



廖震平，夜晚的人造湖, 2008 水性樹脂顏料, 麻布, 油彩，150 x 300 cm，私人收藏

## 凝視他方的旋轉小路 — 關於寫實

### Gazing at the Twisting Paths Beyond : Taiwan Realism from 1960's

詹詠楨 Chan Yung-Jen 陳昭宏 Hilo Chen 鄭鉅裁 Kwong KuiChoi 李吉祥 Lee ChiHsiang 李秉璈 Li BingAo 廖震平 Liao Zen-Ping 黃海恩 Wong Hoilan 吳逸寒 Wu YihHan

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展覽地點：金車文藝中心南京館

開幕時間：2025 年 4 月 19 日週六 4.00 – 5.30 p.m.

主辦單位：亞紀畫廊

協辦單位：金車文教基金會

亞紀畫廊很高興宣布將於金車文藝中心南京館策劃舉辦「凝視他方的旋轉小路 — 關於寫實」群展，集結八位藝術家：詹詠楨、陳昭宏、鄭鉅裁、李吉祥、李秉璈、廖震平、黃海恩、吳逸寒。此展與亞紀畫廊 4 月群展「另一片天空的異國雲彩 — 關於抽象」，共同以二十一世紀的角度重新詮釋與推薦台灣戰後與當代藝術。

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歷史證明，當世界尋求恢復秩序和真相時，寫實主義不可避免地會重新浮現，因此，回顧與前瞻寫實的意義不容我們當下忽視，尤其當寫實主義的面貌因迎合普羅大眾的品味，或是淪為一種狹隘的美學技術，限制了寫實在近兩百年來伴隨文學與文明下的定義與範疇——本展的目的便在突破此偏差與制約，重新尋回將寫實視為反抗意義的藝術家——如同日治時期臺灣文學中寫實主義，亦是本展題目的由來，為林修二的現代詩〈散步〉：

### 散步

林修二（1914-1944）

雨，晚秋雨……

爬著無定形螺旋狀小路、獨自舔嘗晚秋的味道。

凋落和挽歌、靈魂和肉體。結合和離散……

聲音、色彩、感觸。紅葉的陣雨是詩底聲響。

1934年3月發表於《風車》第三輯，葉笛譯。

展覽的主軸便是重新認識寫實主義。庫爾貝在 1855 年提出寫實主義時，正值人類由神學文化轉向物質文化的時代，其宗旨是提出一種反抗的文藝形式，本質在於去除理想化、恢復現實中未被理想化的本來面目。或回看亞洲脈絡，自北宋以來寫生實指對花鳥的寫其生貌，強調形神取韻——形似僅為低標。展覽第一部分，李吉祥、鄭鉅裁、廖震平在追求形神取韻的同時，試圖對被技術性低標所理解的視角提出抵抗，因此，李吉祥以鏡頭概念過濾寫生的雜論、鄭鉅裁透過粉彩與裝裱形式隔斷寫實場景的 *tableau*；李吉祥的鏡頭概念又在李秉璈的作品中得以延續，過濾寫真、形神的鏡頭逐漸轉變為數位螢幕、軟體編碼；李秉璈同時以顏料材質堆疊賦予繪畫物質性，與鄭鉅裁幾乎正反方向地隔斷寫實作品本身的 *tableau*。上述藝術家中，尤其廖震平還有一個顯著特點，即將畫面推向一種無視時間流逝的永恆性，這些看似源自寫生的作品，實際上更關乎回憶 *reminiscence*，在寫生或寫實的表面下提出了一種非流於仿真的藝術態度。

展覽第二部分，是以日治時期台灣文學的抵抗姿態作為對應。當時為反對日本作家以外地文學、異國情調的他人、階級視線描寫台灣，台灣作家們展開本土寫實的風格以對抗強勢文化的壟斷詮釋。同樣類比在女性主義框架，吳逸寒無疑是不可或缺的討論對象；陳昭宏則是另一個沉默的範例，作為一位在美國發展的華人藝術家，陳昭宏早期透過畫面故事表達他的反抗，而海灘系列則刻意將歷史寫實名作進行轉化，因為他精神上完全意識到自己與西方文化的衝突是難以調和的。

展覽最後企圖寫實主義於虛擬文化展開新序幕之前，提出些許的討論。庫爾貝寫實主義的 170 年後，人類又由物質文化轉向虛擬文化，對於「在 *being*」的感知也重新定義：不再僅僅是物質和現實的存在，而是關係和錯覺的存在——詹詠楨的許多創作概念與此密切相關。近期有更多學者強調虛擬並非真實的對立面，必須將虛擬與真實並置思考，才能相互成為現實的創造過程，且此過程必然發生在由身體、事物和觀念所構成的龐大網

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絡中，使用者在其中獲得了更自由的直覺與行動能力，黃海恩的 Sume 系列便是最好的例證，獲得前所未有的蔓延性、過程性與未完成性。

### 展覽論述

## 凝視他方的旋轉小路 — 關於寫實

文 黃亞紀

關於寫實，吳宇棠教授在其博士論文《台灣美術中的寫實（1910-1954）：語境形成與歷史》中進行了深入而清晰的分析，釐清了台灣藝術界對寫實的流動定義，源自亞洲近代語境詮釋的誤讀，加上台灣美術演進的獨特歷史，使寫實成為對立於抽象與前衛藝術的保守姿態，最終形成了一種與歐日隔閡、且與中國發展截然不同的寫實認知，而過去我們解讀寫實的方式真切反映了藝術曾面臨的社會制約。本展的目的便在突破此制約，由過去五十年的寫實作品中重新尋回將寫實視為反抗意義的藝術家—如同日治時期臺灣文學中寫實主義的不肯就範—並回答倪貽德、李梅樹、李仲生脈絡下「若以十九世紀的繪畫視作自然主義的精神，則代表二十世紀的繪畫可說是寫實主義的精神」後的二十一世紀寫實為何？最後，由歷史變遷理解當世界需要恢復秩序、真實時，寫實必將再次凸顯—因此，回顧與前瞻寫實的意義不容我們當下忽視。

### 寫生

在當代藝術史中，照相寫實主義 Photorealism 作為一個明確的寫實流派，本展覽的選件最初是從照相寫實角度切入，並由此導流關於寫實的首個疑問：寫生是否等同於寫實？根據吳教授的考證，「民國之前與之後的寫生術語其實內涵並不相同：今日中文語用中『寫生』一詞，通常代表直接以實物為對象進行描繪的作畫方式；又是鍛鍊繪畫表現技法和搜集創作素材的重要手段。這樣的指稱其實是作為洋畫素描基礎的進步方法，於1910年代被從日本重新挪借回來，透過李叔同、陳抱一、李毅士等早期留日畫家，鼓吹臨寫石膏像與實對靜物、風景、人體等實作訓練的術語概念。」換言之，「寫生」是實踐「寫實」的途徑，而「寫實」則自然被理解為對實物的描寫。然而自北宋以來，「寫生」的語意實為花鳥的寫其生貌，強調形神取韻—形似僅為低標。

由此，我們不難聯想到李吉祥、鄭鉅裁和廖震平的作品。這些藝術家在追求形神取韻的同時，試圖對被技術性低標所理解的視角提出抵抗，尤其是在觀眾接收到過多斷章取義、將寫生與寫實混為一談的讚譽時。因此，李吉祥以鏡頭概念過濾寫生的雜論、鄭鉅裁透過粉彩與裝裱形式隔斷寫實場景的 tableau；李吉祥的鏡頭概念又在李秉璈的作品中得以延續，過濾寫真、形神的鏡頭逐漸轉變為數位螢幕、軟體編碼；李秉璈同時以顏料材質堆疊賦予繪畫物質性，與鄭鉅裁幾乎正反方向地隔斷寫實作品本身的 tableau。。

### 活的藝術

上述藝術家，尤其是廖震平，還有一個顯著特點，即將畫面推向一種無視時間流逝的永恆性。這些看似源自寫生的作品，實際上更關乎回憶 *reminiscence*，即在寫生或寫實的表面下提出了一種非流於仿真的藝術態度。另一方面，寫實的課題涉及「製作活的藝術 *faire de l'art vivant*」。庫爾貝在1855年提出寫實主義時，正值人類由神學文化轉向物質文化的時代，因此寫實主義強調藝術家主體與具體世界的關係，其核心思想在於重視物質存在的現實態度。然而，170年後，人類又由物質文化轉向虛擬文化，對於「在 *being*」的感知也重新定義：不再僅僅是物質和現實的存在，而是關係和錯覺的存在——詹詠楨的許多創作概念與此密切相關。

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儘管如此，虛擬並非真實的對立面。許多學者的論述都強調，必須將虛擬與真實並置思考，才能相互成為現實的創造過程。尤其德勒茲論證虛擬也是一種真實，虛擬化涉及存在與現實化 actualized 的過程，反推真實亦不再僅是具體的物件，而是物質化與現實化的共同結果。最終，這一過程必然發生在由身體、事物和觀念所構成的龐大網絡中，使用者在其中獲得了更自由的直覺與行動能力，這種自由更是真正擺脫藝術的教條而趨近「製作活的藝術」，使藝術獲得前所未有的蔓延性、過程性、未完成性，黃海恩的 Sume 系列便是最好的例證。

### 反抗

#### 散步

##### 林修二 (1914-1944)

雨，晚秋雨……

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1934年3月發表於《風車》第三輯，葉笛譯。

這首詩是展覽題目的由來。如同台灣、如同我們的藝術，我們彎彎曲曲的散步，隨著無定形的螺旋狀小路，走到了今日。1930年代的日治時期，台灣文學的寫實主義旨在對抗日本作家以異國情調書寫台灣的官方文藝路線，展現出「不肯就範的個性」，這不僅反映了對強勢文化壟斷詮釋的抵抗，也體現了文化抗爭的意義。19世紀之前，寫實主義一直是一種反抗的文藝形式，其本質在於去除理想化，恢復現實中未被理想化的本來面目。在女性主義的框架下，吳逸寒無疑是不可或缺的討論對象。在這樣的背景下，陳昭宏的身影成為另一個沉默但堅強的典範。作為一位在美國發展的華人藝術家，陳昭宏早期透過畫面故事表達他的反抗，而1976年後的海灘系列則刻意將歷史寫實名作進行轉化，因為他精神上完全意識到自己與西方文化的衝突是難以調和的。

然而，當今的藝術界卻出現了過多的寫實與具象作品，這些作品往往以馴服者之姿迎合普羅大眾的品味，或是淪為一種狹隘的美學技術，限制了寫實在近兩百年來伴隨文學與文明下的定義與範疇，將寫實淹沒在缺乏智性的流行文化浪潮中。此展期待的是螺旋小路的發展與延續，也為在虛擬文化展開新的藝術序幕之前，為寫實進行一個小結。

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陳昭宏 Hilo Chen, Talking in the Living Room, 1972, 畫布油彩 oil on canvas, 101.6 x 137.2 cm



吳逸寒 Wu YihHan, 我們日用的飲食今日賜給我們 I Give us this day our daily bread I, 2020, 畫布油彩 oil on canvas, 32 x 40 cm



鄺鉅裁 Kwong KuiChoi, On My Way 在路上, 2025, 軟式粉彩、紙本、無酸樹脂、鋁板背裱, 71.9 x 89.8 cm

## Gazing at the Twisting Paths Beyond : Taiwan Realism from 1960's

Chan Yung-Jen Hilo Chen Kwong KuiChoi Lee ChiHsiang Li BingAo  
Liao Zen-Ping Wong Hoilan Wu YihHan

8 April to 18 May 2025  
King Car Cultural & Art Center  
Curated by Each Modern

Opening Reception 4 - 5.30 p.m, 19 April  
King Car Cultural & Art Center - 3F., No. 1, Sec. 2, Nanjing E. Rd., Zhongshan Dist., Taipei,

Each Modern is very happy to announce the group show "*Gazing at the Twisting Paths Beyond: Taiwan Realism from the 1960s*," featuring 8 important Taiwanese artists, at King Card Cultural and Art Center. This exhibition coinciding with "*A Foreign Cloud in Another Sky : Taiwan Abstraction from 1960's*" at Each Modern aim to reclaim and reevaluate the provocative attitude of Taiwan realism and Abstract paintings.

In his doctoral dissertation, "Xie-Shi (Realism) in Art of Taiwan (1910-1954) : Contextual Formation and Its History," Prof. Wu YuTang offers a comprehensive analysis of realism, highlighting that its fluid definition in Taiwanese art arises from misinterpretations of modern Asia's context and Taiwan's unique art history. This has led to a conservative view of realism, opposing abstraction and avant-garde art, and creating a perception of realism that diverges from European and Japanese influences, as well as from China's development. Our past interpretations of realism reflect the social constraints faced by art. This exhibition aims to transcend these limitations by rediscovering artists from the past fifty years who viewed realism as a form of resistance, much like the refusal to conform seen in realism within Taiwanese literature during the Japanese colonial period. It also seeks to explore the question of what realism means in the twenty-first century.

### Simulation

In contemporary art history, photorealism stands out as a distinct realist movement. The selection of works for this exhibition initially approached realism from the perspective of photorealism, leading to the first question regarding realism: Is likeness synonymous with realism? According to Prof. Wu's research, "the terminology of sketching before and after the Republic of China actually carries different connotations: today, the term 'sketching' in Chinese typically refers to a painting method that directly depicts real objects; it is also an important means of practicing the techniques of painting expression and collecting materials for creation.. This designation is essentially a progressive method based on Western painting sketching, which was reintroduced from Japan in the 1910s through early Japanese-trained artists such as Li Shutong, Chen Baoyi, and Li Yishi, who advocated for the practice of sketching plaster casts and real-life still lifes, landscapes, and figure studies." In other words, "sketching" is a practice that leads to "realism," which is naturally understood as the depiction of real objects. However, since the Northern Song Dynasty, "sketching" has referred to a more abstract representation of nature, focusing on form and spirit rather than mere resemblance.

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From this, we can easily draw connections to the works of artists such as Lee ChiHsiang, Kwong KuiChoi, and Liao Zen-Ping . These artists, while pursuing a harmony of form and spirit, resisting the simplistic technical interpretations of realism. Thus, Lee filters the discourse through the concept of the lens, while Kwong cuts off the tableau of the realistic through pastel and framing; Lee's lens concept is further developed by Li, where the filtering gradually transforms into a digital screen and software code. Simultaneously, Li uses pigment layering to enhance materiality to cut off the tableau by contrasting style with Kwong.

### L'art Vivant

Another notable aspect of these artists, particularly Liao, is their pursuit of timelessness in their work. These works, which seem to be derived from life drawing, are in fact more concerned with reminiscence, conveying a deeper artistic attitude beyond mere simulation. The subject of realism also encompasses the idea of "faire de l'art vivant." Courbet's Realism in 1855 marked a shift from theological to material culture, emphasizing the artist's relationship with the concrete world. Today, however, 170 years later, as we transition from material to virtual culture, the concept of "being" has evolved to include relationships and illusions —many of which are closely related to the creative concepts of Chan Yung-Jen .

The virtual is not opposed to the real; rather, scholars argue and emphasize that both must coexist for a complete creative process. Deleuze argues that the virtual is also a form of reality; virtualization involves the processes of existence and actualization, suggesting that reality is no longer merely concrete objects but rather a joint result of materialization and actualization. This interplay occurs within a vast network of bodies, objects, and concepts, allowing for a freer artistic expression, as seen in Wong HoiJan 's Sume series.

### Resistance

#### Walking

Lin Xiu'er (1914-1944)

Rain, late autumn rain...

Crawling along an amorphous spiral path, savoring the taste of late autumn alone.

Fading and elegy, soul and body. Uniting and separating...

Sound, color, sensation. The shower of red leaves is the sound of poem.

Published in the third issue of "Windmill" in March 1934

The exhibition title is inspired by Lin Xiu Er's poignant poem, which reflects the artistic journey of Taiwan. During the 1930s, the realism found in Taiwanese literature sought to resist the narratives imposed by Japanese colonial rule, embodying a form of cultural resistance. Historically, realism has served as a means of artistic resistance since the 19th century, aiming to de-idealize and restore an unembellished reality. In this context, feminisms Wu YihHan emerges as a crucial figure, while Hilo Chen represents a silent yet powerful model of artistic expression. As a Chinese artist residing in the United States, Chen's early works conveyed a sense of defiance through storytelling, and his Beach series, created after 1976, transformed historical realism masterpieces, fully aware of his spiritual conflict with Western culture.

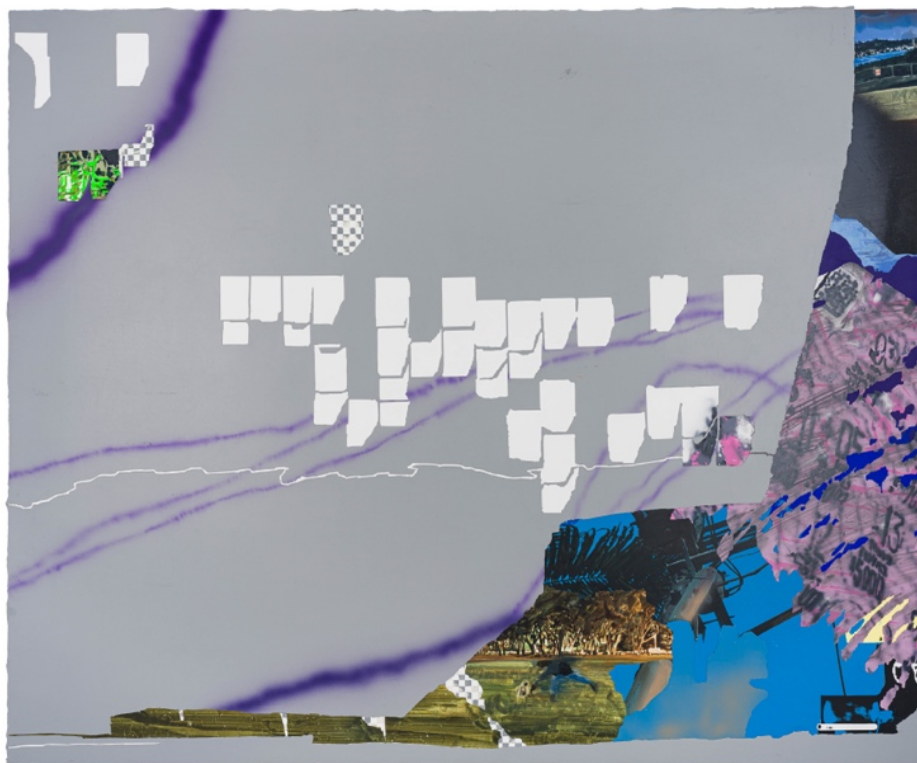
However, many contemporary realistic and figurative works cater to popular taste, reducing realism to a narrow aesthetic and diluting its intellectual roots. This exhibition examines the development and continuation of the long journey and offers a brief reflection of realism before Virtual Culture unfolds its prologue. History demonstrates that when the world seeks to restore order and truth, realism inevitably resurfaces. It is crucial to acknowledge the importance of both retrospective and forward-looking realism at this time.

— Huang Yaji, *Each Modern*

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李吉祥 Lee ChiHsiang, 平面作品 Plane, 2024, 畫布油彩 oil on canvas, 91.5 x 116.5 x 4 cm



李秉璈 Li BingAo, 空船 Empty ship, 2024, 畫布壓克力 acrylic on canvas, 160 x 194 cm