



陳庭詩，未講完的故事，1999，鐵雕，35 x 12 x 93 cm

陳庭詩：由行星到土地

20 October - 9 December 2022, 2022

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喚起具有永恆與宇宙本質的人性與精神性，陳庭詩的雕塑、版畫、與他的藏石，帶來藝術創作中罕見、純粹的對話，它們之間的連結展現藝術家在藝術形式上的融合與超越，回顧歷史與當下文明的同時，傳達人類對未來的渴望。毋庸置疑，陳庭詩是亞洲及其他地區的當代藝術巨匠，他的思想是詩歌、哲學、自然、繪畫的融合，散發出恆久的光環。

雖以版畫揚名，自 1970 年代後半陳庭詩開始創作雕塑，儘管出自巨大、厚實的鋼鐵，陳庭詩雕塑的許多造型，讓人想起他在版畫中刻劃的日、月，以及一直以來啟發他的石頭。石，在其堅實和曲線的形成中喚起了一種永恆的品質，雖然可追溯為時間的履歷，但它細微的造型之貌絕對是現代的，且儘管它本質為抽象，卻仍具有寫實之意象—這些特質皆也詮釋了陳庭詩各類創作的特點。

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(左) 陳庭詩，日與夜 73，1981，甘蔗板版畫，114.5 x 120.5 cm



(右) 陳庭詩，牌，2000，鐵雕，13 x 18 x 40 cm

陳庭詩的雕塑同時回應 1950 年代美國抽象畫家的雕塑發展例如 David Smith、Dorothy Dehner、或是畢卡索的立體主義雕塑、甚至著名杜象雕塑中的車輪形象。他從不放棄直接用手創作雕塑的願望，此與他版畫不假他人之手如出一徹。無論立體或平面，以抽象的方式工作似乎可以實現一個人的個性並敏銳感知，因此呈現藝術家內在意圖的完整性，也因而能深刻感動每一個人。陳庭詩的抽象是形式的節奏，它根植於大地，向外延伸到未來的未知體驗。這種形式的背後思想，是藝術家的精神在他的知識與宇宙法則之間保持微妙平衡，最終構成彷彿來自行星與土地之間超凡脫俗的對話。

Chen Ting-Shih: Asteroids

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Chen Ting-Shih's sculpture, print, and collection of stone awake the infinite and cosmic humanity and spirit. They also arouse a rare, pure conversation of art. The connection within presents how the artist merge and surmount the forms of art. It reviews history and modern civilization, and it conveys how we desire the future. With no doubt, Chen is a modern master in Asia and other regions. His ideology is a mixture of poem, philosophy, nature, and painting, and it glows permanently.

Although Chen's prints were widely recognized, he started to make sculptures in the late 70s. The shapes Chen created in these gigantic and thick metal sculptures resonate with the sun and the moon we often see in his prints and the stone that inspired him. The hardness and the curve of a stone reveals an eternal quality. It is a witness of time, yet its appearance is absolutely modern. The abstract essence of it maintains an image of the figurative, and that is the feature that immerses in Chen's art.

Meanwhile, Chen's sculptures react to the sculptural development of American abstract artists from the 50s, such as David Smith, Dorothy Dehner, Picasso's Cubism, and the wheel of Duchamp. Chen always made his sculptures with his own hands, just like how he never hired anyone to print his work. Therefore, we can directly sense the artist's personality in both of his two- and three-dimensional works. It presents the inner completeness of Chen and it touches all of us deeply. As a form of rhythm, his abstraction roots the ground and extends to the uncharted experience. This is how Chen kept his spirit balanced between knowledge and the rule of the Universe. Eventually, it became somehow an extraordinary dialog between the planets and the earth.



Chen TingShih · Unfinished Story · 1999 · iron · 35 x 12 x 93 cm



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