

# Blocks shifting

## 板塊 位移

6 Contemporary Artists from TAIWAN  
-Double Features-

**Aug. 6-18, 2004**

**Opening: Friday Aug. 6 6pm to 8pm**

**456 Gallery(SoHo), New York**

**456 Broadway 3rd Floor New York NY 10013**

**Gallery Hours: Mon.-Fri. 12pm to 5pm**

**Aug. 12-24, 2004**

**Opening: Thursday Aug. 12 6pm to 8pm**

**Cork Gallery**

**Avery Fisher Hall, Lincoln Center**

**10 Lincoln Plaza(65 St./Broadway)**

**Gallery Hours: Mon.-Sun. 10am to 10pm**

贊助單位：Council for Cultural Affairs, Executive Yuan  
**行政院文化建設委員會**

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主辦單位：美華藝術中心 Chinese American Arts Council

## 展出藝術家

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## Blocks shifting

The development of Taiwan's modern art evolved in conjunction with the economic prosperity of the 80's, and the gradual trend and implementation of democratic ideology of the 90's; within this brief span of twenty years, tremendous changes occurred. The pace and achievement of the development during these past twenty years, however, are even more significant than the total output of the period from 1940 to 1980. The "Pluralism" or "Multiculturalism" of cultural discourse also became the trendy topic of the academic world. Consequently, each branch contends, hundreds of flowers are in full bloom, forming a kaleidoscopic world of theories and approaches.

From the end of the 20th century to the beginning of the new millennium, the "new technology" produced through cutting edge research and development in advanced Western countries has far surpassed the influence of the Industrial Revolution of the 18th century. Today, advances made in electronics, computers, digital technology, biotechnology, nanotechnology, and others have already changed the way of thinking, the values, the ideologies, even the lifestyles of modern men. The advent of the information superhighway has already created an environment that is global - "a global village;" this is also an irrevocable truth. In this time and space, Western cultural blocks, which are mainly focused on Europe and North America, are already showing signs of loosening at the joints and shifting paradigms. These recent years have seen the discrepant relationship between the so-called "center" and the margins that have gradually extended "Decentralization;" the age of Western cultural supremacy is already eroding. The political security

and economic prosperity of each nation have become woven together into an intricate network; any slight movement may disturb the unity. Now, regardless of race, religion, cultural background, history, and tradition, all of humanity embodies a complete life. When small blocks of present cultures are placed together to form larger blocks, the so-called boundaries between Eastern and Western cultural blocks, in turn, become smaller and smaller. These independent small blocks are like similarly shaped "puzzle pieces." During the process of putting them together, it is very easy to produce illusory images that are improperly placed or transferred; the similarity of each piece, however, exceeds its differences. The difference emphasized by modernism or the originality it espouses is being questioned by post-modernism. Consequently, what was once a challenging and avant-garde approach has since become doctrinal nonsense. Artistic works have become extensions and products of cultural structures; they have also gradually become "the cultural readymade" of the post-capitalistic society. This situation is a worrisome one for most people.

Although the advancement of modern art in Taiwan progressed in leaps and bounds (most Asian countries display similar modes), it appears, on the surface, to be synchronized with the world, but in reality, in a deeper structural sense, it is in fact a form of cultural colonialism - forced or voluntary assimilation. The struggle to establish subjectivity and local identity in the East or in a country like Taiwan is in a way like being coaxed into a reversed seduction, or, worse, rape by Western culture. This is an issue that holds very broad implications, many of which are not included within the scope of this study's dis-

course. The past situation, however, wherein larger blocks swallow smaller components, or where the strong survives and the weak are eliminated, is a cruel reality that is difficult to change - it is a form of "evolution" of culture. Today, because of globalization, the situation has already shown some improvements; small blocks already have adequate independent qualifications to present fairer situations. In turn, the small blocks have become an important element of a comprehensive whole; from ideology to actual practice, this growth process has also evolved from awakening to entering actual realistic situations. This was almost an impossibility during the first half of the 20th century. From this viewpoint of discussion and observation, this type of strategy employed by non-Western cultures is very much like the "playing off one power against the other" strategy used during the end of the Ching Dynasty or like the scheme of "attaching someone by exploiting his weakness" used since antiquity. If we do have such a consensus and examine truth through actual practice, we may see a more intriguing future for Eastern culture.

Painting is a historically old medium. After Duchamp, the medium was belittled and it aroused controversy; however, it remained strong enough to continue existing. Today, to announce that painting is already dead is a backward and foolish thing to say. If one were to say that "handwriting" or "handmade crafts" were dead because of the existence of computers and other related technologies, it would turn out to be an absurd overstatement! The more advanced technology becomes, the more valuable handmade objects become. Notwithstanding the fact that some people consider painting the mother of art, man has used images, shapes, colors, and drawings as media of communi-

cation and expressions of self; it has been this way since the Stone Age and this phenomenon is utterly irreplaceable. The changes in the different schools of painting may be very complicated, but ultimately, the original point and motivation are never lost. From examples of installation art, performance art, conceptual art, and video art of the last century, one can see it is merely changes in the media and methods; the underlying principle or artistic reality of the search for the essence of human existence remains the same. Nothing is new; what has already happened will happen again. Once some material, medium or method becomes "mainstream," non-mainstream conversely becomes avant-garde. This is because a concise definition of "avant-garde" is "anti-mainstream." Of course, avant-garde is not the only standard measurement for artistic value and quality, but it is the driving force behind the advancement of the matter. The opposing and dialectical relationship between mainstream and non-mainstream is a major rule of historical evolution. In this new millennium, many of the world's major museums, art publications, and art theorists have once more looked into, reevaluated, and discussed the issue of painting. Part of the iceberg is now visible; future developments are widely anticipated.

With the above knowledge, this exhibit that I have put together particularly emphasizes the premise of painting expression. The works of these six artists can be considered as an independent block sampling of the painting medium. The different styles and scopes of work are also a testimony to the development of modern Taiwanese art during the last twenty years. Perhaps they may not be able to represent the overall face of modern Taiwanese art, but from the combination of these individual building blocks, one can see into the realm of abstract art.

The chronological age of these artists span through three generations: young, middle-aged, and old; this is also a glance into a historical depth of field. Initially, the selection of blocks from similarly shaped aesthetics was a very difficult task to begin with. It is inevitable, then, that any selected combination would not be comprehensive enough. Furthermore, exhibition space was very limited; it was not possible to include more works of many other outstanding artists. This was our greatest regret. The combination selected was not meant to highlight any form of artistic idea; there are no philosophical links between them. They are not a collective nor are they a single representation. Rather, the independently autonomous small blocks fulfill larger cultural imperatives as well as its spiritual outlook.

Lee Shi-Chi is the oldest member of the group. In Taiwan's art circle, the quality and quantity of his works are among one of the most consistent. He uses diverse media, including printmaking, sculptures, water and ink paintings, and lacquer paintings. His style is daring and innovative, yet maintains his principles, never becoming superficial or pretentious; he is a model artist worthy of being emulated. Huang Ming-Che belongs to the post-war generation. In the early works, he started out with realism, inhabiting a strong drawing background, and, later, he found himself leaning more towards abstraction. His control of color and lines as well as other painting elements is outstanding and unique. Recent years have seen him indulge in three-dimensional works, characterized by both abundance as well as great magnitude of vision. Tsai Chih-Rong's art straddles between two-dimensional and three-dimensional environments. In the early days, he was influenced by Neo-expressionism; however, due to his concern with the existence and circumstances of

men, he slowly developed an expressive language of his own. He uses bar code symbols to draw, expressing his cold contempt for the consumer society. Alixe Fu belongs to the middle-aged group; he currently resides in Paris. Aside from painting, he also dabbles in sculpture. His works usually emerge from his own experiences and reflect his concern for humanity. The form is somewhere between abstraction and realism; it has the atmosphere of surrealism. The recent years have also seen him go into Chinese water and ink paintings, exploring another expressionistic possibility. Tao Wen-Yueh is also based in Paris. His works are focused more on exploration of abstract expressionism; it is a display of pure artistic language. He is very particular about the handling of color and textures; his works have an European air about them, yet retains the undertones and refinement of the East. Lin Wei-Min is a young rising talent. Not satisfied with expressing his craft in just two dimensions, he usually attaches readymade objects to the paintings. His use of colors belies his age; the composition of his work and expression of themes reveal strength and substance. Currently, he is a professor at the Taiwan University of Art where he is widely admired and revered by his students. He has outstanding works incorporating multimedia and ceramics.

I would like to conclude by expressing special thanks to Mr. Alan Chow of the New York Chinese-American Art Council for his invaluable assistance in sponsoring and presenting this show. Without his enthusiasm and commitment to the arts, this exhibition would not have been possible .

Chihung Yang, New York  
June 15th, 2004

# 板塊 位移

台灣現當代美術的發展，隨著八十年代經濟的起飛，及九十年代民主自由的思想與風氣的落實，在這短短的廿年間，有著突飛猛進的變貌。這過去廿年發展的速度與成果，與1940年到1980年的四十年之總合相較，只有過之而無不及。而文化論述中的“複次元主義”(Pluralism)或“多元文化主義”(Multiculturalism)也已然成為學界的顯學。因此各家爭鳴、百花齊放，形成五光十色的空前盛況。

廿世紀末到新世紀初以來，西方先進國家的尖端科學之研究發展；所引發的“新科技”時代效應，也遠遠地超過十八世紀末“工業革命”的影響。今天，電子、電腦、數位、生化、奈米等科技方面的進境，更改變了現代人之思維模式、價值觀念、意識型態乃至於生活方式。資訊超級公路的網際網路之日新月異，已形成所謂“全球化”和“地球村”的生態環境，這也是不爭之事實。在這樣的時空背景，原本以歐美為主軸的西方文化大板塊也已產生鬆動位移的狀況。近年來所謂中心與邊陲的歧異關係也已漸漸衍生“去中心論”的現象；西方文化霸權的時代已日形瓦解。全球各地域的政局安危、經濟興衰都已變成一種連動的網狀連鎖結構，牽一髮而動全身；人類，其實不分種族、信仰、文化背景、歷史傳統，都已是生命共同體。當今世界文化猶如許多小板塊拼合而成之大板塊，而所謂東西方文化板塊之間的鴻溝也已經愈來愈小。這些獨立的小板塊，就像形狀極其相似的“拼圖片塊”，在拼湊組構的過程，容易產生錯置移位的幻影假象，每個片塊之雷同性遠超過差異性。現代主義所強調的差異性或者引伸的原創性，在後現代主義裡是被質疑的。因此，本來具挑戰性、前衛性的論點，如今看來也已成教條式的夢囈。藝術創作做為文

化建制的延伸產物，也漸漸淪為後資本主義社會的“文化現成物”。這種現象其實頗讓人憂心忡忡。

台灣現當代美術的進程，雖然呈現著跳躍式的步伐（亞洲各國都是類似的模式），表面上看來是與世界同步，深層結構裡，事實上是一種文化殖民現象；強迫性同化或自願性同化。東方或者台灣所掙扎的主體性、本土意識，也像被西方反方向誘拐或強暴。這是個涉及面廣泛的議題，不在本文談論範圍。但是過去大板塊併吞小板塊的現象，亦即弱者淘汰強者生存的情況，仍是難以改變的殘酷現實，是一種文化生態的“進化論”。今日，由於全球化現象的事實，情況稍有改善。小板塊已俱有充份的獨立條件，呈現較為平等的評比並排，並成為整體中的一個重要小片塊；在意識型態乃至具體運作上，也從覺醒而進入實踐的具體而微之狀況。這在廿世紀的前半是幾近不可能的。從這樣的立論與觀察角度，非西方系文化所運用的這種策略，頗像清末洋務運動所提的“以夷制夷”，或是古人所說的“以子之矛，攻子之盾”。若是吾人確有此種共識，並以實踐來檢驗真理，未來東方文化的前景或有可觀者。

平面媒材，特別是歷史悠久的繪畫，自杜象(Duchamp)以後，即極受貶抑並引起爭議，然而它仍頑強地存在著。如今，宣判繪畫已死，已經是一個落伍而荒謬的言說了。若因有了電腦及其相關之科技而說“手書寫”已死，或“人工手藝”已死，可能是愚蠢之極的識見吧！科技愈是昌盛，人工手做愈是珍貴。姑不論有人謂繪畫是一切美術之母，人類藉由圖像、形狀、色彩、繪寫做為表述溝通之本能與表現自我的本質；是自石器時代以來就延綿存在而且仍無法取代的。繪畫藝術的諸流派，思潮的遞變，容或雜沓紛陳，但

其最初始的，本質性的原點，並未消失。從上世紀末大行其道的裝置、行為、觀念、錄像看來，也不過是媒材、方式的改換，所探討的人存在的本質或藝術的真實並沒有更新，日光之下無新事。已發生的還會再發生。一旦某些表現媒材、方法形式成為“主流”，非主流反倒是前衛，因為前衛最簡約的定義就是“反主流”。當然前衛與否也不是藝術價值與品質的唯一度量標準，但卻是事物向前演化的趨動力。主流與非主流之間的對立及辯證關係，是歷史演進的重要律則。新千禧年以來，全球許多重要美術館、藝術出版物或藝術理論學者，又重新檢視、評估、討論繪畫的問題，已見冰山之一角，往後深廣的發展，仍然讓人引領企盼。

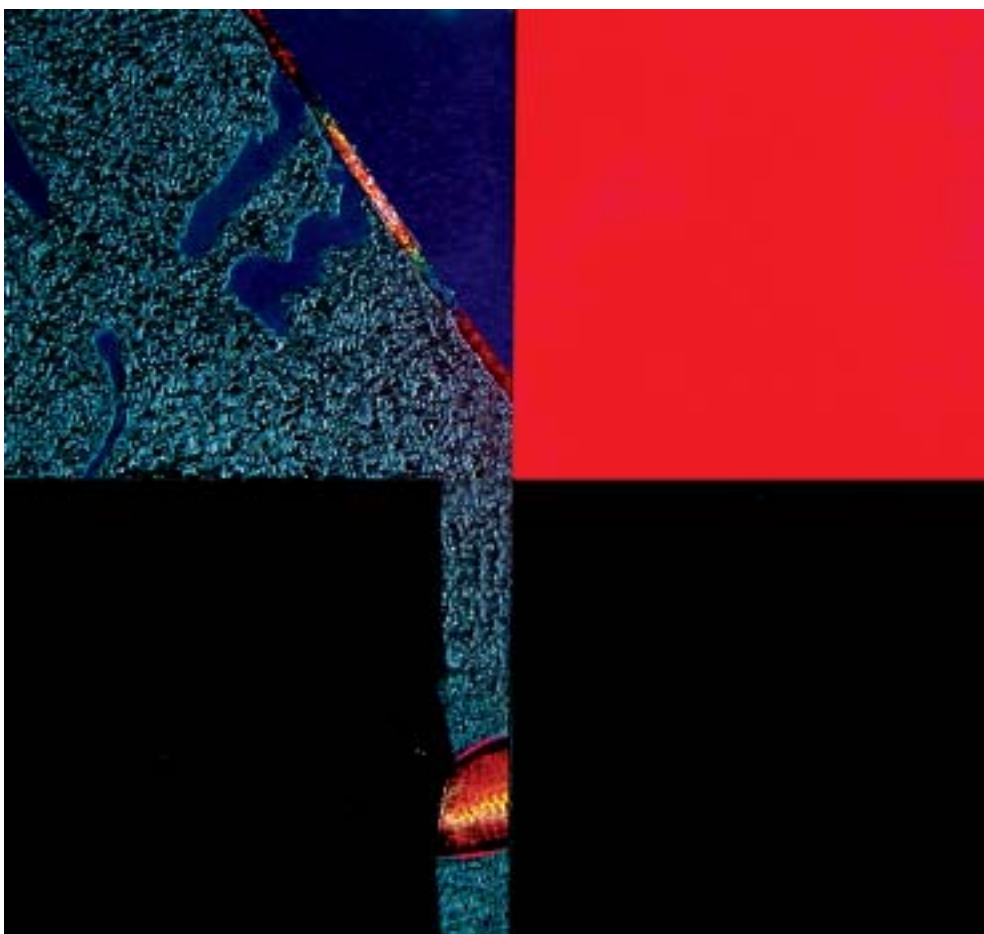
基於以上的認知，鄙人所籌策的這項展覽，就是以著重在平面表現這個前題做考量的。這六位藝術家的作品，可以看做是以平面媒介表現類型的獨立板塊取樣；有其各自的風貌及創作規範，也是過去廿年來台灣現當代藝術發展的一個側寫。也許還不能代表台灣當代藝術現下的全貌；但在這些個別板塊的拼圖下；或能窺視以抽象語彙為主之類型的一斑。而他們的年齡縱跨老、中、青三代，也有歷史脈絡的縱深。本來要在衆多形狀相仿的板塊中做選擇，就是極其困難的事。所以任何選擇組合都難免掛一漏萬的，礙於展覽空間的限制，未能容納更多位傑出藝術家，可能是注定中的最大遺憾了。這個選擇組合其實並沒有要彰顯某種特別的藝術主張，他們之間也沒有必然的理念連繫，不是一個團體也不是一個代表。毋寧是在獨立自主的小板塊中去體現文化大板塊之探索路向及精神性面貌。

李錫奇是六位中最年長者。在台灣畫壇中，創作的質與量都是最豐碩者之一。創作媒材多

樣，版畫、雕塑、水墨、漆畫等無不精通。他在風格上勇於創新，卻又能堅守本位，不致淪於浮泛虛妄，是一位值得欽仰的前行代典範。黃銘哲屬戰後出生的中生代。早期作品從寫實出發，有堅實的繪畫功底，爾後風格趨於抽象，對色彩及線條等繪畫元素之掌握，優越而獨到。近年並涉及立體表現。在平面與立體之間，出入自如，並且質量高而格局大。蔡志榮也是遊走於平面表現與立體環境。早期受新表現主義的影響，然特別關注於人的存在與狀況，逐漸地發展出一己的表現語言。他以條碼的符號入畫，對消費社會的生活予以冷峻的反諷。傅慶豐屬中青輩。現旅居法國。除了油畫也做雕塑。作品常從自我的省思抒發引向人間性的關懷，形式上介於抽象與具象之間，並帶有超現實主義的氣味，近年又以水墨的表現方式，拓展另一項可能性。陶文岳也是旅居法國巴黎。他的創作路向較傾向於抽象語境的探討，是純繪畫語言的表現。色彩與肌理的處理很講究，帶有西歐繪畫的人文氣質，然而一種屬於東方性格的含蓄、雅緻，還是從畫裡散發出來。林偉民是年輕的新秀。他並不滿足於純平面的表現，常在畫面上貼置現成物。色彩運用醇熟，畫面構成與材質表現，均沉穩而充滿力度。目前任教於台藝大，是優秀的師表，深受學生之愛戴。他在多媒材與陶塑方面也有優異表現。

這次透過紐約美華藝術中心的邀請與主辦這個展出，特別要感謝周龍章先生的鼎力協助。若是沒有他的熱心及對藝術的真知卓見，這個展覽也不可能實現。

楊識宏寫於紐約  
2004年6月15日



在本位-09 Re-orientation-9

Mixed media

97 × 97公分

## 李錫奇

1938 生於金寧鄉古寧頭北山村

台灣中國現代版畫會創辦人之一  
東方畫會會員

1989-91 中華民國版畫學會理事長

曾獲日本第五屆國際青年藝術家展評論家獎，菲律賓第二屆亞洲版畫第二大獎，台灣中華民國畫學會第七屆金爵獎，中國文藝協會文藝創作獎，中華民國國際版畫展－韓國湖巖美術館獎。

1982應聘香港中文大學藝術系講師教授版畫一年。

1976出席第一屆韓國漢城亞洲藝術會議。

曾於台北國立藝術館、藝術家畫廊、鴻霖畫廊、版畫家畫廊、龍門畫廊、美國內布拉斯加林肯海瑪克畫廊、西雅圖亞洲藝術中心、香港集一畫廊、紐約SKY畫廊、香港藝

術中心馬尼拉多米尼克畫廊、台北版畫家畫廊、韓國漢城尹畫廊、台北三原色藝術中心、台北時代畫廊等處舉行個展。

作品曾參加巴西第五、六、八屆聖保羅國際雙年展、法國第一屆巴黎青年藝展、第一、三屆香港國際沙龍展、英國第五、六屆國際版畫雙年展、日本東京第四屆國際版畫展、菲律賓第一、二屆亞洲版畫展、第二屆法國國際藝展、1970秘魯國際版畫展、韓國第一、二屆國際版畫雙年展1973亞太民族藝術展覽、1974義大利國際版畫展、台日美術交換展等聯展。

近期「後本位系列」的創作發展，在1995年進入民間藝術形式中匾額、春聯結構的「並融」語彙，以書法抽象美感的拆解，並置符號圖象以及融合匾額、春聯的形制結構，來呈現返樸歸真的赤子回應情境，進而傳達中國文明現代化符號性的表徵。

2000年，李錫奇完成了韓國、日本、紐約、香港等地的巡迴個展，引起國際廣泛的重視。2001年10月，「歷史、本位、李錫奇：李錫奇創作金門、廈門大展暨學術研討會」將一探其更具深遠的影響。



在本位一10 Re-orientation-10  
Mixed media 115×33公分

## Lee Shi-Chi

1938 Born in Peishan Village, Kuningtou, Kinmen. Eldest son of Li Tseng-ping (father) and Wu Yu-yao (mother). His great-grandfather had been a Ch'ing dynasty Licentiate, and his grandfather founded a successful family business. 1990 Visits the Chingchow Art Museum in Hopeh and is struck by the attractiveness of Ch'u culture. This sparks his interest in lacquer painting, and he commences research into it. With his wife Ku Yueh he attends the Straits Poetry Festival sponsored by the Fukien Province Writers' Association, which further stimulates his interest in lacquer painting. He begins work on the "Ancient Memories" series and finishes with the San Yuan Se Art Center in order to concentrate on creative work. 1991 Travels to Foochow to undertake research into lacquer painting techniques, establishes a studio and employs assistants for long-term production of works. Second daughter Tien-ning studies at Milan Art College. Leads a group to the Mainland for the "Peking-Taipei Grand Exhibition of Contemporary Art." Attends the "Symposium on Contemporary Chinese Prints" sponsored by the Hong Kong Society for the Promotion of Chinese Culture. Invites Mainland authors Liu Teng-han and Yuan Ho-ping to visit Taiwan. 1993 Invites distinguished Mainland journalist Ying Hung from the Wen I Pao to visit Taiwan and Kinmen. 1994 Eldest daughter graduates from Milan. Leads a group to Bangkok for the "Exhibition of Contemporary Painting from Taipei" and visits the Kunming Academy of Art, Mainland China, for a painters' workshop. Organizes "Discovering the Literature of Kinmen". 1995 Leads a group to Hong Kong for the "Exhibition of Contemporary Painting from Taipei", and together with Mainland and Hong Kong painters hosts a workshop on "Promoting exchanges in contemporary art between the Mainland, Hong Kong and Taiwan after 1997". 1996 The Hsien Chih Cultural and Educational Foundation of Taipei publishes "A Journey of Echoes-a collection of critical essays on the work of Li Hsi-chi". Invited by Taipei Fine Arts Museum to mount the "Exhibition of Li Hsi-chi's Creative Career". Presents himself at the "Lee Shi-Chi exhibition" organized by the Gallery Square at Seoul and meets some famous Korean artists. 1997 Participates in the joint exhibition "Beyond Abstract : A Glimpse at the Cosmos by Chuang Che, Chung-ray Fong, Diana Shui-lu Wong, Lee Shi-chi", Norging One Gallery, San Francisco, USA 1998 Participates in the joint exhibition "A Restrospective of the Modern Block Prints in Taiwan during 40 Years", Dimensions Art Center at Taipei. Participates in the joint exhibition "A Prospective of 2000-Chinese Paintings, Sculpture, and Mixed Media" at Lubeck Church and St. Tatri Church in Germany. Lee Shi-chi Exhibition 1998-Re-orientation" at Dimensions Art Center, Taipei. The First International Ink Painting Biennial of Shenzhen. 1999 Taiwanese File, The Orientation and Dialogue of Modern Arts in Taiwan. Shanghai Biennale Exhibition. 2000 Exhibition of Chinese Arts - Shanghai 2001 Participates in the joint exhibition "Taipei Modern Arts " in Shanghai





飛躍東區

不鏽鋼烤漆 總高700公分

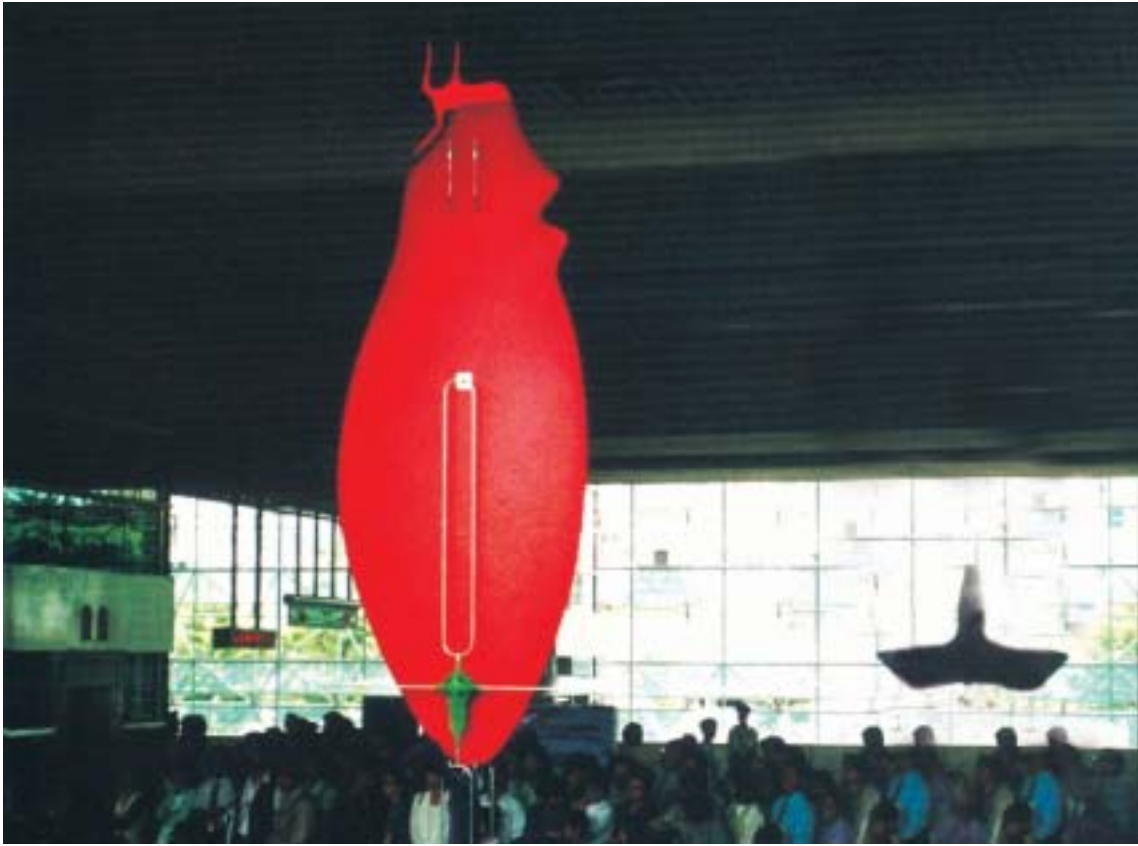
## 黃銘哲

1948 生於臺灣宜蘭，冬山。

1976～1980 首度油畫個展於臺灣省立博物館，同年遊學於歐美。

1980 返國。 1992 應邀於國立美術館舉行個展—「國王的夢」，並典藏作品。 1994 香港亞洲藝術博覽會「臺灣主題館」個展於香港會議中心。 1995 台北市立美術館個展—「夢魘」，並典藏作品—「尊嚴的符號」。 1996 元智工學院七週年校慶特展—「夢宴」黃銘哲個展，元智通識教學部策劃。成立「黃銘哲立體作品工作室」。 1997 黃銘哲立體新作發表，台北世貿中心，臻品藝術中心策劃。 1998 高雄市立美術館「創作論壇」—「從結構、解構、再結構的黃銘哲」黃銘哲個展，並典藏立體作品。 1999 台北市政府敦化藝術通廊公共藝術公開徵選獲獎並製作，作品—飛行在東區 設置於敦化北路與民生東路口。

2000 交通部臺鐵板橋車站售票大廳公共藝術公開徵選獲第一名並製作，作品—慾望在飛行。行政院公務人力發展中心公共藝術邀請比件並獲製作，作品—互動 設置於新生南路與辛亥路口。 2001 「千濤拍岸」台灣美術一百年，國立藝術學院 關渡美術館展出。臺北縣政府稅捐處邀請製作新建行政大樓公共藝術品，作品—昇華。上海美術館新館，「上海—台北」黃銘哲個展，並典藏作品「東區的一群女人」。台北市立美術館，「信仰的打造」黃銘哲立體作品個展。台北市立建成國中新建校舍公共藝術邀請比件，並獲製作，作品—飛揚。 2002 臺北信義之星迎賓大廳委託製作公共藝術品。交通部台灣區國道新建工程局 二高後續計畫西湖服務區公共藝術公開徵件，獲製作權。 2003 司法第二辦公大樓新建工程公共藝術設置案公開徵選，第二區大廳獲第一名並製作，作品—見證。



北投捷運站公共藝術 不鏽鋼烤漆

## Huang Mling-Che

1948 BORN IN ILAN,TAIWAN

1976 SOLO EXHIBITION IN PROVINCIAL MUSEUM OF TAIWAN

1976~1980 STUDY & TOURING OF EUROPE & U.S.A. 1981 RECEIVED THE FIRST HONOUR OIL PAINTING AWARD OF THE 35th TAIWAN

PROVINCIAL FINE ART COMPETITION. 1982 RECEIVED THE FIRST HONOUR OIL PAINTING AWARD OF THE 36th TAIWAN PROVINCIAL FINE ART COMPETITION.

1992 OIL PAINTINGS "THE DREAM OF EMPEROR" SERIES SOLO EXHIBITION IN NATIONAL FINE ART MUSEUM OF TAIWAN WORK WAS COLLECTED BY MUSEUM.

1994 SOLO EXHIBITION IN HONG KONG CONVENTION CENTER DURING HONG KONG ART FESTIVAL. 1995 OIL PAINTING "NIGHTMARE" SERIES SOLO EXHIBITION IN TAIPEI MUSEUM OF FINE ARTS. PAINTING "THE SYMBOL OF DIGNITY" WAS COLLECTED BY MUSEUM. 1996 SOLO EXHIBITION IN YUANCHI POLYTECHNIC SCHOOL'S 7th ANNIVERSARY OF TAIPEI. "HUANG MING-CHE 3D ART STUDIO " ESTABLISHED. 1997 3D ARTWORK SOLO EXHIBITION IN TAIPEI WORLD TRADE CENTER.ORGANIZED BY GALERIE PIERRE.

1998 3D ARTWORK SOLO EXHIBITION IN KAOHSIUNG MUSEUM OF FINE ARTS "CREATION FORUM" & WORK WAS COLLECTED BY MUSEUM. 1999 3D ARTWORK "FLYING IN EASTEND OF TAIPEI" RECEIVED THE FIRST HONOUR & WAS SELETED TO BUILD IN THE

JUNCTION OF DUNHUA RD & MINSENG RD OF TAIPEI. 2000 3D ARTWORK "DESIRE OF FLYING" RECEIVED THE FIRST HONOUR AWARD & WAS SELECTED TO HANG IN BANCHIAO RAILWAY STATION BY TAIWAN MINISTRY OF COMMUNICATION 3D ARTWORK "COMMUNICATION" RECEIVED THE FIRST HONOUR & WAS SELECTED TO BUILD IN THE JUNCTION OF SINGHAI RD & SINSENG SOUTH RD . 2001 PARTICIPATED "Waves Striking : One Hundred Years Of Taiwanese Arts" IN KUANDU MUSEUM OF FINE ARTS. ORGANIZED BY NATIONAL COLLEGE OF ART TAIPEI. 3D ARTWORK "SUBLIMATING" WAS SELECTED TO MADE FOR NEW BUILDING OF TAIPEI COUNTY TAX OFFICE. SOLO EXHIBITION "SHANGHAI-TAIPEI" IN SHANGHAI ART MUSEUM.OIL PAINTING "WOMEN OF TAIPEI EAST-END" WAS COLLECTED BY MUSEUM. " Belief Remodeling:Three-dimensional Artwork Exhibiton by Hwang Ming-Che " IN TAIPEI MUSEUM OF FINE ARTS . 3D ARTWORK "FLYING HIGH" RECEIVED THE FIRST HONOUR & WAS SELECTED TO MADE FOR JIANCHEN COLLEGE OF TAIPEI. 2002 3D ARTWORK "OVER THE CENTRY" WAS SELECTED TO MADE FOR BUILDING "THE STAR OF XING YI" IN TAIPEI. 3D ARTWORK "COOPERATION" RECEIVED THE FIRST HONOUR & WAS SELECTED TO BUILD FOR NO.2 HIGH WAY BY MINISTRY OF COMMUNICATION OF TAIWAN. 2003 3D ARTWORK "WITNESS" RECEIVED THE FIRST HONOUR & WAS SELECTED TO BUILD FOR THE MINISTRY OF JUSTICE'S NEW BUILDING IN TAIWAN.



符語編碼 10979246-1 Code Language System-10979246-1

混合媒材 Mixed media 334×180cm 2004

## 蔡志榮

出生地：台灣、雲林

經歷：台北畫派、創始成員。台灣藝術家聯盟、亞洲藝術家聯盟、國產藝展中心、展覽策劃

### 個展

2003 韓國漢城世宗美術館、環境—動力「符碼編碼」系列。  
2002 大湖國家公園、舞動與圓的方位 群動藝術、監獄空間、受刑人創作藝術再造。2000 二二八紀念公園、環境—動力「災難群動藝術」。1999 林肯大郡、「災難藝術」、環境—動力（群動藝術）、敦化南路、仁愛路中公園。日本福岡、天祭（台灣火情昇空了）。1998 五指山區、環境—動力（群動藝術）、「希望之塔」。「符碼語系」、社區環境大壁畫。1988 美國文化中心、「新繪畫精神、躍動的年代」。1986 台北今日藝展中心、新繪畫「圖像—象徵」。1985 台北市社教館、現代繪畫個展、「原始與動機」

### 聯展

2002 淡江大學藝術中心繪畫展、韓國大田美術館。受邀西班牙當代國際藝術大展、西班牙Veruela、藝術家博覽會、華山藝文特

區。1999 日本福岡亞細亞美術館、國際美術展覽會、香港光華展覽中心（金鐘）、國立台灣藝術教育館、當代名家邀請展、日本富士美術館當代藝術交流展。1998 韓國漢城世宗美術館、馬來西亞吉隆坡現代美術館、亞洲國際美術展覽會、阿波羅畫廊聯展日本長野縣信州新町美術館藏分館、世紀末台灣當代藝術大展。1996 馬尼拉大都會美術館、亞洲國際美術展覽會、上海市美術館。1995 新加坡國家畫廊、亞洲國際美術展覽會。1994 泰國曼谷國家畫廊、現代繪畫展、國立歷史博物館、亞洲國際美術展覽會、帝門藝術中心、環境與藝術對話。1993 積禪50藝術中心、台灣現代美術「邁向巔峰」大展、台北畫派「認識自己系列」展。1988 台北市立美術館、新展望展。1987 韓國釜山國際青年雙年展、中—韓現代繪畫交流展（漢城）、國產藝術展覽中心、新繪畫大展。1986 台北市立美術館、新具象繪畫展、台北市立美術館、台北畫派1986風格「22」展、國立歷史博物館、中華民國現代繪畫新發展、中—韓現代繪畫交流展。1985 韓國寬勳美術館、中—韓現代畫展、中華民國七十五年當代美術大展、台北市立美術館、1985新繪畫展、國產藝術展覽中心、台北畫派首次大展。1984 台北市立美術館、中華民國現代畫學會大展。



符語編碼 10979246-2 Code Language System-10979246-2

混合媒材 Mixed media 2004

## Tsai Chih-Rong

Birth: Taiwan Yunlin

Experiences: Director of Taipei Artist Group

### Solo-Exhibition

2003 'Environment and Movement-Code Language System- 'Sejong Center Museum of Fine Art,(Korea) 2002 'Moving to the direction of a circle' (Public Art at the Da-Fu park in Taipei)'The space of prisons?the recreation of art'( with prisoners at two prison in Taiwan, some installations) 2000 'Environment and Movement - Against the disaster' (with people suffer from a landslide in north Taiwan, some installations at the Tong-Fa South Rd. Park in Taipei)'Festival of the sky' (with Taiwanese and Japanese people in Fukuoka, Japan, performance using many Chinese lanterns) 1998 'Environment and Movement II '(Wall Paint -ings and a installation with people at the mountain of Wu-Zu, Taipei ) 1997 'Environment and Movement I '( Performance of people at the Taipei) 1988 The New Painting Exhibition,Taipei American Center.(Taipei) 1986 'Drawing Image & Symbol,'The New Art Exhibition Center.(Taipei) 1985 'Primitive and Motive,'The First Solo Exhibition, Social Education Center.(Taipei)

### Group Exhibition

2002 Contemporary International Art Exhibition in Veruela,(Spain) Artist's Exhibition 2000 The Asian International Art Exhibition.(Korea) Yi-Lan Prison

—Exhibition of the Space of the Prison.(Taiwan) Exhibition of Tai-Nan City Cultural Administration Office.(Taiwan) 1999 Fukuoka Asian Art Museum Exhibition.(Japan) Hong-Kong Guan-Fua Gallery Exhibition.(Hong-Kong) National Taiwan Art Education Center Exhibition.(Taipei) Fuji Art Museum Exhibition.(Japan) 1998 Sejong Museum of Fine Art Exhibition.(Korea) The Asian International Art Exhibition, Malaysia Modern Art Museum (Malaysia)Apollo Gallery Exhibition.(Taipei) Taipei Modern Art Exhibition, Shinsyu shinmachi City Art Museum.(Japan)Exhibition at the end of the century.(Taipei) The International Asian Art Exhibition, Macau Art Exhibition Center.(Macau) 1996 Shanghai Art Museum. Taipei Modern Art International Asian art exhibition Manila Metropolitan Art Museum.(Manila) 1995 Singapore National Museum International Art Exhibition.(Singapore) Taiwan Human rights Exhibition in Taipei Museum, Kwang Hwa Gallery,(Hong Kong) 1986 Stylish-22 Exhibition-1986, Taipei Fine Art Museum.(Taipei) Exhibition of Modern Paintings New Appearance in the R.O.C.,The National Museum of History.(Taipei) Exhibition of New Representational Paintings, Taipei Fine Art Museum.(Taipei) The 2nd Sino-Korean Modern Painting Exchange Exhibition, Taipei Country Culture Center.(Taiwan) 1984 Chinese Modern Painting Exhibition,Taipei Fine Arts Museum.(Taipei)



地量

彩墨 116×37cm 2002

## 傅慶豐

### 經歷

旅法畫家傅慶豐，1983年在台北首次個人畫展，隨後在台灣、法國、日本、巴黎、紐約等地廿多次個展。中國文化大學美術系畢業，法國國立巴黎高等藝術學校HADAD石版畫工作室研習，1987年以藝術家身份旅居法國。自1991年獲法國梵谷村國家永久畫室，居住在巴黎西北郊三十公里的梵谷村國家畫室後，既決定放逐的浪漫生命，沁浴在藝術創造和異鄉遊子的鄉愁，游走在台北與巴黎之間。

### 個展

1983 文大學生畫廊・台北・台灣 1985 南畫廊・台北・台灣、華岡博物館・台北・台灣 1987 台中文化中心・台灣 1988 克里蒙藝術之家・Clermont-Ferrand・法國 1989 永漢畫廊・台北・台灣 1989 台中文化中心・台灣 1990 東之畫廊・台北・台灣 1991 帕蒂克畫廊Virgin Megastore・巴黎・法國 1992 東之畫廊・台北/台中・台灣、亞洲藝術中心・台北・台灣 1993 皮耶瑪麗・維都畫廊・巴黎・法國 Z畫廊・紐約・美國 1994 “1984~1994畫作” 當代藝術畫廊・Auvers-sur-Oise・法國 “誕生的過程” 台灣畫廊・台北・台灣 “誕生的過程” 東之畫廊・台中・台灣 1995 杜象藝術中心・高

雄・台灣 1998 “眼色”・帝門藝術中心・台北/台中・台灣 2000 FNAC-FORUM・巴黎・法國 東之畫廊・台北・台灣 2002 “植物人、動物人I.”・美雅畫廊・名古屋・日本 “植物人、動物人II.”・亞洲藝術中心・台北・台灣 2003 “XVI屆名古屋當代藝術博覽會” 個展・美雅畫廊・名古屋・日本 “植物人、動物人”・中山道博物館(Museum Nakasendo)・瑞浪・日本 2004 Blois 古堡美術館・Blois市・法國

### 公共收藏

杜比尼美術館(Museum Daubigny)・Auvers-sur-Oise・法國  
台北市立美術館・台灣  
鳳甲美術館・台北・台灣  
林玉女藝術基金會・台灣  
安亭新鎮博物館・上海・中國  
中山道博物館(Museum Nakasendo)・瑞浪・日本  
瑞浪市政府・日本

### 公共藝術

1999 Bobigny市C.N.J.B水上活動中心・大巴黎區・法國



植物人世界三

彩墨 116 X 80cm 2002

## Alixe FU

Born in Taiwan in 1961. Had his first individual exhibition in 1983. Has been living and working in France since 1987. In 1991, was given a studio in Auvers-sur-Oise by the French Ministry of Culture.

### Solo Shows:

1983 University Gallery, Taipei (Taiwan) 1985 Nan Gallery, Taipei (Taiwan) Hwa-Kang Museum, Taipei (Taiwan) 1987 Taichung Culture Center (Taiwan) 1988 House of Arts, Clermont-Ferrand (France) 1989 Yung-Han Gallery, Taipei (Taiwan) Taichung Culture Center (Taiwan) 1990 East Gallery, Taichung (Taiwan) 1991 Patrick Chemama Gallery, Paris (France) 1991 East Gallery, Taipei and Taichung (Taiwan) Asia Art Center, Taipei (Taiwan) 1992 Pierre-Marie Vitoux Gallery, Paris (France) Z Gallery, New York (United States) 1993 Art Contemporary Gallery, Auvers-sur-Oise (France) Taiwan Gallery, Taipei (Taiwan) East Gallery, Taichung (Taiwan) 1995 Duchamp Gallery, Kaohsiung (Taiwan) 1998 Dimension Art Center, Taipei and Taichung (Taiwan) 2000 Forum FNAC, Paris (France) East Gallery, Taipei (Taiwan) 2002 Miyabi Gallery, Nagoya (Japan) Asia Art Center, Taipei (Taiwan) 2003 《XVI Nagoya Contemporary Art Fair》, Gallery Miyabi, Nagoya (Japan) Nakasendo Museum, Mizunami (Japan) 2004 Blois Chateau and Museum, Blois (France)

### Public Art:

Jacques Brel Nautical Center, Bobigny (France)

### Group Shows:

2000 《Open Studios》, Van Gogh City, Auvers-sur-Oise (France) 2001 《Contemporary Art Works》, Colombieres, Auvers-sur-Oise (France) 《Sculptures on Island》, Nancy Island, Andresy (France) 《Ta Yin Shi Shen》, Hong Gah Museum, Taipei (Taiwan) 2002 《Jeff Hsu's Art & Tiandi Lungmen Shanghai-A New Alliance》, Jeff Hsu's Art, Taipei (Taiwan) 《21 Century International Chinese-Fan-Painting Exhibition》, Crystal Foundation Art Gallery / City Art Gallery, Unites States / Taiwan 《2002 Shanghai Biennale'A Town In Century》, Fine Arts Museum, Shanghai (China) 2003 《Open Studios》, Van Gogh City, Auvers-sur-Oise (France) 《Vu du Soleil》, MAPRA, Lyon (France) 《The collection of Art Contemporain of Daubigny Museum》, Art Contemporary Gallery, Auvers-sur-Oise (France) 《Young Artistes of Taiwan in Paris \_ Center Culturel of Taiwan in Paris, Paris (France) 2004 《Paris-Dialogue》, Ever Harvest Gallery, Taipei (Taiwan) 《Salon de Comparaisons》, Auteuil Space, Paris (France)



秩序 "Self-Statement"

Oil Painting 162cm x 130cm 2003

## 陶文岳

1961 生於台灣基隆

畢業於國立藝專美術科西畫組

法國巴黎國立高等裝飾藝術學院，空間藝術系繪畫組

1993-5 擔任法國巴黎國立高等裝飾藝術學院藝術系助教

典藏：作品被台北市立美術館，台灣國立藝術館，國立歷史博物館，基隆市立文化中心，上海安亭新鎮博物館，及美國，加拿大，法國，中國，台灣等私人收藏。

### 個 展

1991 應邀雙個展於巴黎洗衣坊藝術中心(Espace Bateau-Lavoir)

1994 台北市立美術館個展

雙個展於台北福華沙龍

1995 台北帝門藝術中心個展

1996-7 台北，高雄福華沙龍個展

1997 法國意西雷牧里諾市個展 (Issy-les-moulineaux)

1999 台北，台中帝門藝術中心個展

2001 台北帝門藝術中心個展

2004 新竹沙湖廳藝術村個展

### 聯 展

1990 應邀參展法國巴黎國際版畫展 (S.A.G.A.90) 於巴黎大皇宮

1991 法國 (ELNE) 愛蓮那省法國青年藝術家沙龍展

1992 法國國際青年藝術家沙龍展於巴黎大皇宮

獲推薦繪畫參展於巴黎法國國家紀念博物館

1993 法國尼斯第十三屆地中海雙年展

1996 旅法青年藝術家聯展於巴黎華僑文化中心

1997 台北巴黎：旅法藝術家抽象作品展，巴黎台北新聞文化中心，巴黎

1999 "有意識的巧合"，旅法青年藝術家聯展於巴黎華僑文化中心

2001 法國巴黎夏朗東勒彭市 (Charenton Le Pont) 第49屆沙龍展  
上海藝術博覽會

2002 應邀參加 "憧憬安亭新鎮" 聯展於上海美術館

2004 應邀參加 "比較沙龍" 聯展於巴黎·歐德耶藝術空間  
(Espace Auteuil)

(電影·戲劇·藝術) 聯展於巴黎MK2圖書館藝術空間

聯展於紐約456畫廊

聯展於紐約林肯中心Cork畫廊



古典的沈思 "Classic Musing"  
Oil Painting 120cm x 73cm  
2000

## Tao Wen-Yueh

1961 Born in Keelung, Taiwan

Education & Teaching Experiences

National Academy of Arts, Taiwan - Fine Arts Department,  
Western Painting

l'Ecole Nationale Supérieure des Arts Décoratifs, Paris

1993-1995 Teaching Assistant, l'Ecole Nationale Supérieure  
des Arts Décoratifs, Paris

### Collections

Tao Wen-Yueh's paintings have been collected by the Taipei  
Fine Arts Museum, National Museum of History, Keelung  
Municipal Culture Center, Shanghai Ann Tin Xing Zhen  
Museum and by private individuals in the United States,  
Canada, France, and Taiwan

### Solo Exhibitions

1991 Escape Beteau-Lavoir, Paris

1994 "The Marching of Time"-Taipei Fine Art Museum

Howard Salon, Taipei

1995 "Turning Point of the Spirit"- Dimensions Art Center, Taipei

1996-1997 "Delineation of Mental Concepts"- Howard Salon,  
Taipei & Kaohsiung

1997 Issy-Les-Moulineaux, France

1999 "The line of Memory"- Dimensions Art Center, Taipei & Taichung

2001 "Stages of Feeling"- Dimensions Art Center, Taipei

2004 "Hope Space"- Safalak Art Village, Hsinchu, Taiwan

"The Abstract of Memory"- Keelung Municipal Culture Center,  
Keelung, Taiwan

### Selected Group Exhibition

1990 Special Invitation, S.A.G.A.'90 Art Exhibit, Grand Palais, Paris

1991 Prix de Ville, Young Artists Salon, Elne, France

1992 International Young Artists Salon, Grand Palais, Paris

Invitational Painting Exhibition, French National Memorial Museum, Paris

1993 13th Biennial Mediterranean Art Festival, Nice, France



1996 Young Taiwan Artist in France Exhibition, Overseas Chinese Center,  
Paris, France

1997 "Taipei - Paris : Tendances de l'Art Abstrait Exhibitio", Centre  
Culturel et d'Information de Taipei in Paris.

1999 "Rencontre Fortuite de Conscience" Young Artist, Franceesided,  
Exhibitio overseas Chinese Culture!, Paris

2001 The 49th Salon Exhibition, Charenton Le Font, France

2003 "Envision Xing Tin Zhen Exhibition"- Shanghai Art Museum,  
Shanghai, China

Shanghai Museum, China

2004 "Salon Comparison" - Espace Auteuil, Paris

"Movie, Drama, Art"- Library MK2-Espace

Gallery 456, New York

Cork Gallery, Lincoln Center, New York



掠影系列一 I 展出空間

混合媒材 Mixed media

3m x 3m x 3m

中央大學藝文中心

2003

## 林偉民

國立台灣藝術大學美術學系副教授  
法國巴黎國立高等藝術學院畢業

個展：

2003年 中央大學藝文中心  
2002年 苗栗縣文化局  
2001年 台北市立美術館

聯展：

2004年 台北縣美術家大展 鶯歌陶瓷博物館 台北縣  
2003年 台北縣美術家大展 鶯歌陶瓷博物館 台北縣  
2003年 古意新顏-台灣彩繪陶瓷展 鶯歌陶瓷博物館 台北縣  
2003年 台灣美術戰後50年展 長流畫廊 台北市

2002年 全國美展邀展

2001年 全省美展評審邀展

2001年 台北縣美術家大展 鶯歌陶瓷博物館 台北縣

1999年 台北巴黎：複式世代 法國巴黎十三區市政府宴會廳 巴黎

評審：

曾任全省美展油畫類、水彩類評審委員  
台北市文化局 藝文補助美術類評審委員  
新竹美展、  
宜蘭美展、  
苗栗美展



掠影系列一 II 展出空間

混合媒材 Mixed media

3m x 3m x 3m

中央大學藝文中心

2003

## Lin Wei-Min

Associate Professor of Fine Arts Department in National Taiwan College of Arts

Graduated from National Beaux-Arts of Paris

### Solo Exhibitions :

Solo Exhibitions in Art Center of Chung-Yang University , Taiwan 2003

Solo Exhibitions in Miao-Li Cultural Center ,Taiwan 2002

Solo Exhibitions in Taipei Fine Arts Museum , Taipei 2001

### Participation of Exhibitions :

"Group Exhibition : Artists in Taipei County" Taipei County Yingge Ceramics Museum , Taipei 2004

"Group Exhibition : Artists in Taipei County" Taipei County Yingge Ceramics Museum , Taipei 2003

"Old Ideas,New Interpretations: An Exhibition of Taiwanese Painted Ceramics" Taipei County Yingge Ceramics Museum , Taipei 2003

"50 Years after the war : Taiwan Fine Arts Exhibition " Gallery Chang-Liou

2003

"Taiwan Fine Arts Exhibition " Island-wide Cultural Centers 2002

"Taiwan Provincial Fine Arts Exhibition " Island-wide Cultural Centers 2001

"Group Exhibition : Artists in Taipei County" Taipei County Yingge Ceramics Museum , Taipei 2001

"Multi-Generations" City Hall , Paris 1999

### Adjudicator :

Adjudicator of Taiwan Provincial Fine Arts Exhibition in Oli Painting, Watercolor Painting field,

Adjudicator of Cultural Affairs Bureau of Taipei in Art Pension,

Adjudicator of Hsin-Chu Fine Arts Exhibition

Adjudicator of I-Lan Fine Arts Exhibition

Adjudicator of Miao-Li Fine Arts Exhibition

# Blocks shifting

## 板塊 位移

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協辦 / 中華民國文藝協會

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策展人 / 楊識宏

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