，台北
2009	「墨爾本製造」，皇家墨爾本理工大學 49 館，墨爾本
2009	「半個貝確勒」，SNO 當代藝術計畫，雪梨
2008	「我不屬於這裡而是那裡」，公寓畫廊，墨爾本
2006	「拜訪 D 工作室」，國立台北藝術大學關渡美術館，台北
2005	「陳曉朋作品選集 2000-2005」，台北市立美術館，台北
2003	「陳曉朋繪畫 2002-2003」，文賢油漆工程行，台南
2002	「陳曉朋繪畫 2001-2002」，澎湖縣文化局畫廊，澎湖
2001	「陳曉朋繪畫 2000-2001」，普拉特藝術學院畫廊，紐約

## 聯展

2014	「長成：幕後」，寶藏巖國際藝術村，台北
2014	「版畫激流－兩岸版畫工作室交流展」，國父紀念館中山國家畫廊，台北
2014	「為何描繪？京造大×北藝大」，京都藝術設計大學奧布畫廊，京都
2013	「設計生活－皇家墨爾本理工大學藝術、設計及建築校友展」，L'espace71 Gallery，首爾
2013	「從那之後－伊通公園二十五週年慶」，伊通公園畫廊，台北
2013	「形建築而上：當代藝術聯展」，將捷心裡画接待會館，台北
2013	「標新·立意－館藏青年藝術家作品展」，國立台灣美術館，台中
2013	「加一」，馬利維車庫藝術空間，雪梨（策展人：Jane Polkinghorne & Sarah Newall）
2012	「心動 EMU」，台北當代藝術館，台北（策展人：黃建宏、張晴文）
2012	「女性之光－2012 國際女性藝術展」，光州市立美術館錦南路畫廊，光州
2012	「感性生產：當知識成為態度」，國立台北藝術大學關渡美術館，台北（策展人：林宏璋）
2012	「集合物語 # 藝術的日常生活」，20 號倉庫藝術特區，台中（策展人：劉孟晉）
2011	「明目補血」，其玟畫廊，台北
2011	「SKY－2011 亞洲版 X 圖展」，國立台北藝術大學關渡美術館，台北
2011	「Y.E.S., Taiwan III－變奏曲」，也趣藝廊，台北
2010	「台灣當代幾何抽象藝術的變奏」，誠品畫廊，台北（策展人：王嘉驥）
2010	「2010 格蘭菲迪藝術家」，格蘭菲迪釀酒廠畫廊，蘇格蘭
2010	「就是這樣」，史帝芬麥克羅夫蘭畫廊，墨爾本
2009	「本地風光：青春嶺－藝術新星 2000-2009」，科元藝術中心，台中
2009	「抽象」，史帝芬麥克羅夫蘭畫廊，墨爾本
2008	「小甜心－伊通公園二十週年慶」，伊通公園，台北
2008	「發現」，皇家墨爾本理工大學美術學院畫廊，墨爾本（策展人：Lesley Duxbury & Lisa Byrne）
2008	「裝飾」，葛林艾拉市政局畫廊，墨爾本（策展人：David O’Halloran）
2007	「西門子皇家墨爾本理工大學美術創作獎」，皇家墨爾本理工大學美術館，墨爾本
2007	「藝門好傑－關渡藝術節特展」，國立台北藝術大學關渡美術館，台北

2007	「主線歸零－台灣年輕藝術家群展」，CANS 藝術新聞上海罐子書屋，上海（策展人：黃亞紀）
2006	「版畫殺了雞－國際青年版畫展」，國立台北藝術大學關渡美術館，台北
2006	「青春嶺－2006 藝術新星」，科元藝術中心，台中
2006	「西遊記－文建會駐村藝術家聯展」，華山文化園區，台北
2005	「第四屆東京國際迷你版畫三年展」，多摩藝術大學美術館，東京
2005	「2005 關渡英雄誌－台灣現代美術大展」，國立台北藝術大學關渡美術館，台北
2005	「空間冥想」，四五六畫廊，紐約（策展人：Warren Holt）
2004	「磁磚計畫－目的地：世界」，台北及全世界二十個景點（策展人：Mary Sherman）
2004	「愛之維谷－台灣當代繪畫的迴旋曲式」，國立台灣美術館，台中；光州市立美術館，光州（策展人：曲德義、潘鴦玉）
2004	「表面深度－再探當代繪畫的新空間」，大趨勢畫廊，台北（策展人：張晴文）
2003	「瞬時/ 積累－油漆行家庭計畫」，文賢油漆工程行，台南
2002	「線裡線外－陳曉朋、林一中雙人展」，台北國際藝術村，台北
2002	「CO2－台灣前衛文件展」，國立台北師範學院藝文中心，台北
2002	「反應」，出口藝術，紐約
2001	「普拉特藝術碩士評審展」，普拉特曼哈頓畫廊，紐約（策展人：Charlotta Kotik）
2000	「第二十三屆小型作品展」，紐約大學華盛頓廣場東畫廊，紐約（策展人：Tricia Collins）

## 策展

2013	「超版畫 II－美好事物的起源」， <span><span><span></span></span></span> 藝術，台北
2011	「我的澳大利亞」，國立台北藝術大學關渡美術館，台北（共同策展人：游孟書）

## 駐村

2012	台東鐵道藝術村，台東
2011	安德森牧場藝術中心，科羅拉多
2010	格蘭菲迪釀酒廠，蘇格蘭
2005	第十八街藝術中心，洛杉磯
2002	台北國際藝術村，台北

## 獎助

2014	文化部藝術銀行作品購入計畫典藏作品
2014	國立台灣藝術大學創作發表補助
2013	文化部藝術銀行作品購入計畫典藏作品
2012	文化部出國駐村交流展覽補助
2011	台北市政府文化局美術類展覽補助
2011	文建會視覺暨表演藝術人才出國駐村交流補助
2010	元智大學展覽及專書出版補助
2010	國家文化藝術基金會美術類創作補助
2010	國立台灣美術館青年藝術家作品購藏計畫典藏作品
2009	駐澳大利亞台北經濟文化代表處文化組展覽補助
2008	駐澳大利亞台北經濟文化代表處文化組展覽補助
2007	西門子皇家墨爾本理工大學美術創作獎入圍
2005	文建會視覺藝術創作人才出國駐村交流補助
2002	澎湖縣文化基金會展覽補助
1999	國立藝術學院美術系系展版畫類系展獎

## 典藏

文化部藝術銀行，台中
國立台灣美術館，台中
國立台北藝術大學關渡美術館，台北
格蘭菲迪釀酒場，蘇格蘭
中國科技大學，台北
永豐銀行，台北

Shiau-Peng Chen was born in Penghu in 1976. She currently works and lives in Taipei. In addition to conceptual abstract paintings, some of her works are presented through text, and have been developed into “painting notations” which can be delved into and understood via multiple keywords, distinct from the linear reading of books.

Shiau-Peng Chen sums up her creative and artistic perspective thus: “Through the application of color concepts and a stylistic principle that is specific, magnifying, simplifying, ordered, and geometrized, I not only alter the original meanings and functions of logos and object shapes, but further “abstract” logos that already function as abstract symbols into a new possibility in response to the history of geometric abstract painting.”

Education

- 2009 Doctor of Fine Arts, RMIT University, Melbourne
- 2007 Victorian College of the Arts, Melbourne
- 2001 Master of Fine Arts, Pratt Institute, New York
- 1999 Bachelor of Fine Arts, Taipei National University of the Arts, Taipei

Solo Exhibitions

- 2014 *Shiau-Peng Chen Archives*, Mind Set Art Center, Taipei
- 2012 *Reposition / Mapping*, Chi-Wen Gallery, Taipei
- 2010 *Transition / Mapping*, IT Park Gallery, Taipei
- 2009 *Made in Melbourne*, RMIT Building 49, Melbourne
- 2009 *Half Batchelor*, SNO Contemporary Art Projects, Sydney
- 2008 *I Don't Belong Here but There*, Apartment Gallery, Melbourne
- 2006 *A Visit to D's Studio*, Kuandu Museum of Fine Arts, Taipei
- 2005 *Shiau-Peng Chen Selections 2000-2005*, Taipei Fine Arts Museum, Taipei
- 2003 *Shiau-Peng Chen Paintings 2002-2003*, Paint House Gallery, Tainan
- 2002 *Shiau-Peng Chen Paintings 2001-2002*, Wen Hsin Gallery, Penghu
- 2001 *Shiau-Peng Chen Paintings 2000-2001*, Steuben West Gallery, Pratt Institute, New York

Selected Group Exhibitions

- 2014 *Why We Draw?* Galerie Aube, Kyoto University of Art and Design, Kyoto
- 2013 *Design Life*, L'espace71 Gallery, Seoul
- 2013 *Ever After*, IT Park Gallery, Taipei
- 2013 *Beyond Architecture*, curated by Mind Set Art Center, Fabulous Group Xin Li Hua, Taipei
- 2013 *Innovation & Re-creation*, curated by Yuan-Zhen Chen, National Taiwan Museum of Fine Arts, Taichung
- 2013 *+1*, curated by Jane Polkinghorne & Sarah Newall, Marrickville Garage, Sydney
- 2012 *Crush on EMU*, curated by Chien-Hung Huang and Ching-Wen Chang, Museum of Contemporary Art, Taipei
- 2012 *Production of Senses: When Knowledge Becomes Attitude*, curated by Hongjohn Lin, Kuandu Museum of Fine Arts, Taipei
- 2012 *Daily Collection of Abstract Play*, curated by Meng-Chin Liu, Art Stock 20, Taichung
- 2011 *Beyond the Frame*, Chi-Wen Gallery, Taipei
- 2011 *SKY-2011 Asia Plate & Print Exhibition*, Kuandu Museum of Fine Arts, Taipei
- 2011 *A Flash of Enlightenment*, New Urban Art, Taipei
- 2011 *Y.E.S., Taiwan III*, Aki Gallery, Taipei
- 2010 *Variations of Geometric Abstraction in Taiwan's Contemporary Art*, curated by Chia Chi Jason Wang, Eslite Gallery, Taipei
- 2010 *Artists at Glenfiddich*, Glenfiddich Distillery Gallery, Dufftown
- 2010 *Is What Is*, Stephen McLaughlan Gallery, Melbourne
- 2009 *Local Scenery*, Ke-Yuan Gallery, Taichung
- 2009 *Abstraction*, Stephen McLaughlan Gallery, Melbourne
- 2008 *Sweeties*, IT Park Gallery, Taipei
- 2008 *Findings*, curated by Lesley Duxbury and Lisa Byrne, RMIT School of Art Gallery, Melbourne
- 2008 *Decor*, curated by David O'Halloran, Glen Eira City Council Gallery, Melbourne
- 2007 *Siemens-RMIT Fine Art Award*, RMIT Gallery, Melbourne

- 2007 *Dare to Art*, Kuandu Museum of Fine Arts, Taipei
- 2007 *A Runaway Zero*, curated by Yaji Huang, CANS Art Space, Shanghai
- 2006 *Print-Thology*, Kuandu Museum of Fine Arts, Taipei
- 2006 *Going to the West*, Huashan Culture Park, Taipei
- 2006 *Ke Yuan New Star*, Ke Yuan Gallery, Taichung
- 2005 *4th Tokyo International Mini-Print Triennial*, Tama Art University Museum, Tokyo
- 2005 *Kuandu Extravaganza*, Kuandu Museum of Fine Arts, Taipei
- 2005 *Spatial Reflections*, curated by Warren Holt, Gallery 456, New York
- 2004 *Scylla and Charybdis in Love*, curated by Teh-I Chu and Ping-Yu Pan, National Taiwan Museum of Fine Arts, Taichung. Traveled to Gwangju Art Museum, Gwangju
- 2004 *Depth of Surface*, curated by Ching-Wen Chang, Main Trend Gallery, Taipei
- 2004 *Tile Project*, Destination: The World, 20 international sites, curated by Mary Sherman
- 2003 *Family Plan*, Paint House Gallery, Tainan
- 2003 *30% Off*, Paint House Gallery, Tainan
- 2002 *CO2 Taiwan Avant-Garde Documenta*, NTTC Art Center, Taipei
- 2002 *Beyond the Lines*, Taipei Artist Village, Taipei
- 2002 *Reactions*, Exit Art, New York
- 2001 *Pratt MFA*, curated by Charlotta Kotik, Pratt Manhattan Gallery, New York
- 2000 *23rd Small Works*, curated by Tricia Collins, 80 Washington Square East Galleries, New York University, New York

Curatorial Projects

- 2013 *Beyond Printmaking II - The Start of Good Things*, GaiART, Taipei
- 2011 *My Australia*, co-curated with Meng-Shu You, Kuandu Museum of Fine Arts, Taipei

Artist Residencies

- 2012 Taitung Railway Art Village, Taitung
- 2011 Anderson Ranch Arts Center, Colorado
- 2010 Glenfiddich Distillery, Scotland
- 2005 18th Street Arts Center, Los Angeles
- 2002 Taipei Artist Village, Taipei

Grants and Awards

- 2014 National Taiwan University of Art Grant ,Taipei
- 2012 R.O.C. Ministry of Culture Grant, Taipei
- 2011 Taipei City Department of Cultural Affairs Grant, Taipei
- 2011 R.O.C. Council for Cultural Affairs Grant, Taipei
- 2010 Yuan Ze University Grant, Chungli
- 2010 National Culture and Arts Foundation Grant, Taipei
- 2009 Taipei Economic and Cultural Office Grant, Canberra
- 2008 Taipei Economic and Cultural Office Grant, Canberra
- 2007 Siemens/RMIT Fine Art Award Finalist, Melbourne
- 2005 R.O.C. Council for Cultural Affairs Grant, Taipei
- 2002 Penghu County Cultural Foundation Grant, Penghu
- 1999 TNUA Printmaking Merit Award, Taipei

Public Collections

- ArtBank, Taipei
- Bank SinoPac, Taipei
- China University of Technology, Taipei
- Kuandu Museum of Fine Arts, Taipei
- National Taiwan Museum of Fine Arts, Taichung
- William Grant & Sons Ltd., Scotland



## 陳曉朋檔案

2014.3.1-4.4

作者 陳曉朋  
發行人 李政勇  
主編 朱桂榕  
設計 Marco Liu  
翻譯 黃亮融、朱桂榕  
校對 陳品廷、羅敏文  
發行處 安卓藝術股份有限公司  
106 台北市大安區新生南路三段 16 號  
tel: +886-2-23656008 fax: +886-2-23656028  
email: art.msac@gmail.com  
ISBN 978-986-87483-9-2  
印 刷 崎威彩藝有限公司  
定 價 新台幣 500 元整

出版日期 中華民國 103 年 12 月  
版權所有，未經許可不得刊印或轉載

---

## Shiau-Peng Chen Archives

March 1st-April 4th, 2014

Author Shiau-Peng Chen  
Publisher Andre Lee  
Chief editor Queena Chu  
Proof-reader Pin-Wen Chen, Vivian Lo  
Designer Marco Liu  
Translator Alex L. J. Huang, Queena Chu  
Publisher Mind Set Art Center  
No. 16, Sec. 3, Xincheng S. Rd., Taipei City 106, Taiwan (R.O.C.)  
tel: +886-2-23656008 fax: +886-2-23656028  
email: art.msac@gmail.com  
ISBN 978-986-87483-9-2  
Printed by Kiwi Printing Co., Ltd.  
Price NTD 500

Copyright © 2014 Mind Set Art Center.

All images © of the artists.

All essays © of the authors.

All rights reserved.

Printed in Taiwan, December, 2014.

