

# 大千我門 — 陳浚豪個展

策展人 | 張禮豪

展期 | 2024.07.20-2024.09.14

開幕 | 2024.07.20 (六) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1F)



當代書畫在傳統路線上的探索，不僅是技法、風格進行革新和轉化，甚將現代觀念和語彙融入其中。如此的融合也並非僅限於技術或形式上的突破，更涉及文化認同和價值觀念的建構和重塑，同時也啟示了藝術如何於今日，持續發揮其文化價值和社會意義。

自 2014 年「還我河山」、2017 年「天圓·地方·非人間」、2020 年的「仙路迢迢」，陳浚豪總以大尺幅的碳化夾板作為開端，以工業用蚊釘代墨，根根扎入畫布，開闢出他豪氣磅礴下的千絲萬縷；作品以無數蚊釘於高低疏密排列組合下，臨摹、再現中西名家經典作品。如此以現代工業化材料置換傳統水墨，除了藉此探討材質與文化脈絡的關係，也試圖從密集的身體勞動創作過程中，將筆墨行氣的書寫韻律，轉化成金屬的冷冽、單一、重複。

本次耿畫廊帶來陳浚豪睽違四年之個展「大千我門」，策展人張禮豪將藝術家 2021 年至 2024 年間潛心創作所得之三十一件作品，梳理出陳浚豪沿張大千在山水、仕女兩類題材及其生涯各時期所發展之不同風貌之創作，同時更上溯「明四家」之一的唐寅、明末青藤徐渭、清初八大山人，旁及清末嶺南畫派高奇峰，以迄與大千齊名的舊王孫溥儒等書畫家為主要參照對象。展名「大千我門」，除彰顯藝術家內化前輩名家作品於自身門下外，「我門」更與英文「Woman」有諧音趣味，暗示藝術家近年對於中國傳統仕女題材的研究和琢磨。而展覽中的主視覺展名，也特別商請其授業恩師林章湖題字，凸顯陳浚豪對文人精神傳承的重視。

在強調去中心化的當代語彙中，「挪用 ( Appropriation ) 」一詞，意即利用已存在的對象，對其或做直接、或稍作轉換後新的產出。陳浚豪藉由「臨摹」張大千「臨摹」他人之舉，試圖批判固有觀念中之「作品原創性」，也意欲再定義、賦予作品一個不同於上文脈絡之意義。展中可見陳浚豪戮力為之的臨摹大千仿巨然《夏山圖》、臨摹大千仿巨然《晴峰圖》、臨摹大千仿劉道士《湖山清曉圖》，無一不是筆墨繁密蒼茫，佈局氣象萬千。另有臨摹唐寅《松岡圖》、《款鶴圖》兩件橫幅大作，無論松姿磊落皎然，或者與鶴同讀共飲，俱為明代文人追求閒適雅興之心緒投射。

「仕女」系列是本展中另一焦點。陳浚豪於 2020 年台北故宮舉辦之「她——女性形象與才藝」一展中有著反思。該展勾勒歷代女性所扮演的多元角色與風格面向，及眾女性藝術家風格獨具之作品，促使陳浚豪深入研究傳統仕女圖的發展與轉變，並蒐羅唐周昉《簪花仕女圖》以降，包括唐寅、改琦、溥儒，乃至大千等人所畫身形姿態皆有別的仕女，將自身對於女性之美的認知注入作品中。以「臨摹大千《仿古紅拂女圖》」為例，人物姿態與服裝表現均可見其受敦煌石窟壁畫影響；另最新作品「臨摹大千《荷花屏風美女圖》」，其迥異於大千過往人物風格，具現代感之表現，甚至浮現些許日本浮世繪表現技法，在大千眾多仕女作品中亦屬少見。作品聚焦在畫面右方回首顧盼的佳人，藉由蚊釘單一色域的表現，使女子面容及一頭烏黑長髮也能生出恍若流暢線描的視覺效果，在數葉荷瓣映照下，尤顯華麗絕美。

陳浚豪的創作中，與意欲透過眾所熟知的圖像以取得高度關注之出發點截然不同；相反的，藝術家進行宛若修行的創作模式：透過高度重複性排列工序，且毫無容錯率的狀態下，蚊釘如印刷網點般將畫面呈現；而經由視覺錯覺所造成的成像，也會隨著觀者的視角和距離而有所變化。正如進入展場迎面而來的「臨摹清高奇峰《孔雀圖》」一作，在充滿嶺南畫派筆墨細潤特色之餘，又見層疊羽翼隨風搖曳擺動間產生之明暗光影變化。「大千我

門」即便在技法和題材上流露濃厚的文化乘載，我們卻也能察覺藝術家促狹之趣：從筆墨到蚊釘，從傳統到當代，從「大千」到「我門」，以無數輕盈的蚊釘傳達醇厚的意念，是陳浚豪回首過去的神往，是面對當下自身文化的實踐，也是遙祭未來的時空跨越。

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# Chen Chun-Hao: The Myriad Doors of Existence

Curator | Chang Li-Hao

Dates | 07.20.2024–09.14.2024

Reception | 07.20.2024 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery (1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



The exploration of tradition in contemporary calligraphy and painting goes beyond the innovation and transformation of technique and style, and further involves the integration of modern concept and vocabulary. This fusion is not merely limited to technical or formal breakthroughs, but involves the construction and reshaping of cultural identity and beliefs. It highlights the lasting cultural value and social significance of art in today's world.

In his previous solo exhibitions, from *Reclaiming the Lost Territories* (2014), *Once Upon an Otherworldly Realm* (2017), to *Meandering Toward the Clouds* (2020), Chen Chun-Hao has consistently created his works with large-scale carbonized wood, into which tens of thousands of industrial mosquito nails are painstakingly driven, conjuring landscapes and figures from antiquity. Arranged in varying densities and heights, countless mosquito nails transmute into classic works of Western and Chinese masters. By substituting traditional brush

and ink with industrial materials, Chen investigates the relationship between materiality and cultural context, reconfiguring the flow of brushwork into cold, repetitive metallic uniformity through rigorous physical labor.

In the sweltering July of 2024, Tina Keng Gallery is pleased to present *The Myriad Doors of Existence*, Chen's first solo exhibition after a four-year hiatus. Curated by art critic Chang Li-Hao, and comprised of 31 meticulously crafted works between 2021 and 2024, the exhibition chronicles the artist's emulation of Chang Dai-Chien's varying approaches to the landscape and court lady genres, tracing back to Tang Yin, one of the Four Masters of Ming, Xu Wei of late Ming, Bada Shanren of early Qing, Kao Chi-Feng of late-Qing Lingnan School, as well as Pu Ru, one of Chang Dai-Chien's contemporaries.

The English exhibition title, *The Myriad Doors of Existence*, accentuates the artist's reimagining of works by these revered predecessors as his own artistic vision. The Chinese title, pronounced *Dai Chien Wo Men* (大千我門), is a witty pun on the Chinese phrase *Wo Men*, or my door, and the English word "woman," which share a phonetic similarity. It serves as a playful nod to the artist's recent focus on traditional Chinese portrayal of court ladies. The key visual design of the exhibition incorporates Chen's yearslong mentor Lin Chang-Hu's calligraphic rendering of the Chinese title, foregrounding Chen's veneration for the literati spirit that is passed down through generations.

In the contemporary discourse that emphasizes decentralization, appropriation refers to the utilization of pre-existing objects, either directly or with slight modifications, to produce a new outcome. By imitating Chang Dai-Chien's emulation of others, Chen examines the conventional notion of originality in a work of art. He seeks to redefine and imbue the works with a meaning that dissociates them from their previous contexts. His assiduous efforts are evident in the works on view: *Imitating Ju Ran's Summer Mountains by Chang Dai-Chien* (2023), *Imitating Ju Ran's Clear Peaks by Chang Dai-Chien* (2023), and *Imitating Liu Daoshi's Lake and Mountains in Early Morning by Chang Dai-Chien* (2023). Each piece manifests itself in dense, majestic brushwork and grand composition. There are expansive, horizontal works, too: *Imitating Pines Upon Hills by Tang Yin, Ming Dynasty* (2021), and *Imitating Old Man and Crane by Tang Yin, Ming Dynasty* (2022). The Ming literati's pursuit of leisure and grace is encapsulated in the depiction of towering and robust pines, or the serene companionship of a poised crane while immersed in pages and savoring tea.

The court lady series is another highlight of this exhibition. Chen has been deeply inspired by *She & Her: On Women and Their Art in Chinese History*, an exhibition held at the National Palace Museum in Taipei in 2020 which showcased diverse roles and styles of women throughout history, as well as an eclectic array of works

by female artists. It prompted Chen to delve into the trajectory of traditional court lady painting. Beginning with *Lady Wearing Flowers in Her Hair* by Tang painter Zhou Fang, Chen referenced a plethora of court lady paintings by Tang Yin, Gai Qi, Pu Ru, and Chang Dai-Chien, each depicting women in various postures and styles, before infusing his understanding of feminine beauty into his own work.

Take for example *Imitating Lady With Red Whisk* by Chang Dai-Chien (2024). The posture and attire of the figure clearly reflect the influence of the Dunhuang murals. Another work *Imitating Lotus and Lady Screen* by Chang Dai-Chien (2024) departs from Chang's usual figurative style, emanating a modern, even ukiyo-e sensibility, making it a rarity among Chang's many court lady paintings. The work's visual focus falls on a lady on the right side of the composition. Rendered in a single color of the mosquito nail, the woman's face and flowing black hair come alive as though limed by fluid line, exuding an air of ethereal grace juxtaposed with lotus blossoms.

In Chen's practice, his starting point diverges sharply from the intention to gain attention through widely recognized imagery. Instead, the artist opts for an acutely disciplined creative process: laboriously arranging mosquito nails with repetition and zero tolerance for error, rendering the image in what could be mistaken as dense printing dots. The result conjures a visual illusion that varies with the viewer's perspective and distance. As seen in *Imitating Peacock by Kao Chi-Feng, Qing Dynasty* (2024) upon entering the exhibition space, the intricate brushwork characteristic of the Lingnan School limns the layered wings in a nuanced interplay of light and shadow. Prominent as the cultural underpinnings in technique and subject matter are in *The Myriad Doors of Existence*, the artist's playful exploration is not to be overlooked: from brush and ink to mosquito nails, from tradition to contemporaneity, from Chang Dai-Chien to Chen's own practice, countless nails coalesce into profound ideas. As he reminisces about the distant past, Chen Chun-Hao makes parallels between a practice that traverses the contemporary cultural landscape and an ethereal tether to ancient literati that defies the bounds of time.



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