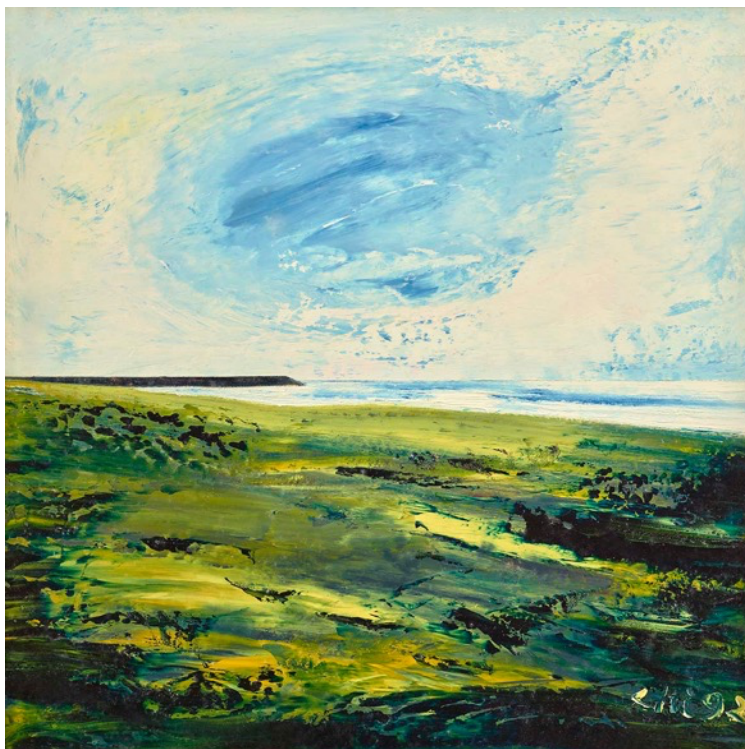


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七等生，〈天與地的現象〉，1992，畫布布面油彩 oil on canvas，45 x 45 cm

七等生：天與地的現象

Chi Ten-Shung: The Phenomenon of Heaven and Earth

2021年4月16日 - 5月1日

Each Modern 亞紀畫廊 台北市大安區信義路四段 156 號

媒體招待與導覽：4月16日（五）上午11時

開幕茶會：4月17日（六）下午2時

講座活動：

「天與地的現象－七等生的藝術」

4月17日（六）下午3時－4時半於亞紀畫廊（台北市信義路四段156號）

與談人：楊識宏（藝術家）、蕭義玲（中正大學中文研究所教授） 主持人：張禮豪（藝評家）

「銀波翅膀－藝術中的文學與風景」暨《七等生藝術作品集》新書發表會

4月24日（六）下午3時－4時半於亞紀畫廊（台北市信義路四段156號）

與談人：劉致宏（藝術家）、林亦軒（藝術家） 主持人：陳晞（藝評家）

「重回沙河－影像中的七等生」

5月1日（六）下午3時－4時半於亞紀畫廊（台北市信義路四段156號）

與談人：阮義忠（攝影家）、朱賢哲（《削瘦的靈魂》導演） 主持人：黃亞紀（亞紀畫廊負責人）

《七等生藝術作品集：天與地的現象》

出版日期：2021年4月24日

專文：劉懷拙、席慕蓉、蕭義玲、張禮豪

發行：劉懷拙 出版：Each Modern 亞紀畫廊

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選擇從事一項藝術創作就是表達自己的本質，這情況有如去追求愛人一樣。本質是什麼？我不能說明它，只能從直接的表現上呈現它；就像對愛人的幻想，是我的本質的欲求，使幻想實現是本質的意志。這就是生命存在的全部。

—七等生，〈自由的靈魂〉，《重回沙河》



Each Modern 亞紀畫廊很榮幸宣布已故小說家七等生的紀念藝術展「天與地的現象」，將展出繪畫作品 27 幅、攝影作品 14 件。作為戰後台灣文學的代表人物，七等生對文學、世代、與時代的存在論產生了深遠的影響。他柔緩、敏銳的文字，寫實但又寓意地轉化現實為人所存在的哲理。

七等生（1939- 2020）一生都與視覺藝術緊密相關：「也許我們過度聚焦於七等生的文學，而忽略了他的繪畫」，中正大學中文研究所教授蕭義玲說。

七等生，《降臨》，1992，畫布布面油彩 oil on canvas，39 x 39 cm

畢業於台北師範學校藝術科，七等生從事過國小教職，1962 年轉往文學創作，1967 年以《我愛黑眼珠》震驚文壇。七等生的文學作品皆具強烈的個人性與視覺感，他以獨特的字句、敘事描述了既虛亦實的世界背景、人物角色，表明他是人類與心靈的敏銳觀察者。在藝術創作方面，與七等生開創性的小說一樣，都處於他時代的領先地位。「早在〈我年輕的時候〉一文中，七等生便自道繪畫之於他的意義。文中，七等生說道他的藝術啟蒙：年輕時（23 歲），時任礦區九份小學教師的自己『非常的寂寞和孤獨。』因為：『世界的表面看來平靜而美麗，但我的內心很不安寧』。一天路過礦工休息處，一位躺在長板凳，望著頭頂樹葉蓋間的葉隙白光，手擺出管窺動作，且發表著心得的矮胖男人引起他的注意（即礦工畫家洪瑞麟），如此身處寂寥卻怡然自得的樣貌觸動了他。」（蕭義玲〈樹的秘密－我所知道的晚年七等生〉）

1980 年代初期，七等生在通霄故居設立暗房工作室，他先以攝影進行創作，其中融合著具有實驗性的疊影、晃動、擺拍、自拍，也有如同素描性質般表達對山林、鄉野的真摯情感。至 1990 年代，他已成熟地完成一系列油畫繪畫創作，由近似寫生的風景出發、至極具表現主義、交織現實與夢境間的描寫。他亦有靜物、自畫像、白描、粉彩各種不同題材、媒材的創作。並於 1994 年舉辦過一次畫展。直到晚年，七等生以畫代文，多在進行隨興、隨筆的彩稿或素描。



七等生，《無題》，1985，銀鹽相紙 gelatin silver print，25 x 35 cm

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七等生，《花蓮海灘風景》，1993，畫布布面油彩 oil on canvas，74 x 74 cm

本展「天與地的現象」，將展出七等生 80 年代親手沖製的攝影、以及 90 年代創作的油畫、粉彩作品。這些作品中可以感受到濃厚的凝視感，並在時間與創作的推移下，能見到藝術家與對象距離的轉變。此處，可對照蕭教授在其論文〈觀看與身分認同——七等生小說的「局外人」形象塑造及其意義〉中對凝視的解析：「對『局外人』而言，旁觀彼岸／他者就是在審視自己，而對彼岸之旁觀，並非純然是一種存在於當下空間主體對『彼岸』的觀視，所謂的『人的存在便是在現在中自己與環境的關係』這一陳述中的『自己』所代表的『視域』，已經同時隱含了『過去』、現在以及對『未來』的意識。」

如同七等生小說中刻劃城市、鄉村、沙河、海灘、山巒，它們並非地理與區域的劃分或描寫，而是一個人生命狀態的引射。而〈隱遁者（1976）〉、〈城之謎（1977）〉等的隱居、遷移，並非物理的逃離現實，而是形而上的、思想上的一種蛻變。七等生的繪畫與攝影創作，包含著複雜意識的主體性轉化，且與其說它們表達了某種內涵，不如說抽象地體現小說家・藝術家本身實質所代表之意蘊。

所有表達都有局限。最終我們只能以存在於「天與地的現象 The Phenomenon of Heaven and Earth」，描寫藝術存在的真正神秘。

關於七等生

七等生（1939 - 2020），本名劉武雄，生於苗栗通霄，台北師範學校藝術科畢業。1962 年在林海音主編的《聯合副刊》發表第一篇短篇小說〈失業、撲克、炸魷魚〉，開始了寫作生涯，著有《巨蟹集》、《離城記》、《來到小鎮的亞茲別》、《僵局》、《沙河悲歌》、《耶穌的藝術》、《譚郎的書信》……等，其中以 1967 年發表的《我愛黑眼珠》為代表作，引起文壇道德性評論，為台灣現代主義與「內向文學」的代表作家。2003 年封筆，2010 年獲國家文藝獎。2021 年 3 月，七等生紀錄片《削瘦的靈魂》於台灣上映。

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Chi Ten-Shung, *The Phenomenon of Heaven and Earth*, 1992, oil on canvas · 45 x45 cm

Chi Ten-Shung: The Phenomenon of Heaven and Earth

2021. 04. 16 – 05. 01

Opening Reception: April 17, 2021 | 2 PM

Choosing to engage in an artistic creation is to express an innate character. This situation is like pursuing a lover. What is the innate character? I can't explain it, but it can only be presented in a direct way; As the fantasy of my lover, it is the desire out of my innate character. To make the fantasy come true is the will of innate character. This is all that makes life exist.

- Chi Ten-Shung, 'Free Soul', "A Return to Sand River"

Each Modern is pleased to announce that the memorial exhibition named "The Phenomenon of Heaven and Earth" by the deceased novelist Chi Ten-Shung. In the exhibition, 27 paintings and 14 photography of his works will be presented. As an iconic person for post-war Taiwanese literature, Chi Ten-Shung caused a profound influence on the ontology of literature, generations, and times. His gentle and sharp words realistically and meaningfully transform the reality into the philosophy of human existence.

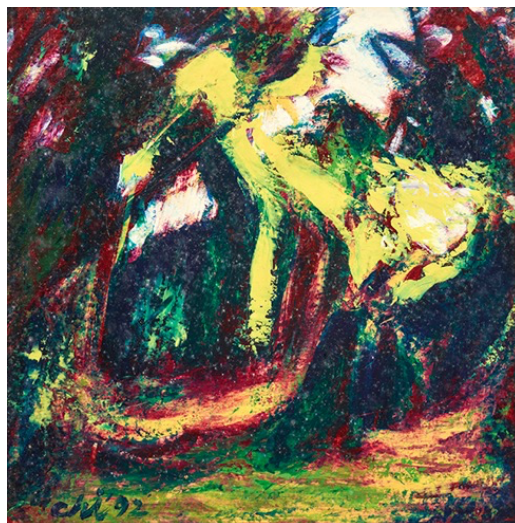
Chi Ten-Shung (b.1939-2020, Miaoli) has close relationship with visual art throughout his life. "Perhaps we have too much focus on Chi Ten-Shung's literature and thus neglected his paintings," said Xiao Yi-Ling, a professor of the graduate program in Chinese literature at the National Chung Cheng University in Taiwan.

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After graduating from the Department of Arts, Taipei Junior Teachers' College (now the National Taipei University of Education), Chi Ten-Shung taught in elementary school. In 1962, he changed his career to literary creation. In 1967, he made the literary world impressed by his work "I Love Black Eyes". Chi Ten-Shung's literary works have a strong personal character and visual effects. His unique words and narratives describe the virtual and the real world background and characters parts, indicating that he is a sharp observer of human beings and the soul. In terms of artistic creation, Chi Ten-Shung was in the leading position of his generation just like his pioneer novels. "As early as in the article "When I was Young", Chi Ten-Shung mentioned the significance of painting to himself. In the article, he said about his artistic enlightenment: "A life full of loneliness and solitude" when he was young (23 years old) working as a teacher in the Jiufen Elementary School in the mining area. Because: "The world looks peaceful and beautiful on the surface, but my heart is so restless." One day, he passed the miner's resting place, saw a man lying on a long bench, and looking at the light shining through gaps between leaves. The man used his hands in a peeking motion and one talking short man caught his attention (namely, the miner painter Hung Jui-Ling).

Such a lonely but peaceful scene touched him." (Xiao Yi-Ling, "The Secrets of the Trees" - Chi Ten-Shung in his later years as I know) In the early 1980s, Chi Ten-Shung set up a darkroom studio in his hometown Tongxiao. Firstly, he used photography to create works that incorporated experimental overlays, shaking, posing, and selfies. It also expressed sincere love to the mountains, forests, and countryside by sketch. By the 1990s, he had matured to complete a series of oil painting creations, starting from the landscapes that were similar to sketches, to extremely expressive, intertwined descriptions of reality and dreams. He also created still life, self-portrait, line drawing, pastel painting, and various themes and media. Then he held a painting exhibition in 1994. Chi Ten-Shung used paintings more than writing to express his thoughts and mostly made random, easy color drafts or sketches in his later years.



Chi Ten-Shung, *Befallen*, 1992, oil on canvas, 39 x 39 cm

In the current exhibition "The Phenomenon of Heaven and Earth", there will be photographs made by Chi Ten-Shung in the 1980s, as well as his oil paintings and pastel works created in the 1990s. A strong sense of gaze can be caught and felt in these works. The distance change between the artist and the object can be observed with the development of time and creations. Here, one can understand the interpretation of gaze in the essay of Professor Xiao "Viewing and Identity: The Image Formation and Significance of "Outsiders" in Chi Ten-Shung's Novels": "For "outsiders", look at the other shore/other is looking at himself. Looking at the other shore is not pure observation of the "the other shore" that exists in the current space. The so-called "human existence is the relationship between oneself and the environment in the present" is stated in the statement that the "Horizon" represented by "Self" already implies the consciousness of the "past", the present, and the "future" at the same time."

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Chi Ten-Shung, *Hualien Seashore*, 1993, oil on canvas, 74 x 74 cm

Just like the description of cities, villages, and rivers, beaches, and mountains in Chi Ten-Shung's novels, they are not the actual division or description based on geography, however, but the projections of a person's life state instead. The seclusion and migration of "The Recluse (1976)" and "The Mystery of the City (1977)" is not a physical escape from reality, but a metaphysical and ideological transformation. The paintings and the photographs of Chi Ten-Shung contain the subjective transformation of a complex consciousness, and they do not express certain connotations, but rather abstractly embody the meaning represented by the novelist and artist themselves.

All expressions have its limitations. In the final chapter, we can only describe the true mystery of the existence of art in "The Phenomenon of Heaven and Earth".

About Chi Ten-Shung

Chi Ten-Shung(1939-2020), whose real name is Liu WuXiong, was born in Tongxiao, Miaoli. He graduated from the Department of Arts, Taipei Junior Teachers' College (now the National Taipei University of Education). In 1962, he published his first short story "Unemployment, Poker, Fried Calamari" in the "United Daily News Literary Supplement" (Lianhe Newspaper) edited by Lin Hai-Yin, and started his writing career since then. For example, "Cancer Collection", "Leaving Town", "The Yazbe", "Elegies of the Sand River", "Stalemate", "The Art of Jesus", "Letters of Young Mr. Tan," etc., among which "I Love Black Eyeballs" published in 1967 as his representative work, aroused moral criticism in the literary world. It is an iconic writer of Taiwanese modernism and "introverted literature." He stopped writing in 2003. In 2010, he won the National Literature and Art Award. In March 2021, the Chi Ten-Shung documentary "A Lean Soul" was released in Taiwan.