

八十能量

Eighty Years of Energy

Hsiao Chin's Retrospect & Prospect

蕭勤回顧・展望

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館長序

「八十能量」是蕭勤親自為2015年回顧展命名，蕭勤從1951年開始習畫，投注於藝術創作已近65年，至今仍以旺盛的企圖心在藝術領域勤力耕耘，他將創作當成實踐生命意義的尋道之旅，並以數量龐鉅的作品、鮮明的思維理路、獨特的繪畫語彙，證言他以藝術求道的理念與堅持。本次展覽是繼2010年「大炁之境」之後一個盛大且完整的回顧，呈現蕭勤創作的探索、轉化、蛻變歷程，更賦予藝術家一個自我砥礪、展望未來的積極意義。

蕭勤祖籍廣東香山，1935年出生於上海，幼年早失怙恃，1949年隨同姑父王世杰一家來臺，1951年入臺北師範學校就讀。1952年進入李仲生畫室學習，李仲生引導學生研習西方現代藝術新知，鼓勵他們自東方哲學及傳統文化中汲取養分，從中探索融會並尋找展現自我風格的表現方法，這對蕭勤日後的創作思考產生決定性的影響。作為戰後成長於臺灣的第一代藝術家，蕭勤在藝途發展之初，就展現了不願因循傳統、亟欲掙脫學院桎梏的冒險性格；1956年獲得赴西班牙留學的獎學金，抵達西班牙後發現當地的藝術學院教學過於保守，蕭勤決定不入學，改以自我學習、參與藝術活動、結識創作同好的方式，走一條相對艱辛、但在蕭勤堅持不輟的努力下成果豐碩的創作道路。

蕭勤羈旅海外近60年，1956年出國前即與李仲生畫室成員共同籌組「東方畫會」，1957年積極協助籌辦「東方畫展」，被譽為「八大響馬」之一，他引進西班牙前衛藝術家原作參展，並將東方畫會成員作品寄至西班牙展出，開創臺灣與國外平行交流的首例，之後持續15年引介畫會成員作品至歐洲展出，並不斷在國內報章雜誌撰文介紹西方藝術新潮流及訊息。蕭勤對推動現代藝術的熱情及抽象繪畫的堅定信念，使他成為1950年代後期臺灣戰後第一波前衛思潮「美術現代化運動」的重要先鋒。蕭勤1959年定居義大利，先後曾工作於巴黎、倫敦、紐約等地；他活躍於國際藝壇，並參與發起1961年的「國際龐圖（Punto）藝術運動」、1977年的「國際太陽（Surya）運動」、1989年的「國際炁（Shakti）運動」。他以東方美學思維在抽象繪畫領域創造鮮明性格，並獲得西方藝壇的矚目與肯定。

身處於西方藝術思潮蓬勃發展的歐洲現場，蕭勤的創作之路始終回歸到個人的東方文化根源，透過精神及心靈世界的探討，將創作視野由老莊、道家、禪宗拓展至西藏密宗、印度曼陀羅等東方哲學及宗教的研究，後續並融會外星及宇宙探索的發現，形成了蕭勤追求生命及宇宙和諧、均衡的創作歷程。蕭勤穿梭在東方哲學與西方美學的藝術探索旅程，從早期作品對書法金石文字的解構，經歷非形象、抽象表現主義及極簡風格的淬鍊與省思，創作不再是追尋獨創形式技法的呈現，而是宇宙生命力的傳達者。從近期的作品中，更可以感受到蕭勤將自己對藝術、哲學、宗教、神秘學、太空科學的興趣與體悟融通為一，以更廣闊的視角，豐富對創作「內面性」的演繹與詮釋，賦予宇宙本質及生命能量循環演化的真諦。

蕭勤旺盛的創作力，不僅映現在其多元的繪畫面貌中，也顯現在他嘗試不同媒材的好奇心及實踐力上。本展展出作品多達155件，時間跨度從1954年至2015年，除了油畫、壓克力、墨水、版畫等平面作品外，亦含括陶藝、雕塑，以及首次在台灣展出的玻璃馬賽克鑲嵌壁畫系列創作。本展得以順利推出，要特別感謝臺北市立美術館、高雄市立美術館慨允出借館藏，以及許多收藏家及畫廊不吝分享珍藏；此外，特別要感謝蕭勤國際文化藝術基金會大力協助徵集海外作品，讓本館能以最完整的面貌，向國人介紹蕭勤充滿轉折、卻精采深邃的創作歷程。



國立臺灣美術館 館長

Director's Foreword

Eighty Years of Energy is the title hand-picked by the artist's himself. Hsiao Chin took up his first painting lesson in 1951, and has since devoted his life and energy to art-making. Almost 65 years on, he continues to cultivate the field of art with remarkable ambition and diligence, as he sees art as a special journey for self-discovery and fulfilling the meaning of life. His numerous works serve as a standing testimony of his foresight and determination. *Eighty Years of Energy* is the first retrospective exhibition of Hsiao Chin since *Infinity of Chi* (2010), providing a full and exhaustive review of the artist's journey of self-discovery, personal transformations and metamorphosis. It also marks a new milestone from which the artist is to look ahead towards an even stronger future.

Hsiao Chin's family is originally from Xiangshan County, Guangdong Province, China. In 1949, Hsiao moved to Taiwan with the family of his uncle, Wang Shih-Chieh, having lost both his parents as a small child. He then enrolled at Taipei Teachers Training College in 1951, and started art lesson in the following year at the studio of Lee Chun-Shan, who introduced his pupils to the world of Western modern art yet at the same time encouraged them to draw cultural nourishment from Eastern philosophy and traditional cultures so as to develop their own styles. Such inspirational teaching and learning was crucial to Hsiao Chin's creative thinking. As a first-generation Taiwanese artist of the post-WWII era, Hsiao Chin was anti-establishment with an adventurous spirit from the early stage of his artistic career. Despite winning a scholarship to study art in Spain, he soon decided not to enroll at the art academy after all, having discovered, upon his arrival, the conservative nature of the teaching in the art academy with which he was discontented. Instead, Hsiao chose to be self-taught, ploughing through the field of art by actively taking part in artistic events and associating himself with fellow artists. He may have taken the path less travelled, but he achieved great success in art practice through tireless efforts and contentious work none the less.

Hsiao Chin has been living abroad for almost 60 years. Prior to his first departure, he had, in 1956, co-founded Ton-Fan Art Group with fellow members of Lee Chun-Shan's studio, and in 1957 helped to organize the first Ton-Fan Art Group Exhibition. He was thus widely regarded as one of the "Eight Pioneers" of Ton-Fan Art Group. Hsiao Chin has played a groundbreaking role in promoting art exchange between Taiwanese and Spanish artists, as he arranged for exhibition of the works by Spanish avant-garde artists in Taiwan, and exhibition of works by members of Ton-Fan Art Group in Spain. In the following 15 years, Hsiao Chin continued to arrange for member artists of Ton-Fan Art Group to exhibit their works in European countries. In the meanwhile, he also continuously published articles that introduced the latest developments of Western arts. His passion for promoting modern art and his unyielding devotion to abstract painting has made Hsiao Chin a great pioneer of the first-wave Modern Art Movement in post-war Taiwan during the 1950s. Hsiao Chin moved to Italy in 1959 and has since worked and lived in various major cosmopolitan centers including Paris, London and New York, where he has been active player in the arts movements including the International Punto Art Movement (1961), the International Surya Movement (1977) and the International Shakti Movement (1989). The strong individual character of Hsiao's abstract painting owes much to his Eastern aesthetics, which has won him the esteem and recognition of Western arts world.

Although located right at the cosmopolitan centers of the West, where arts and culture flourish, Hsiao Chin has always looked back on his Eastern cultural roots for artistic inspiration. Through his ongoing exploration of the spiritual world, Hsiao Chin blends together Eastern religions and philosophies e.g. Taoism, Zen Buddhism, Tibetan Mahayana Buddhism and Indian Mandala, and knowledge about the planets, galaxies and universe, establishing the foundation of the artist's creative process which places utmost emphasis on balance and harmony with the universe. Hsiao Chin swiftly moves between Eastern philosophies and Western aesthetics, drawing inspiration from various expressive forms including Chinese calligraphy and inscriptions, *art informel*, abstract expressionism and minimalism. For Hsiao Chin, art is more than pursuits of technical excellence; it delivers the message of the vitality of the universe. From his more recent works, one can see Hsiao Chin bring together insights from various fields such as art, philosophy, religion, occult and space sciences which together have broadened the artist's horizon and enriched his understanding of the interiority of art, enabling him to articulate the essence of the universe and the circle of life's energies.

Hsiao Chin's vibrant creativity is shown not only in his paintings of diverse moods and themes, but also in his curiosity-driven explorations of art mediums. This exhibition features a total of 155 pieces, which Hsiao Chin has created in the years between 1954 and 2015. The works presented in this exhibition range across mediums both two-dimensional and three-dimensional, from oil painting, acrylic painting, ink drawing and printmaking to ceramics, sculpture and mosaic murals which are introduced to the audience of Taiwan for the very first time.

The success of this exhibition owes much to the support of many institutions and individuals. Special thanks go to Taipei Fine Arts Museum, Kaohsiung Museum of Fine Arts and some private galleries and collectors for generously loaning the artworks to this exhibition. We would also like to extend our gratitudes to Hsiao Chin Art Foundation for their assistance in finding and acquiring Hsiao Chin's works which have been kept overseas. Their generous support and active involvement has been crucial in enabling us to present Hsiao Chin's extraordinary life and work in the most thorough, comprehensive manner possible.



Hsiao Tsung-Huang
Director, National Taiwan Museum of Fine Arts

八十能量一回顧・展望 自序

筆隨意轉，在繪畫中探尋生命的意涵，而生命是持續的創作，也是一項永恆成長的挑戰。

蕭勤

從現在的年紀往回看，超過一甲子的時間我一直在藝術的領域裡耕耘著。我是不可能承認為藝術而藝術，我做藝術是為了更大的理想，這個更大的理想並非由我來創造，只是藉我來傳達，而選擇在八十歲的年紀說這一句話，是經過深深思考之後的結論。

二十歲出頭背起行囊踏上征途，前往地球的另一端...西班牙，期盼開展出一條屬於自我的藝術道路。然而當地藝術學院保守、傳統的教學方式卻讓我感到失望。因此：我決定以自己的方式在陌生的國度裡學習，即便沒有任何看得到的生活保障，我義無反顧的走著自己的藝術道路。卻也因緣際會的打通了為臺灣輸入歐洲前衛藝術思潮最重要的管道，更替臺灣的藝術界開啓了一扇提高視野之窗。

此次的展覽不僅只以「回顧」作題，我加上了「展望」的企圖心。如果藝術只為藝術而作，那麼就失去了真正可以永遠存在於觀者內心之永續價值了。

1959年代，遷居義大利，再次展開新的藝術探險之旅，同時在道家思想中建立自我的觀點，並與幾位藝術家在米蘭發起「龐圖運動」(Punto)，傳達藝術作為靜觀和內省思想的主張，也傳遞藝術應從個人的思想體悟出發，作為人類精神傳遞的媒介。1967年我前往美國與西方「極限藝術」同時表達的狀況下，發展出一系列的《硬邊系列》作品，以直覺的方式創作，在畫面上建構象徵性的宇宙空間，並置一個足以造成既靜止又力動的生命世界。我形容是發展於一種絕對的孤獨，形塑而成的絕對堅毅。因為在幾乎沒有文化和歷史縱深的美國生活中，是很艱辛的考驗。而在硬邊系列的作品中，更能體會我一路對藝術創作的堅持。

1970年代中期我離開美國，在自我重整、思考之中，畫風轉入了「禪與氣」的階段，從絕對精準、平面的壓克力作品中，重回墨水世界，一種絕對東方且自在安逸的禪學境界。1980年代初期進入了「宇宙風景」階段，畫面中的種種呈現，如：宇宙漩渦、陣雨、混沌初開、彗星、宇宙的誕生等單元，皆呈現出一種對於宇宙聚散的體悟和詮釋。

生命的轉折非我們所能想像，1990年女兒意外身亡的悲劇更影響我至大。錐心之痛讓我久久無法走出悲傷情緒，然而：在極深的痛之後頓悟出，一切的不幸、死亡，終將「重生」。在這清晰的意念產生時，一股強烈的新能量進入了自覺，讓我「悟」出了生命的永恆性。即「生命，以一種方式離開，卻會以不同的方式轉換出現，因為生命的本質在不斷地轉換」。也之所以在新的能量進入之時，若沒有經過最深層的「痛」，何能悟到生命最深遠及最困難的點？而若能悟到此「點」，此「極」，即能瞭解如何去「度大限」，那又有何不明瞭的困境？

《莎芒姐之昇華》、《度大限》、《永久的花園》、《三昧地》、《玄秘的昇華》……等，就是在如此永不絕望的生命思考中延伸而來。畫幅上鮮豔飽合、流動的線條像似源源不絕的長河在畫布上綿延不息，更似永不絕望般的，擁有一股強大帶動的能量。其中，圓的表現與對比的色彩，帶有宇宙陰陽的對應，予人產生一股重生的力量，寓喻在生命的完整和不完整中，自能尋求一種永恆的對應和轉換。我所要傳達的意境，是處在一種精神性、超越時間性和物質世界的空間中，詮釋人類精神生命的存在之重要。

我自己一直夢想著一種「沒有空間的空間」，能打破繪畫的二度空間之平面限制，傳達一種能量的展現，也就是繪畫中一直要傳達的是某種強烈訊息，我想要說的：「人們須在有限的空間中達到一種無限大的能量和探索，在超越時間的非物質性世界中去學習、瞭解生命深刻的意涵。而以我笨拙的筆，和原始的色彩，來表達一點這樣的觀念。」單純，是一種境界，而整個生命就是「無限的學習」。在這些年來，我的畫中雖用更單純的方式呈現，然而，展現的力道卻更為強烈。當觀者在欣賞畫作之時，請從自身的生命經驗出發，其切入觀看和受到啟發的層面則會各自不同，讓觀賞者可以擁有各方的自我體悟，就因為如此，在我的認同裡，才算是共同創造了一個完整的圓。

我在回答媒體訪問時，常被問到的一個問題就是：「你最希望在作品中傳達的是何種意涵呢？」這回答也正是我的信念：「我的希求，是透過藝術的各種媒材，表達我經過不停及不時內省歷練的省思，向觀者們傳達我對人生、宇宙及無限進化的學習及探討，希望能得到更深更廣的知識和心得」。也即是我在此展覽中最最重要的「展望」。「回顧」是一種停滯，「展望」是充滿了希望與生命的動能。生命的大愛，如宇宙的無邊無際，藝術和繪畫的道路，亦是無窮無盡。

「八十能量一回顧·展望」，我訂的主題，就是希望透過我的畫筆及體悟來傳達出這個意念。

蕭勤

2015.8.10於米蘭

Artist's Preface

Eighty Years of Energy : Hsiao Chin's Retrospect and Prospect

My paint brush moves along with my thoughts, taking me into the exploration of the deeper meaning of life, which is itself a continuous creative adventure, as well as a challenge in terms of eternal personal growth.

Hsiao Chin

Looking back at the sixty years of my artistic endeavors, I feel that I could not possibly subscribe to the notion of "art for art's sake". It is because there is a bigger purpose which my art should serve – something that I did not create myself; all I did was to deliver it. This is the conclusion that I have reached after a long and hard thought, and decided to make public of it at the age of 80.

I left home in my early twenties to travel to the other side of the world. With high hopes for myself to make my own way in the world of art, I went to art school in Spain, only to find myself disappointed with the old-fashioned, conservative approaches to art training. So I decided to drop out of art school to teach myself art. Despite having little guarantee of future success or even of any livelihood, I embarked on my own artistic career and never looked back. Fortunately, Destiny had decided that I would play a crucial role in introducing the European Avant-garde to Taiwan, and in so doing to broaden the artistic horizons of Taiwan's arts communities.

This exhibition is not only a retrospect of my artistic career, but also a prospective looking to the future. As I have mentioned earlier, I do not agree with the notion of "art for art's sake". If art is created only for art's sake, it would lose touch with the values which will forever be inscribed in the viewer's mind.

In 1959, I moved to Italy to launch yet a new artistic adventure. While I tried to establish my own perspective through studying of Taoism, I also engineered, alongside many other artists, the Punto Movement in Milan. We advocated that art should be a means of meditation and introspective. We also entertained the notion that art should derive from the thoughts and experiences of the individual and aims to articulate human spirits. In 1967, I went to the United States where minimal art was en vogue at the time. With an intuitive approach, I developed the *Hard Edge* series which features juxtaposition of symbolic spaces of the universe. In so doing I tried to visualize a lifeworld, motionless yet spouting fountains of energy. This, I feel, was derived from a sense of absolute solitude that has led to absolute resolution, which can be seen to reflect my challenging experience of living and making art in a place of little cultural or historical depth such as the US. The pieces in the *Hard Edges* series also show my persistence in artistic endeavors.

In mid-1970, I left the US. After some thinking and re-orienting myself, I departed from acrylic paintings with a style characterized by absolute accuracy and returned to the world of water and ink, which embodies the casual yet elegant ease of Eastern Zen philosophy. In the 1980s, I created the *Landscape of the Universe* series which included images of the whirlpool of the universe, showers of rain, primordial chaos, the comets, and the birth of the Universe, all of which communicate my understanding and interpretation of the workings of the Universe.

Alas, events and twists of fate are beyond our control and imagination. In 1990, I lost my beloved daughter in a tragic accident, which left me with an unhealable heartache. After years of being numb to pain and sadness, I suddenly came to the realization that all the sadness and misfortunes will eventually culminate in death and then rebirth. As I came to this realization, I immediately felt a powerful force of energy streaming into my consciousness, exposing me to the truth of the eternal nature of life, that although all lives may appear to have to perish in a particular way, they

would be reborn and re-appear in different forms. In other words, the nature of life is all about endless circles of transformations. That is why one could not experience fresh energies, or reach the deepest and most challenging fact of life without having been through the worst pain known to human beings. Once one has reached this point, one would be capable of knowing how to pass the great threshold.

Samantha's Ascension, Passage through the Great Threshold, The Eternal Garden, Samadhi and Sublimation of Abstruseness are all fruits of this never-say-die attitude. The bright, vibrant colors and free-flowing lines can be likened to endless streams of fresh water – or even more so, vibrant energy running across the canvas. In these works, the circles and contrasting colors can be compared to the contrast and correspondence between Yin and Yang, signifying a quest for eternal correspondence and transformation between the complete and the incomplete. What I try to highlight in these paintings is how important it is for one to be able to look at the inner life of humans in a spiritual space that transcends the limits of time and materiality

I have always dreamed of painting a "spaceless space" which, I feel, should transcend the two-dimensionality of painting and, at the same time, convey a sense of energy. In other words, I have always tried to communicate powerful messages through my paintings. What I try to say is that one should always try to explore the limited physical space to the maximum and to generate maximum energy in the confines of space, to learn in a material world that transcends the boundaries of time, and in so doing to grasp the deeper meanings of life. And it is through my awkward brush work and the bright primary colors that I achieve such goals.

Simplicity is a state of mind and life is an endless process of learning. All these years, I have adopted a simple style, but these works are nonetheless powerful. I invite the viewers to look at these paintings from points of view that derive from their own experiences of life. Everyone should approach the works from different perspectives and be inspired in various different ways. The viewing public should feel free to develop their respective understandings. This, in my view, is how we together create a complete, full circle.

I often get asked by the press, "what do you try to communicate through your paintings?" To this questions, my answer always reflects my true belief, which is to express, by means of all kinds of art mediums, my tireless efforts at self-reflection and introspection. In the meanwhile, I would like to communicate with viewers my learning and understanding of this infinitely evolving universe, in the hope that I may gain even deeper and broader knowledge in return – this, is the "prospect" that I am hoping for in this exhibition. I feel strongly that "retrospect" alone is little more than a form of stagnation, but "prospect" is a state of mind characterized by hope and energy of life. Just as the greater love for life can be compared to the infinity of the Universe, the road of art and painting is an equally endless journey.

Eighty Years of Energy : Hsiao Chin's Retrospect and Prospect is the title I have chosen for this exhibition, which feature paintings that convey precisely such understandings and beliefs of mine.

Hsiao Chin
10th August 2015, in Milan

專文
Essays



以生命意義的拓樸為方法：蕭勤藝術的回顧與展望

蔡昭儀（本展策展人）

對我來說，作畫這件事的第一重要性，並非「作畫」，而是透過作畫來對自己人生始源的探討，人生經歷的紀錄及感受，和人生展望的發揮。

蕭勤，1978¹

近四十年前，在不惑之年的蕭勤，曾以這段話來揭示他對於人生及繪畫創作的態度。時光荏苒，蕭勤今年邁入八十歲，在創作成就、經驗閱歷都已達飽和的高點之際，仍然抱持同樣鮮明的問題意識，並以「八十能量」為宣言，用一種評說、總結與承繼的豪情，宣告自己的藝術創作探索將與人生並轡前行，永不停歇。

拉開觀察的時間維度，我們當無需訝異，蕭勤「人生展望的發揮」即是在追求一個以「無止盡的學習」來錘煉生命意義的創作人生。而他繪畫中最幽微、卻也最具批判意識的創作思考，在於如何開拓自身生命經驗的深度與廣度，將創作化為一場思惟實踐的行動，詮釋與探索人類精神生命的深刻意涵。

出生於1935年的蕭勤，是1956年成立的「東方畫會」的創始成員及「八大響馬」之一，他亦是發軔於1950年代後期戰後臺灣第一波前衛思潮「美術現代化運動」的重要先鋒。在當時銳意革新的時代氛圍中，蕭勤以忠於自我個性開發的創作理路，從相對保守的學院風格及傳統繪畫形式中突圍，另闢一條別樣的創作道路。他羈旅海外60年，始終堅持以東方哲思為基礎，融會西方自我省思的辯證精神，發展出極富個人特色的藝術觀點與創作視野。其投身創作60餘年來的藝術歷程、風格轉折，以及他對抽象繪畫的觀點辯證、形式拓樸，創造了自身美術創作的獨特性，亦是以東方美學思維在抽象繪畫領域創造鮮明性格並獲西方藝壇肯定的藝術家。

蕭勤在「東方畫會」申請立案（1956）及第一屆「東方畫展」（1957）辦理之前即已遠赴西班牙，自1957年起持續二年為《聯合報》撰寫〈歐洲通訊〉專欄，並以一支敏思健筆在《文星》月刊與其他報章媒體陸續發表文字，介紹西方前衛藝術思想及潮流；蕭勤的洞見與觀照，為當時的臺灣藝壇開啓一扇了解歐洲藝術脈動之窗。1950年代末至1960年代臺灣美術與西方現代藝術的展覽互動，蕭勤亦在其中扮演引介連結的關鍵角色。作為一個親臨歐洲美術現場的觀察者，他的文化透視及藝術檢索角度可謂多元且開放；而作為一位藝術家，他始終不忘回歸東方文化本源去省察身為一個創作者的主體位置：

一個有思想的創作者的本責，在他的工作過程中，必須了解自我，分析自己個人，其傳統文化及精神的來龍去脈，敏感地接受生活及時代的考驗，然後來探討自己的路子。²

1957年蕭勤與「東方畫會」成員在臺北的第一次展出，即共同高舉「東方精神」為核心理念，不願單向接收西方現代美術的外在形式，轉而主動尋求中國傳統思想及美學觀點為奧援，主張「各種地域性的固有形式，必因世界各地文化頻相交流而漸漸消滅，但其精神則可為新的創作最強力的基本」。³「東方畫會」強調他們的現代繪畫是從民族性出

¹ 參何政廣〈蕭勤訪問記〉，《藝術家》38期（1978年7月號），頁97。

² 蕭勤，〈我的一些藝術創作心得及看法〉，原刊《時報雜誌》第34期（1980年7月號），後收錄於《游藝札記》，頁199，臺灣省立美術館出版，1993。

³ 此段陳述係為「東方畫會」1957年第一次展覽時藝術家成員所草擬的〈我們的話〉，摘錄自蕭勤〈「東方」精神的時代意義〉，《藝術家》第199期（1991年12月號），頁335。

發的一種世界性的藝術形式，並展現強烈的文化溯源及創新演繹意圖：「從中國文化精神本位出發，研究中國藝術及思想的各種不同的可能性，嘗試使之在現代藝術各種不同的形式中來發揮，創造具有世界性的中國現代藝術，使幾千年來豐富的中國藝術文化能去蕪存菁地在今日世界上有新的存在理由和表現的價值。」⁴蕭勤與他的「東方畫會」友群，對於建構個人獨特風格展現了強烈的自覺與企圖；他們打破創作成規、開拓視覺表現形式的革新訴求，為當時求新求變的創作實驗，找到一個連結東方美學思惟的接口。他們雖以西方的「抽象」為師，卻有蛻變出別於西方抽象圖式的宏大企圖；汲古潤今，在文化傳統中尋求養分，便成為他們建立個人化語彙的創作路徑。

這一波由「東方畫會」及另一個重要美術團體「五月畫會」所共同推動的現代藝術風潮，在臺灣美術發展上具現幾個重要的歷史意義。藝術家的反學院、追求前衛，喚起了創作主體的自覺意識。他們雜糅東方文化因子的藝術實驗，開發出不同於西方抽象傳統的美感判準，使作品在精神上的「文化回歸」、在內涵上的「文化關涉」，成為美術現代化過程中生發於臺灣的特有經驗。他們在形式的實驗中觸發對新媒材、新技巧的探索；他們積極伸張畫派理念，在現代與傳統、創新與保守的防衛與拉鋸中，引發中西文化論戰，開啓了探討藝術創作本質的思辯意識，這也是臺灣美術史中，藝術家們首度企圖定義臺灣藝術特色的開端。⁵

蕭勤作為那個狂飈年代的重要推手之一，在藝途發展之初，即以強調個人獨立思考、主動而自覺的追求時代性及獨特性，建立鮮明的創作主張。在解讀蕭勤的藝術歷程之時，因此必須將客觀的外在環境結構及主觀的創作思維一併納入，思索他在戰後臺灣美術的特殊時空下，如何尋求自我定位的風格建構；探討其負笈海外後，如何在國際藝術思潮崢嶸競技的歐洲藝術現場，錨定個人的創作方向；他作為一位來自東方的異鄉遊子，如何面對文化他者，並且在他者的激盪與刺激中回歸東方文化思想，堅定的建構藝術的實踐路徑；又如何在個體意識與時代氛圍互滲的創作理路中，回應社會、環境的變化以及個人的生命頓挫，發展出深具文化內涵及個人經驗特質的創作語彙。本文以蕭勤個人生命歷程的線性時間為經、繪畫形式風格的明顯轉折為緯，探討蕭勤如何以生命意義的拓樸為方法，開展其藝術人生的宏大面向。

源點：走向「自我探討」的創作道路

蕭勤於1951年正式習畫，1952年進入李仲生臺北安東街畫室學習，李仲生所強調的「用腦去想，用心去感受，再用眼去觀察，最後用手來表現」⁶這種腦、心、眼、手並用的創作觀念，以及鼓勵學生開發內在感受、尋找自我特色及個人創作性格的教學方法，幫助蕭勤在藝涯初始階段即發展出「自我探討」的鮮明自覺。蕭勤1950年代的作品，從具像人物、象形文字、京劇角色到抽象水墨，題材多元、風格迥異，但不管在線條的手感、色彩的開發、造像的形變，都富含情感的、直覺的繪畫質地，顯示出蕭勤不願步隨傳統，企圖跳脫當時的學院保守畫風及寫實技法窠臼，進行多面向前衛探索的強烈用心。

從1950年代至今，蕭勤投入創作已超過60載，以後設式的回顧觀點來考察他的創作理路，可以發現蕭勤後續在繪畫上許多個人化的表現特色，在早期作品中已顯影出一定的脈絡及痕跡，如：著重直覺、強調內省、鮮明的色彩、對稱

⁴ 同上註，頁337。

⁵ 相關論述，參拙文〈轉動藝臺灣—1960年代以來的臺灣美術承轉〉，《轉動藝臺灣》，頁18~23，臺中：國立臺灣美術館，2013。

⁶ 參蕭勤〈小談我的一點點創作心得〉，《游藝札記》，頁209，臺中：臺灣省立美術館，1993。