

悸動

Lyrical, Free and Heart-stirring
Oil Paintings by Sheng-yang Cheng

抒情與稀放

鄭勝揚油畫個展

GALLERY FOR CITIZENS

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展覽地點：高雄市立美術館 B01 展覽室

指導單位：高雄市政府文化局

主辦單位：高雄市立美術館

Exhibition dates: October 26, 2013 to December 15, 2013

Exhibition venue: Gallery B01, Kaohsiung Museum of Fine Arts

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Organized by: Kaohsiung Museum of Fine Arts



高雄市立美術館

KAOHSIUNG MUSEUM OF FINE ARTS

Yang 1976.

國家圖書館出版品預行編目(CIP)資料

悸動・抒情與釋放：鄭勝揚油畫個展 / 余青勳
執行編輯：卓群翻譯社翻譯，劉燕玉翻譯，
余青勳翻譯，容浩鈞翻譯，— 第一版，— 高雄市：
高市美術館，2013.10
面：公分，— (市民畫廊)
中英對照
ISBN 978-986-03-8212-9 (平裝)
1. 油畫 2. 畫冊
948.5 102019820

ISBN 978-986-03-8212-9



GPN 1010202074

市民畫廊

悸動・抒情與釋放 — 鄭勝揚油畫個展

發行人：謝佩霓
編輯小組：廖小玲、章榮貴、謝宛真、張淵舜
羅潔尹、陳秀微、莊雪紅、黃文伶
執行監督：謝宛真
執行編輯：余青勳
專文撰述：鄭勝揚、黃冬富
翻譯：卓群翻譯、劉燕玉、余青勳、容浩鈞
翻譯審稿：鄭勝揚、黃冬富
美術編輯：促動行銷有限公司
展場設計：有用設計
作品攝影：藝術家提供
總務：蔡佩珍
出納：席友亮
承印：美育彩色印刷廠股份有限公司
版次：第一版
發行日期：2013年10月
發行數量：350本(平裝)
定價：新台幣250元
發行單位：高雄市立美術館
高雄市80460鼓山區美術館路80號
電話：07-5550331 傳真：07-5550307
網址：<http://www.kmfa.gov.tw>
電子信箱：servicemail@kmfa.gov.tw

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政府出版品展售門市地址

— 國家書店松江門市：104 台北市松江路 209 號 1 樓 電話：02-25180207
— 五南文化廣場台中總店：400 台中市中山路 6 號 電話：04-22260330#821
— 五南文化廣場高雄門市：800 高雄市中山一路 290 號 電話：07-2351960

Gallery for Citizens

Lyrical, Free and Heart-stirring — Oil Paintings by Sheng-yang Cheng

Publisher/Director: Pei-ni Beatrice Hsieh
Editorial board: Hsiao-ling Liao, Jung-kuei Chang, Iris Sie,
Anderson Chang, Nita Lo, Sofia Chen,
Hsueh-hung Chuang, Wen-ling Huang
Executive supervisor: Iris Sie
Editor: Rita Yu
Essayist: Sheng-yang Cheng, Tung-fu Huang
Translators: PRO International Ltd., Yen-yu Liu, Rita Yu and Ho Kwan Yung
Translation reviewer: Sheng-yang Cheng, Tung-fu Huang
Graphic designer: Touching Branding Consultant Co., Ltd.
Display designer: U. u design
Photographs of works courtesy of the artist
General affairs: Pei-chen Tsai
Cashier: Yu-liang Hsi
Printed by: Merity Color Printing Co., Ltd.
Edition: First edition
Publication date: October 2013
Copies printed: 350 copies
Published by: Kaohsiung Museum of Fine Arts
80 Meishuguan Road, Kaohsiung 80460, Taiwan
Tel: +886-7-5550331 Fax: +886-7-5550307
Website: <http://www.kmfa.gov.tw>
E-mail: servicemail@kmfa.gov.tw

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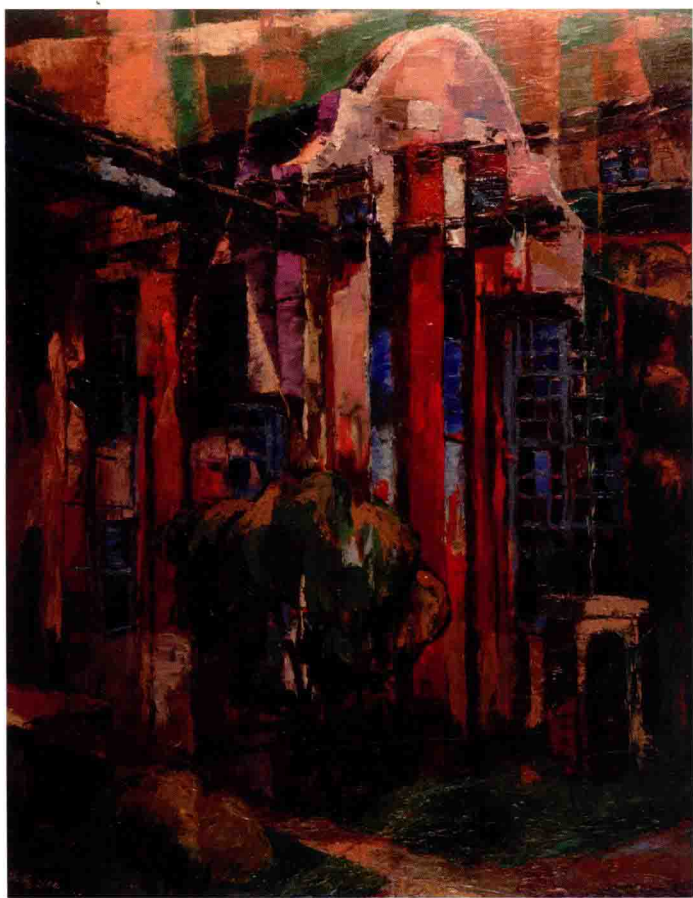
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Addresses of government publication sales outlets

— National Bookstore, Songjiang store:
1F, 209 Songjiang Rd., Taipei 104 Tel: 02-2518-0207
— Wu-Nan Book, Taichung main store:
6 Jhongshan Rd., Taichung 400 Tel: 04-2226-0330#821
— Wu-Nan Book, Kaohsiung store:
290 Jhongshan 1st Rd., Kaohsiung 800 Tel: 07-235-1960

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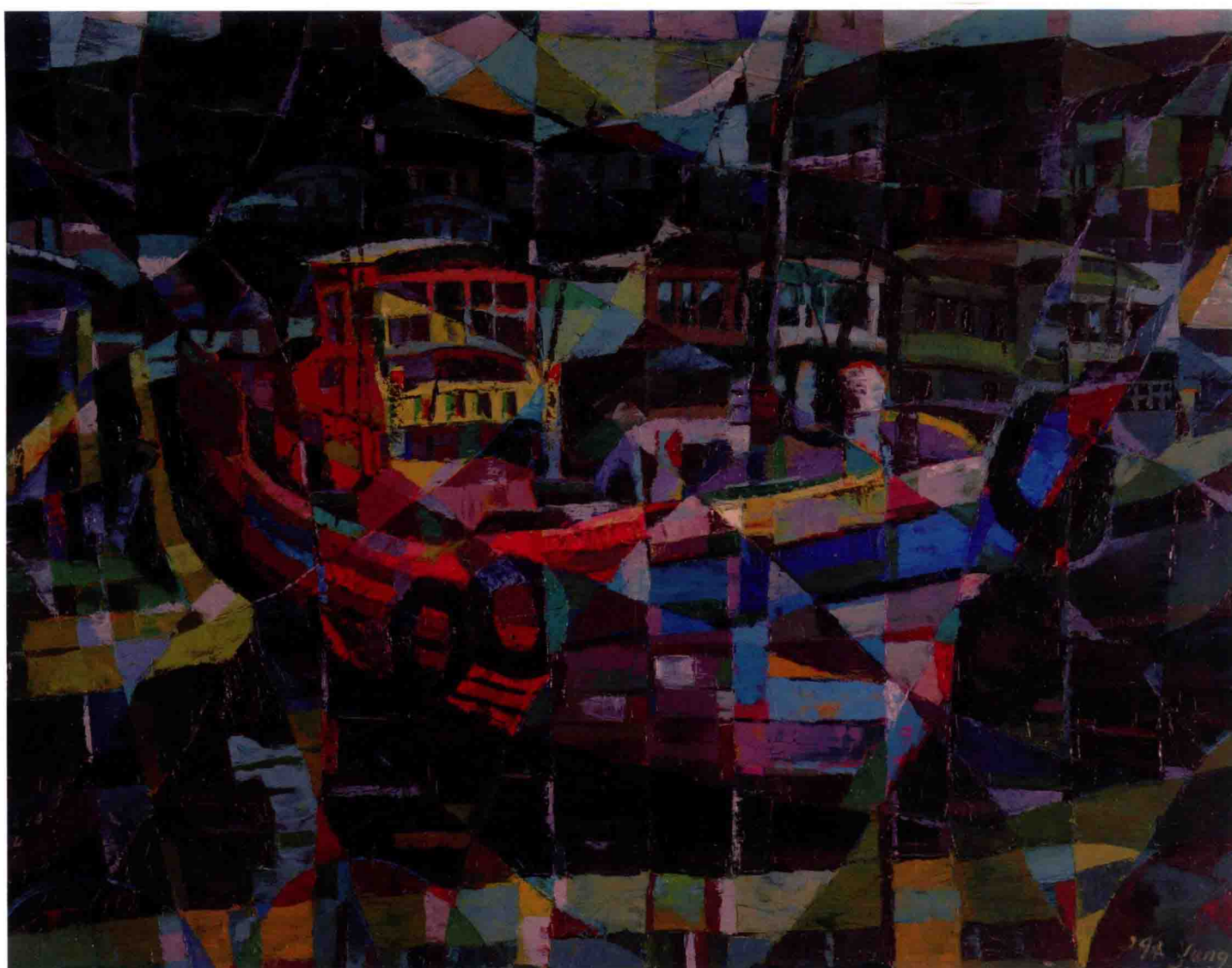
Organized by: Kaohsiung Museum of Fine Arts



高雄市立美術館

KAOHSIUNG MUSEUM OF FINE ARTS

Yang 1976.



進港漁船 Fishing Fleet Moor in Harbour
1994 142×117cm 油彩、畫布 Oil on canvas

序

高雄市立美術館「市民畫廊」籌辦之意，乃基於高美館在「區域性」所扮演的責任與功能，鼓勵在地藝術家創作及展出，以呈現高雄地區藝術生態及文化風貌。1997年規劃之初，著眼於高雄地區資深藝術家資料之累積與整理，計畫執行以「階段性」目標為設定之考量，以發掘高雄地區藝術資源為開端，針對個別藝術家作更真切與深入的了解，並藉由展覽規劃及資源之統合，彙整呈現高雄地區美術發展之基礎性架構。

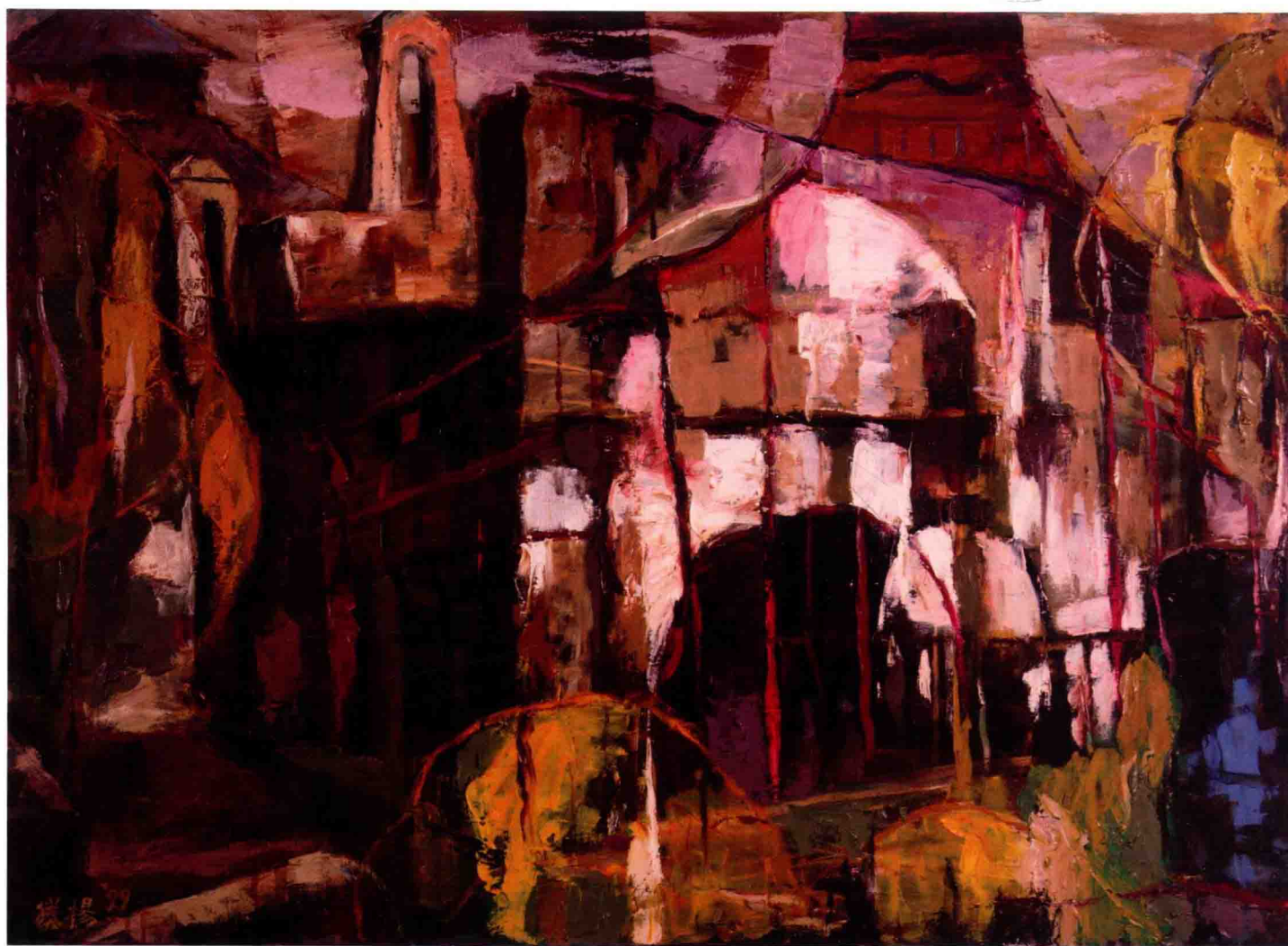
2011年經過檢討實際執行之經驗，並評估高雄當下藝術的生態，本館進一步修訂實施要點，包括取消年齡的限制，讓出生或現設籍於高雄市之藝術創作者皆可參與，並納入高雄市立案畫會團體以「主題性策劃」之個展或聯展方式呈現。經由實施計畫及執行方式之調整，希望能夠突破過去之限制，給藝術家更大的自由度和選擇性，以更靈活的創意或媒材，來呈現展覽的多元面向。若說以往「市民畫廊」的功能，是資深藝術家的創作歷程的展現；新啟航的「市民畫廊」則著重於當下在地藝術生態的紀錄。

本次「市民畫廊」展出高雄藝術家鄭勝揚的油畫作品。鄭勝揚1957年出生於屏東縣，自屏東師範學院畢業後，長期任

教於龍目國小，退休後更積極活躍於大樹文史協會與台灣南部美術協會等團體。二十多年的創作歷程中，擅用悲天憫人的襟懷，將故鄉的漁港風光、古厝風情，以及在地人生活的喜怒哀樂，轉化成畫布上動人的色彩詩篇。早期的作品曾受西洋立體畫的影響，近年來的創作則更為簡潔，頗為呼應作者二十年藝術創作的心境與堅持——悸動、抒情與稀放。

高美館期望透過「市民畫廊」持續不斷長期深耕的基礎，能引薦更多優秀的藝術創作者共同參與，並與市民一同分享高雄在地之藝術創作歷程與成就，同時期待藉由展覽與藝術家資料庫雙軸線之整理研究，探討關於區域美術發展的型態與內涵，闡建高雄地區美術史的完整性架構，以突顯高雄在地的文化特質與樣貌。

高雄市立美術館謹識



麻六甲古城 The Historic City of Malacca

1999 126×98cm 油彩、畫布 Oil on canvas

Preface

When the Kaohsiung Museum of Fine Arts began planning the “Gallery for Citizens,” we strived to collect and organize basic art materials from the Kaohsiung area as part of what we felt our “regional” role and function. To present the artistic development in Kaohsiung, we encouraged the local artists to create and to exhibit. We set incremental goals for ourselves throughout the implementation, and our starting point was to discover the art resources of the Kaohsiung area. We tried to provide a vivid and penetrating understanding of individual artists, while relying on exhibition planning and integration of resources to organize and present the artistic development in Kaohsiung.

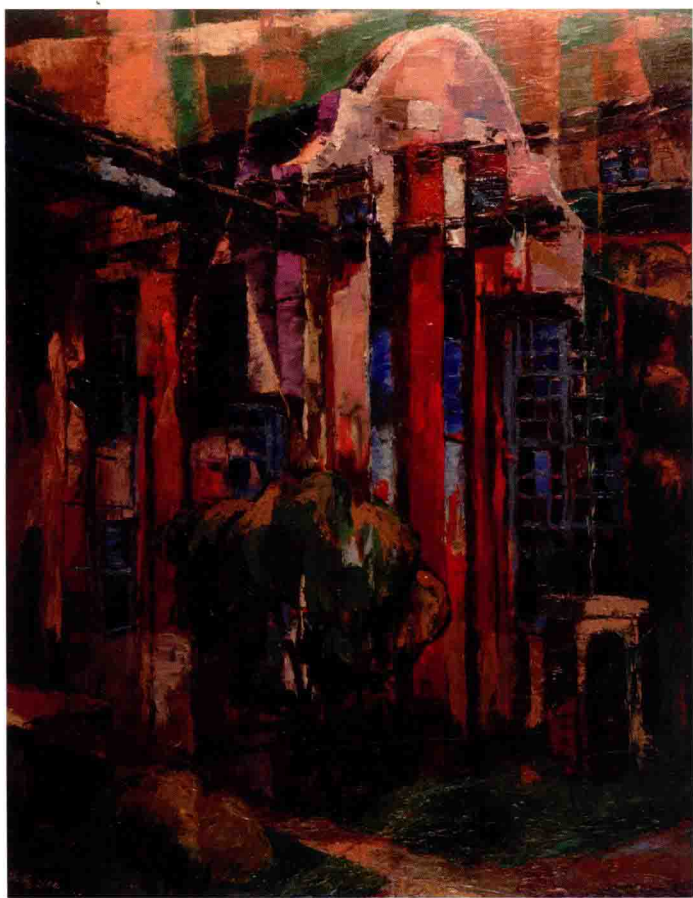
In 2011, after reviewing our implementation experiences and assessing Kaohsiung’s contemporary art scene and trends, we modified some content of the “Implementation Guidelines” for the gallery and continued to forge ahead. For instance, we abolished age limitations and allowed all artists born or currently living in Kaohsiung to participate in the program. In addition, formally-established art associations in Kaohsiung can also submit their “thematic” solo or group exhibition projects. We hoped that the fine-tuning of our plan and implementation approach would give artists ever greater freedom to select and to show creativity through various media, encouraging artists to display even greater flexibility in their style or media. While the senior artists who pioneered and developed the arts in the Kaohsiung area, the evolved Gallery for Citizens aimed at recording the changing ecology of local contemporary art.

In this season, the Gallery for Citizens exhibits the works of artist Sheng-yang Cheng. Born in 1957 in southern Taiwan town Pingtung, Cheng later on graduated from the National Pingtung Teachers’ College, and started teaching at Longmu Primary School until his retirement. After retired from teaching, Sheng-yang Cheng, a keen member of local arts-and-culture groups including the Southern Taiwan Arts Society and Dashu Culture and History Society, became more active in promoting local arts and cultural events. In the twenty-odd years of his artistic life, Cheng has graced the canvas with beautiful scenes of the fishing harbor and old houses from his hometown, or daily activities of local people, all painted with the utmost compassion. Cheng’s early works were much influenced by Cubism; in recent years, the artist has taken a turn to a more simple style which reflects his lyrical and liberated state of mind.

For the continuously growing of the Gallery for Citizens, we look forward to encouraging participation of even more outstanding artists as well as sharing the history and achievements of Kaohsiung art with city residents. Through the exhibitions and artists databases built, we hope to explore the form and substance of local fine arts, and to highlight Kaohsiung’s cultural features.

Kaohsiung Museum of Fine Arts

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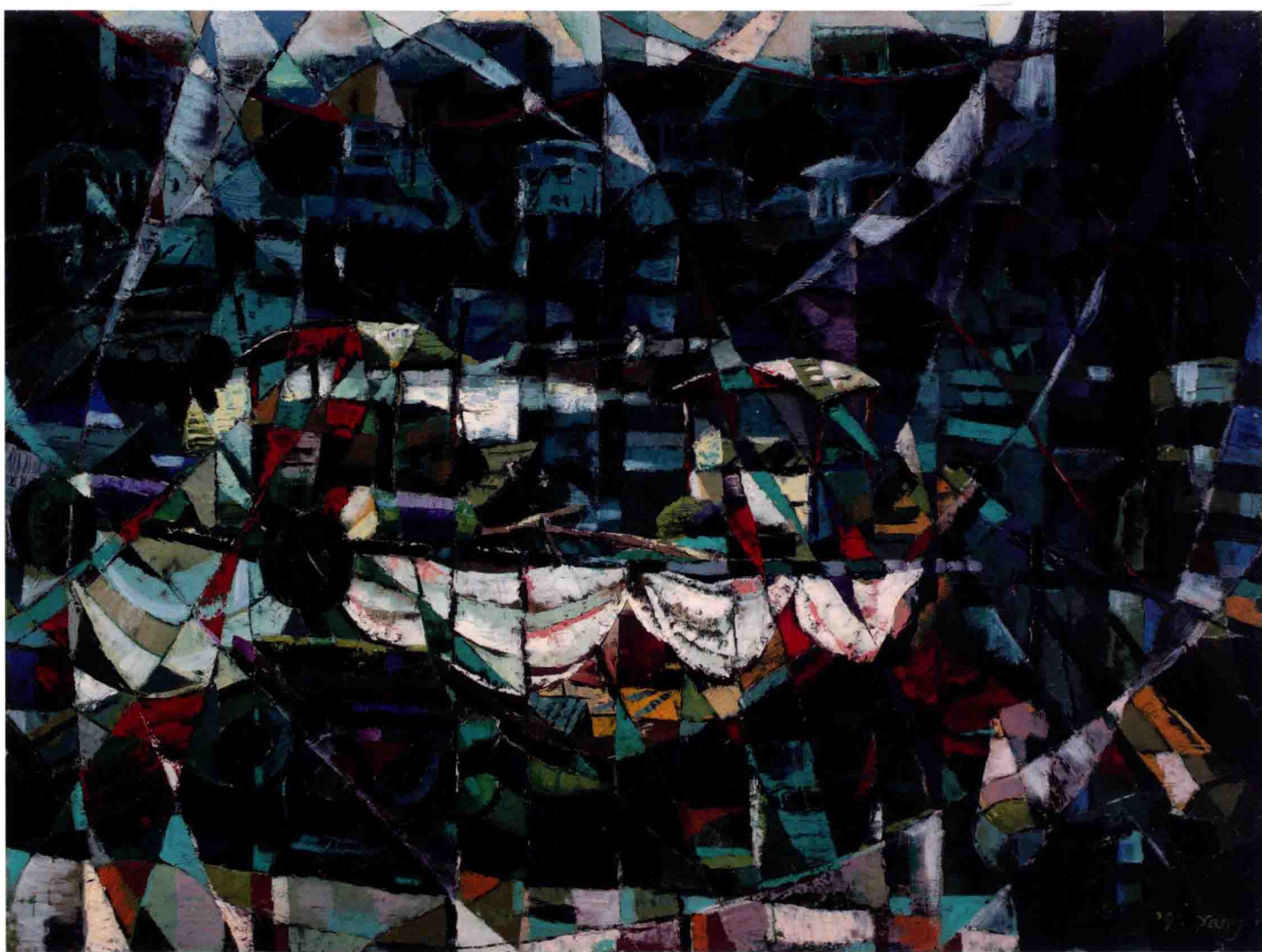


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中芸漁村 Zhongyun Fishing Village
1995 156×123cm 油彩、畫布 Oil on canvas

悸動・抒情與稀放

鄭勝揚

自從屏東師範學院畢業後，我歷經娶妻生子，最後定居在高雄市大樹鄉，至今已將近三十個年頭。屈指算來，也已在教育界服務三十五年，其中大部分的時光是在位處偏鄉的龍目村龍目國小度過。此村落，兩旁小山脈蜿蜒環抱，形成小山谷地貌，清晨飽滿的水氣，經常自然形繪出雲霧飄渺、煙嵐雲岫的景象。此情此景，穩定了我浮動的心志，種下對藝術追尋的心懷。在將近二十年的日子裡，一邊陪伴鄉下學童塗抹彩繪，一邊構思並玩味油彩，追追尋尋、汲汲營營。

家鄉附近的漁港，如東港、中芸港、枋寮港等，每當正午時分，漁船紛紛卸貨靠岸的景象，總有一種特殊的美感，尤其是那一份討海捕漁人家艱辛生活的情態，早已令我眷戀不已。雖然我是個過路人，坦白講是個閒人，但是從其臉上黝黑的皺紋，言語交談間簡單回應的無奈話語，經常觸動我心靈深處，輕易地留下無限感懷。每次來到港邊，從未匆匆來、倉促去，總喜歡自己找藉口停留，不忍離去，莫名、或許有些許呆滯，算是藝術的初戀吧！

除了對漁港情有獨鍾外，高屏地區鄉村古厝巷道的景緻，以及在地人的生活情態，歡愉、哀怨與悲愴等社會生活之內隱與外顯徵象，皆是我作品取材表現的對象。眾人所稱的高雄後花園「大樹區」，則是最近十幾年來，我一直不斷捕捉、挖掘並專注移情彩繪之所在。大約六年前，我開始參加高雄市教師寫生隊的活動，開拓了繪畫取材的領域，足跡延伸至台灣本島各地，以及澎湖、蘭嶼、馬祖諸島，藉由豐富的本土題材，呈現屬於台灣的特色。雖然出國旅遊的次數不多，每每藉由拍照和當下完成的速寫作紀錄，返國後曾經畫了數張油性粉彩畫及油畫。不過，相較於土親人親的家鄉，外國的題材比較不能感動我，未來還須行萬里路，以發現足以激盪心緒的題材內容。

「抒情」一直是我的畫作中表現的核心形式。藉由形式催化、潤澤欲表現的內涵，追尋那份屬於自我的藝術風貌。我經常一

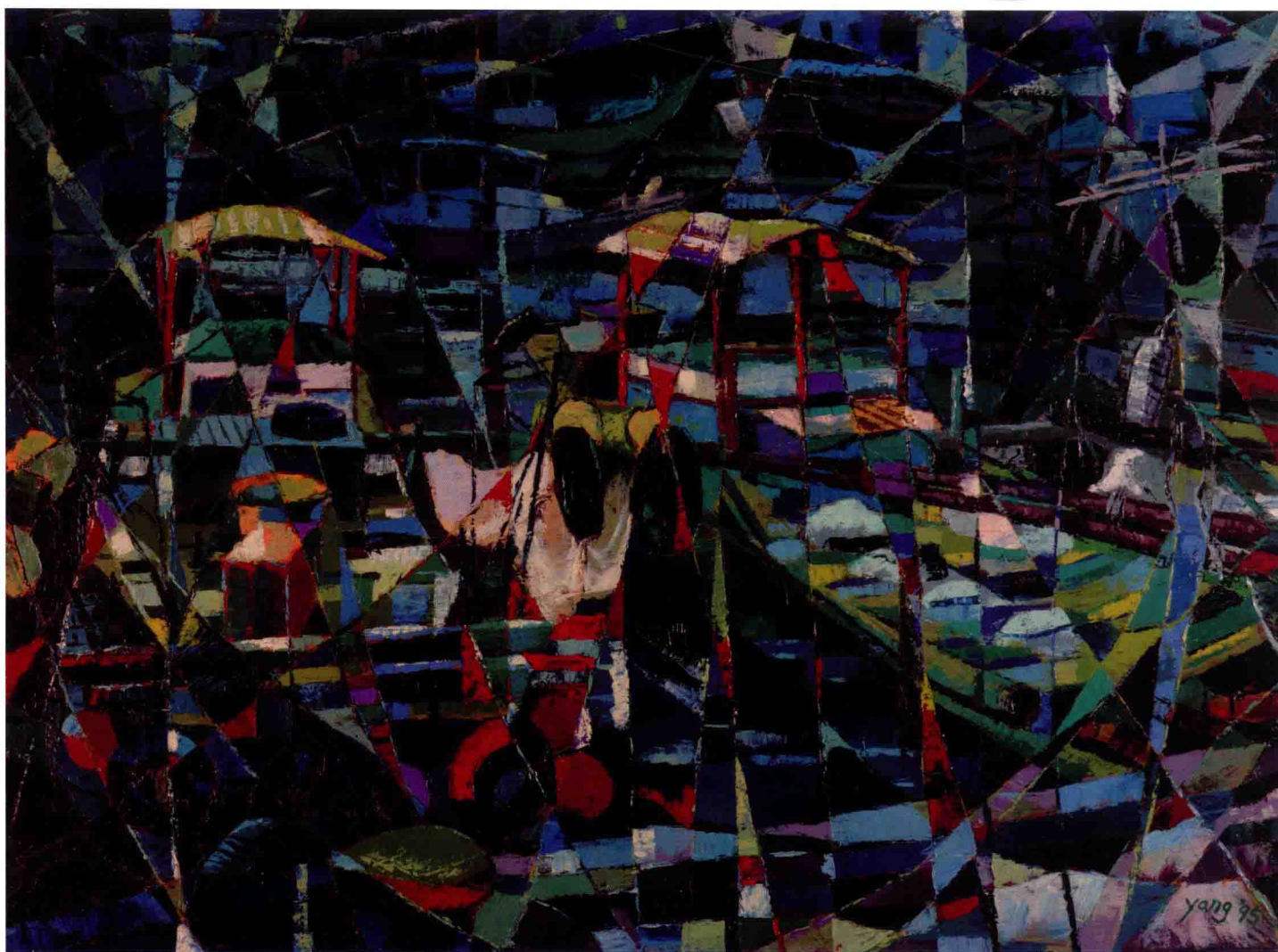
人獨處於廣大空間的某一角，乘著徐徐涼風，感受拂面爽朗於當下，凝視不遠處微動的人兒，除草的、划槳的、修路的、叫賣乞討的……等等不同的生活靈動，體悟生命存在的價值——「能動就是美好」！

我早期的油畫作品，曾經受到西洋立體畫派的影響，以自我思維運用弧線、垂直及水平線，以焦點為中心，向上、向下延伸並自由交織，在主題物景中，產生切割面，並由色彩的明度、彩度與色相經營，慢慢轉化成富含神祕的意味。說它是詩情畫意也好，奇幻詭譎也罷，反正它是我主觀心情的反映，是「能動的」——一種對生活環境的感動。

或許是受到南台灣漁船特殊造型及海水波濤的影響，在參照現實物象基礎上，我的作品呈現理性的、幾何切割塊面的構築形式。到了中期，可能由於題材選擇漸趨多元，加上畫刀、畫筆及滴流等多重繪畫技法的運用，表現手法了融入更多感性的成分，作品因而呈現出一種理性與感性的調和感。

人的思想觀念增長，是不需制約的，我個人也不誇地長了一些智慧。近期對佛教經典，如《楞嚴經》、《心經》、《六祖壇經》等，稍加翻閱，略得皮毛，再加上中國古典老莊思想粗略地融會貫通。主觀地，我將這些思想轉移成創作的理念，即「簡潔」兩字。因而衍生出抽離具體物象，呈現簡單純化的形貌象徵，脫離客觀性的存在，近乎抽象，空間壓縮了，景深消失了，主觀的感性成分加重了。對照創作的心境，似乎變得更輕鬆、舒坦、自在。

藝術追求是一條美好的不歸路。「悸動」、「抒情」與「稀放」是二十年來我對藝術創作的試煉與堅持！



憩 Lay to rest

1995 171×138cm 油彩、畫布 Oil on canvas

Lyrical, Free and Heart-stirring

by Sheng-Yang Cheng

It's been 35 years since I graduated from National Pingtung Teachers' College. In these years, I have married and raised a family, and eventually settled in the remote village of Dashu Township, Kaohsiung, where I taught at the local primary school for almost 30 years. In the morning, the small village, surrounded by small hills, is woken by the cool, moist mist which translates into floating clouds. I often find myself calmed and comforted by the beautiful scenery which secretly plants the seeds of art in my heart. In the span of almost 20 years, I have lived a quiet and peaceful life; painting and teaching village children the joy of painting was essentially what my life was all about.

In the midday, the fishing harbors, such as Donggang Harbor, Zhongyun Fish Port and Fangliao Harbor, becomes busy places where the fishing boats are unloaded at the docks. The sight of fishermen working their sweat out is a fascinating sight to behold. Although I am just a random passerby, I am profoundly touched by the deep wrinkles on the fishermen's faces and their simple conversations about the hard facts of life. Every time I visit the fishing harbor, I always find myself making up all sorts of reason to stay for a bit longer. I always try to capture these moving sights with paintings, because these fishing harbors are what brought me to art in the first place.

Apart from the fishing harbor, old buildings and country lanes in the Kaohsiung and Pingtung areas, as well as the everyday life of local people – their laughter and tears, joy and sorrow – are also among my favorite subjects for painting. Dashu, which is often called the “back garden of Kaohsiung City”, is a vital pool of inspiration for my paintings. About six years ago, I joined Kaohsiung Teachers Plein-Air Painting Group and began to expand my range of subject matter in painting. We travel everywhere on the main island of Taiwan and all the subordinate islands, including Penghu, Lanyu, Mazu, in search of local themes and subject matter which may best reflect the cultural characteristics of Taiwan. I didn't travel abroad much, but whenever I do, I always take photographs or do sketches, which I then translate into oil paintings or oil-based pastel paintings. Having said that, although I do paint wherever I set my foot on, I don't feel as strongly about foreign scenery as I do about the views of my hometown. Perhaps I should travel more and develop better understanding about foreign cultures and peoples, so that I can find out what moves me about them.

At the core of my creative expression is lyricism. The form shapes the artistic contents which define the style of my artwork. When I paint en plein air, I often just sit somewhere alone, enjoying the breeze on my face as I look ahead at the people from all walks of life – the lawnmower man, the boatman, the road worker, the street vendor, the beggar – and realize the true meaning of life: it's wonderful to be alive and kicking!

My earlier oil paintings are influenced by Cubism. The paintings are divided by horizontal, vertical or curved lines that radiate from the central point and interweave freely with each other. In this way, the subject matter is broken down into small pieces filled with colors of different value and intensity which together give rise to a sense of mysticism. Call it poetic or call it weird, my work is a direct reflection of my heart and feelings; it comes from something that is alive – that is, my feelings about my surroundings.

Perhaps deeply influenced by the sea and the unique form of the Southern Taiwan fishing boat, my earlier works are mostly characterized by rational lines and geometric forms. In the middle stage, I gradually found a balance and harmony between the rational-abstract elements and the lyrical ones, as I began to expand my range of subject matter, tools and techniques and add more lyrical elegance to my artwork.

In recent years, I studied and gained some initial understanding of Buddhist scriptures and religious texts such as the Śūraṅgama Sūtra, the Heart Sūtra and the platform Sūtra, as well as Chinese Taoist philosophy of Laozi and Zhuangzi. These philosophical and religious texts have become an important inspiration for my art. The essence of these ancient wisdoms, I think, can be summarized into a concise idea: that is, “simplicity”. It is precisely the idea of simplicity which informs my art practice, as my paintings no longer adhere to objectivity of realist representation, but instead reduce representational imagery into abstract forms without fixing a single-point perspective. This makes me feel more relaxed, liberated and at ease.

Art-making is a wonderful journey of no return. For art to be lyrical, free and heart-stirring – for the last twenty years, these are the qualities that I have subscribed to and have been pursuing.



戀念古厝 Gone with the Wind

2003 188×156cm 油彩、畫布 Oil on canvas