



陳庭詩，〈畫與夜 15〉，1970，甘蔗板版畫，60.5 x 40 cm

## 陳庭詩：禪的起源

### Chen Ting-Shih: The Beginning of Zen

14 January – 19 February, 2022

Each Modern 亞紀畫廊非常榮幸將於 2022 年 1 月 14 日起，舉辦陳庭詩逝世 20 週年紀念展「禪的起源」。繼 2021 年 11 月於 ACHI inspired by Each Modern 開展的「陳庭詩作品展」後，展覽「禪的起源」將接續帶來這位國寶級藝術家創作於 1964 年至 1974 年的初期抽象版畫，一探這些極為稀有的難得珍貴作品。



本紀念展由陳庭詩從敘事性木刻版畫轉往抽象表現的初始階段展開，從 1964 年之重要作品《圖騰》延綿至曾於美國展出的兩件 1965 年海歸作品《初禪》與《仲夜》。由此可見，陳庭詩最初創作的出發點是如何與書法、文字密不可分：《圖騰》用連貫性線條構成塊面，而從陳庭詩遺物的筆記中（參考資料：《天問—陳庭詩藝術創作紀念展》，206 頁），我們也能明顯看出《初禪》的構圖來自於「禪」本身的字型。其他還包括了至今未見傳世的《冥》、《風》、《吼》等多件作品的造型亦與文字形象息息相關。《仲夜》（1965）與《都市 I》（1966）、《都市 II》（1966）則出現了大面積的圍繞型塊狀表現，宛如仰望日月星辰、又低頭鳥瞰城市大地，無非預示了陳庭詩後來的重要作品《曉》與《蟄》，以及藝術家悠遊氣宇之間的獨特視角。

陳庭詩，〈圖騰〉，1964，甘蔗版畫，118 x 60 cm

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陳庭詩，〈意志 5〉，1973，甘蔗板版畫，66.8 x 92 cm

1960 年代後期，陳庭詩開始了他最完整的數個系列，包括《晝與夜》、《星系》、《意志》。在早期的《晝與夜 15》（1967）、《晝與夜 16》（1972）、或《星系 2》（1974）中，我們都能見到陳庭詩與當時抽象運動的互相對話，更為硬邊、龐圖式的構成可說是陳庭詩最為激進的創作時期。相較於以日、月、星辰為主題的作品，更具有金石篆刻風格造型的《意志》則是較少被討論到的系列。然而，陳庭詩自 1973 年起持續創作《意志》長達約 13 年，也足也顯示該系列的重要性。《意志》的藝術表現更為幾何、活潑，在意義上更具有東西方美學交融的意味。



（左）陳庭詩，〈意志 3〉，1973，甘蔗板版畫，62 x 62 cm



（右）陳庭詩，〈都市 I〉，1966，甘蔗板版畫，58 x 58 cm

生於1913年，2002年逝世，陳庭詩的生命經歷了戰亂遷台、政治緊張、與西方藝術的洪流。即便如此，也或者說正因如此，他的藝術簡潔而強烈、超脫而非凡，沈澱又神秘的黑色顏料緩緩回應著展名「禪的起源」。陳庭詩為華人戰後藝術寫下了前衛的一頁，從台灣出發至世界，以東方本質融貫西方美學，最終漫遊在了宇宙的不滅能量之中。

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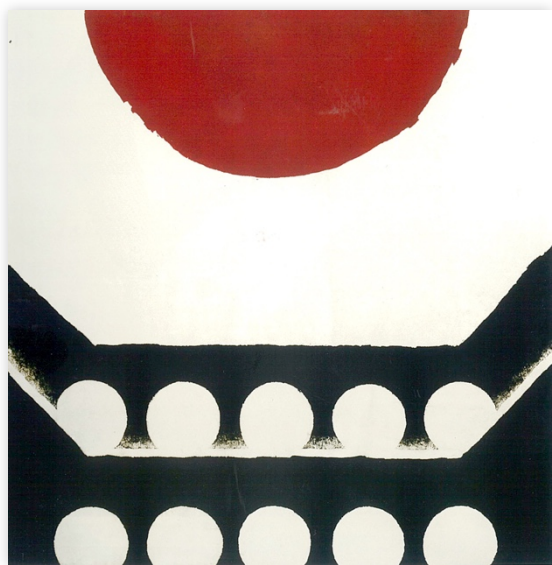


Chen TingShih, *Will 4*, 1973, cane fibre board relief print on paper, 62 x 62 cm

## Chen Ting-Shih: The Beginning of Zen

14 January - 19 February, 2022

Each Modern is proud to announce "Chen Ting-Shih: The Beginning of Zen" which opens January 14, 2022. Continuing from Chen's previously held exhibition at ACHI inspired by Each Modern in November, 2021, "The Beginning of Zen" will presents rare early period abstract print works from 1964 to 1974 by this nationally lauded artist.



The exhibition's point of departure begins with Chen's early transformative stage, revealing his shift from narrative woodcut to abstract expressionism, as seen in such works as *TOTEM*(1964), *The Beginning of Zen*(1965), and *Lonely Night*(1965); the latter two of which were created and exhibited in the US. By examining this period, one will discover the strong connection in his works with the calligraphic and textual. In *TOTEM*, continuous lines compose the shape. Viewers can also see how the composition of *The Beginning of Zen* is inspired by the Chinese character of "Zen" from Chen's note(see *Asking the Heaven: Chen Ting-Shin Memorial Exhibition*, P. 206).

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Chen TingShih, *Day and Night 16*, 1972, cane fibre board relief print on paper, 90 x 90 cm

Furthermore, shapes in works such as *Ming*, *Wind*, and *Howl*, all of which have never revealed to the public until now, are also related to the textual in their forms. In *Lonely Night*(1965), *Downtown I*(1966), and *Downtown II*(1966), the spiral arrangements of Chen's forms are liken to both an expansive upwards gaze towards the stars and the moon or a commanding survey down upon a city or a tract of land. Such examples predict the emergence of Chen's later important works *Dawn* and *Hibernating*, as well as his unique philosophy on art.

In the late 1960s, Chen started his most completed series, which includes *Day and Night*, *Stellar Symmetry*, and *Will*. His early works *Day and Night 15*(1967), *Day and Night 16*(1972), and *Stellar Symmetry 2*(1974) establish how Chen's practice was in dialogue with the contemporary abstraction movement of that time. These hard-edge, Punto-like compositions represent one of his most aggressive periods of art making. In contrast to the creations focusing on the sun, the moon, and the stars, the less often discussed *Will* is a series done in a style resembling seal carvings. However, Chen worked on the *Will* series for 13 years, beginning in 1973, which indicates the importance of this lengthy series to the artist. *Will* is more geometric and active, and reveals to us more about the intersection of Eastern and Western aesthetics that exist in the artist's works.



Chen TingShih, *Lonely Night*, 1965, cane fiber board relief print on paper, 60 x 60 cm

Chen, who was born in 1913 and died in 2002, invented an artistic style that is minimal yet strong, aloof yet extraordinary; all despite having experienced the hardships of war, displacement, political strife, and the wave of Western Modernism all throughout his life. His calm and mysterious blackness informs the title of the exhibition "The Beginning of Zen." Chen opened a new page of Chinese post-war art. From Taiwan to the world, he will eventually roam in the infinite energy of the universe.

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