



正典與延異

Canon and Difference  
Shift in Societies in the  
Exhibition of Four Yilan Artists

宜蘭藝術家四人展的群屬轉向

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# 序

「正典與延異：宜蘭藝術家四人展的群屬轉向」由出生於 1950、1960 年代的宜蘭藝術家陳東元、洪東標、陳世強及林欽賢聯合展出，四位同樣出身於「正統」國立臺灣師範大學美術學系背景的藝術家，在學院教育的滋養、社會變動因素以及各種議題的影響下，透過創作內容的對照，探討他們如何以藝術回應。

我們都知道，國立臺灣師範大學美術學系從以前到現在一直都是臺灣美術相關科系的最高學府，培育了許多優秀的藝文人才，像我們縣內的前輩藝術家，包括楊乾鐘、楊英風、周澄等人都是校友，每一個人的創作風格和類型都不相同，由此可看出它雖然是最正統的學院教學，但風氣卻相當自由。尤其宜蘭的高中及國中，有相當多的美術師資來自國立臺灣師範大學美術學系，他們將學校所學的知識與技能，一代傳一代，深耕在蘭陽平原這塊土地上，讓我們宜蘭的藝文能夠開花結果，有這麼好的成績。

本次展覽分為 5 個子題，分別為「正典與形變」、「眺望的地平線」、「越界與延異」、「對焦中的他方」和「文化鄉愁·家國記憶」，總計展出 99 件藝術作品，除了共同回顧四位藝術家的創作歷程外，也可觀看到他們彼此之間的連結與差異，展出內容相當豐富，不僅有近年新作，還有早期、甚至在大學時期的繪畫作品，可說是十分珍貴。同時規劃影片觀賞區和多媒體互動區，一方面透過策展人、藝術家們的現身說法，分享創作理念與內心世界，讓民眾深入淺出，認識展覽的核心精神；另一方面，為提升觀展趣味，創造參與動機，本次展覽特別結合 AR 互動軟體，體驗平面畫作變成 3D 立體層次的動態變化，讓民眾有新的欣賞體驗。

最後，感謝國立臺灣師範大學美術學系白適銘主任的精心策劃，謝謝文化部的指導與國立臺灣美術館、臺南市政府文化局、國立臺灣師範大學、葡眾企業股份有限公司、新任豐公司的合作協助，以及參展藝術家們的全力支持。未來本局會以宜蘭美術史為核心持續向前，希望本展能帶給民眾不同的美學視野，深度觀看宜蘭藝術家的多元面貌。

宜蘭縣政府文化局 局長

呂信芳

# Preface

*Canon and Difference : Shift in Societies in the Exhibition of Four Yilan Artists* Jointly exhibited by Yilan artists Chen Tung-Yuan, Hung Tung-Piao, Chen Shih-Chiang and Lin Chin-Hsien born in the 1950s and 1960s. Four artists also from the "Orthodox" Department of Fine Arts, National Taiwan Normal University. Under the influence of the nourishment of college education, social changes and various issues. Through the comparison of the content of the creation, we explore how they respond with art.

As we all know, the Department of Fine Arts, National Taiwan Normal University has been the highest institution of fine arts in Taiwan from the past to the present, it has cultivated many outstanding artistic and literary talents, like the precursor artists in Yilan county, including Yang Chien-Chung, Yuyu Yang, Chou Cheng and others are alumni, everyone's creative style and type are different, it can be seen from this that it is the most orthodox college teaching, but the ethos is fairly liberal. Especially the senior high school and junior high school in Yilan, there are quite a few fine arts faculty from the Department of Fine Arts, National Taiwan Normal University. They will learn the knowledge and skills of the school, deep ploughing in the Land of Lanyang Plain, let our Yilan art and literature blossom and bear fruit and have such good results.

This exhibition is divided into 5 sub-topics, they are "Canon and Metamorphosis ", "The Horizon Looking out ", "Transcendence and Différance", "Other Side in Focus", "Cultural Nostalgia · Home Country Memory", a total of 99 works of art are exhibited, in addition to reviewing the creative process of the four artists together, you can also see their connections and differences with each other. The exhibition is quite rich, not only new works in recent years, but also early and even university paintings, which can be said to be very precious. At the same time, the film viewing area and the multimedia interactive area are planned, on the one hand, through the appearance of curators and artists. Share the creative concept and inner world, so that the public can understand the core spirit of the exhibition; on the other hand, in order to enhance the interest of the exhibition and create the motivation to participate, this exhibition especially combines AR interactive software to experience the dynamic change of flat paintings into 3D stereoscopic levels, so that the public can have a new appreciation experience.

Finally, thanks to Professor Pai Shih-Ming, Chair of the Department of Fine Arts, National Taiwan Normal University for his careful planning, thank you for the guidance of the Ministry of Culture, the Cooperation assistance of the National Taiwan Museum of Fine Arts, the Cultural Affairs Bureau, Tainan City Government, the National Taiwan Normal University, the PRO-PARTNER LTD., and the SEN-JEN-FEN Company, as well as the full support of the participating artists. In the future, the Bureau will continue to move forward with Yilan art history as the core, hoping that this exhibition can bring different aesthetic visions to the public and deeply watch the diverse faces of Yilan artists.

Director of Yilan County Cultural Affairs Bureau

Lu Hsin-Fang

# 正典與延異

## 宜蘭藝術家四人展的群屬轉向

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1895年，臺灣成為日本殖民屬地，進入日治時期，隨著日本政府全面性地推動「現代化」(Modernization)之建設，進入接觸西方文明的嶄新階段。「現代化」過程變遷中所造成的轉變，不僅表現在藝術家個人對於西方藝術的正面理解、思考何謂「美術」以及如何成為所謂的「現代藝術家」等藝術本質追求的問題上，更重要的是，例如美術教育的推行、美術團體的形成、展覽會的舉辦、繪畫研究組織的設置、藝術批評平臺的建置等，對臺灣而言，都是一種新型態的美術機制，從而形塑出具有「現代」特質的「美術群屬」(Art Society)，美術逐漸形構出走入生活、迎向大眾、面對「世界」之現代化特質。

日治時期以來，打破明清以來作為大陸「邊陲」的局限性，形塑出以臺灣作為一個整體、獨立美術環境的概念，創作出能夠提昇臺灣文化、代表臺灣現代文明發展成果的美術作品。透過形塑「地方色彩」的呼籲，畫家必須思考如何呈現「臺灣」作為一種創作的表現內容，因此，觀察自身所居處的環境已成為一種新的創作態度，亦因此得以形構出以「臺灣」為主體的視覺思考。雖然日治時期新式教育制度的建立，開啟美術現代化的契機，不過，卻可謂一種透過殖民地統治轉接而來的西化過程，經由殖民母國所建立的制度為中介而建構起的「間接性」、「移植式」的西方現代化概念。

日治時期，臺灣從一個傳統地方性社會透過殖民進入「現代化」、工業化，在其持續進程中，所面臨的最大課題，

不可避免地必須進行一場空前、激烈而徹底的現代「文化轉向」(Cultural Transformation)。此後，國民政府來臺，戰後政治局勢丕變，國族主義凌駕一切，產生另一波以政治正確為導向的文化轉向，在冷戰中尋找民族復興的戰後美術，長久陷於「新/舊」、「東/西」、「現代/傳統」、「本土/外來」、「威權/民主」、「地方/中央」等二元論戰之中。在「去殖民化」(Decolonization)與「再中國化」(Re-Chinalization)的政治氣氛之下，美術發展面臨另一次轉型，新一代藝術家開始思索「中國美術現代化」的走向，並面對二戰以後風起雲湧、急速變遷的國際藝術思潮時，才開啟另一波「非仲介」、「自發性」美術現代化的動力。

1950年以來的正統國畫論爭，掀起文化主權爭奪，造成臺灣歷史探索長達半世紀的空白。此時，夾雜於國族主義式的現代化與地方認同再建構的縫隙之間，伴隨政治、社會等外部環境經驗的跌宕變遷，歷經不同階段的「文化轉向」，持續在體制內外尋找可能的出路，並建構出相對應的主體性。尤其是隨著七〇年代鄉土主義思潮的勃發，臺灣意識及追求臺灣主體性的需求逐漸增高，繪畫創作，尤其是風景畫更如實反映此種時代趨勢，藝術家莫不透過對鄉里、地方等的重新探索，形塑出具地方性、地方認同價值的美術風貌。鄉土藝術對本土的貢獻，被認為關鍵在於其是否為「本省的題材」。換句話說，臺灣花卉植物、人物或山水等的描繪，是成就此種藝術地方性價值最重要的根據。

對藝術家等文化菁英來說，「價值觀的追尋與自主性的確立」最為重要，所有的信念都應「建構在生於斯長於斯的土地上」，提升對自身土地文化的關懷。此種透過鄉土運動的累積所形塑的自主意識，已然成為七〇年代美術發展最重要的核心價值，其中，臺灣更成為所有價值的交集與中心。藝術家致力於對過往一切的重新探索、挖掘與再定位，共有的地方認同及全新的土地經驗的形塑因而成為可能，並藉由重構文化主體價值的過程，產生自我與他者的融合契機。

隨著政治環境的轉變，自八〇年代解嚴後，社會價值觀或藝術面向始日趨多元，逐漸走向摸索文化身分及主體認同的嶄新時代。由於社會民主化的不斷推進，文化政策開始轉向以臺灣為主體進行思考，積極地建置專業而完整的文化藝術環境與藝術教育機制，在藝術環境日益成熟的情況下，豐富而多元的美術社會於焉成型。同時，逐漸邁向民主化的臺灣，其社會價值觀日趨多元，除了「本土化」(Localization)的意識、訴求及認同日漸高漲之外，臺灣亦開始邁入國際化、「全球化」(Globalization)的嶄新階段。

另一方面，日治時期缺乏正式的美術學院機構，美術專業人才的培育，需透過內地延長的方式，人數有限；到了戰後，美教機制陸續建置成型，除了省立師範學院藝術系(國立臺灣師範大學美術學系前身)之外，臺中、臺北、臺南等日治時期建置的師範學校亦開始設置藝術師範科。至解嚴之前，在反共抗俄的口號下，受到發展戰鬥文藝同時強

化民族意識等政治需求政策所限，難有自主、多元的發展，但從學校到各級美展、競賽、救國團活動、縣市文藝季等多重社會機制之拓展及推展，已使臺灣建構自身美術社會的基礎條件更臻穩固而成熟。

臺灣百年美術的發展，與學院美術教育的推動息息相關，從戰前的圖畫師範教育到戰後美術院校的成立，在兼顧實用及美育理想的雙向目標下，歷經反映時局、維繫政權、跨越族裔及作為國際化文化資本等不同階段，演化出不同世代、群屬及價值觀等的美術典型。以國立臺灣師範大學美術學系為首的戰後學校美教單位，莫不在此種時代氛圍或體制主導的前提下，展開其機關面貌。透過符合國家政策及現實需求之考量，樹立其學術威權、國族或文化「正典」(National/Cultural Canon)價值。學院「正典」的存在與標舉，與維繫國家意識或身分認同具有密切關係，或者可以說，前者即為後者為達其目的所「打造的器具」。

「正典性」(the canonical)的打造、解構或再造，來自於對「文化轉向」的共識凝聚與行動實踐，藝術家若僅依賴其被賦予的特殊資格而擁有聲名地位，即無法不受主流價值的牽制。反之，拒絕牽制，或透過美學再建構的力量，始能獲致轉向的目標，形成「延異」(Différance)的外擴現象。「正典」(中心或本源)的不斷拆解，最終可能導致意義的消解。藝術風尚的改變，關乎對「正典」所代表的價值進行重新評價，不同世代基於美學認知或對政治、社會議題投入程度之差異，產生屬於或彰顯其世代意識、群

屬身分的不同「正典」類型與「延異」結果。「正典」與「延異」不斷交錯下的世代移轉，展現不同群屬之間美學價值的選擇差異反映該世代或群屬共有的文化意識及集體轉向。

歷經主體價值及文化認同不斷變動的臺灣社會，如何建構更接近土地及歷史真實的藝術「正典」？在殖民、再殖民與脫殖民的不同軌道上，建立自身文化「正典」的過程，無異於「價值觀的追尋與自主性的確立」，藉由「殊異性」與「自足性」交互演繹，藉以「建構在生於斯長於斯的土地上」的主體性。此外，在探討被慣稱為臺灣「後山」的宜蘭時，其「地方美術史」藉由學院或首都美術權力關係的連結，歷經何種「正典化」歷程？如何在國家與地方不平等的主從關係中，尋找世代或群屬認同的基礎與差異？數十年間，外移與內徙宜蘭所謂「在地」藝術家的定義是否改變、形成何種「延異」現象？其在參與「地方美術」正典化的歷史建構上，扮演何種中介角色？不同世代藝術風格群屬，在戰後以來政治、社會及藝術界諸種動盪中，維持何種態度及立場？都是本展覽企圖彰顯及思索的學術命題。

本展覽邀請陳東元、洪東標、陳世強及林欽賢等四位「宜蘭」藝術家聯合展出，其透過梳理臺灣百年西洋美術的歷史脈絡，分析中央與地方的分疏關係，經由四人出身於國立臺灣師範大學美術學系「正統」背景創作內容的對照，

在學院教育的滋養、社會變動因素以及各種「文化轉向」議題的影響下，檢視其連結與差異，藉以探討「宜蘭美術」正典化的過程、現象與其後產生多元延異的階段變貌。同時提出以下提問，作為本展覽討論何謂宜蘭「地方美術史」的重要議題。例如其彼此間，共同或各自譜寫何種學院「正典」景觀？伴隨外部環境的拓展與異動，個人風格的型塑產生多少延異？在此種延異的延長線上，所謂「故鄉」宜蘭等主體概念，扮演何種回歸或建構個人「地方」認同的關鍵作用？

陳東元早期靜物創作反映嚴謹細膩的寫實風格，為日常物件與異材質之對話，建構雄辯而客觀的典範性。其畫藝精湛，擅長乾筆精密描寫，不僅獲得水彩首獎無數，更被譽稱「水彩黃金時期」之風雲人物，霎時以學院新秀之姿引起藝壇旋風。國立臺灣師範大學求學及畢業期間，正值鄉土文學論戰甚囂塵上之際，鄉土寫實主義畫風蔚然蜂起，因而轉向關注被長久遺忘的土地邊境、自然荒野及純樸風物。不論是牛羊家禽、田畝農作、山高海闊、節日慶典，其筆下所散發的土地氣息，已成為撫慰家園鄉愁最成功的範例。隨著臺灣主體意識之開啟，解嚴後，短期出現帶有禪意、映照無垢心性的極簡畫風，展現其對政治及浮世虛幻的自我隔離；九〇年代之後，足跡遍及中國各地，壯遊巨構成為此時重新認識彼邦此地之紀行圖傳。逾半世紀之畫業，不論是簡是繁、或動或靜、或宏觀或微觀，彰顯其從學院、鄉野到遠遊天下的不同轉向歷程，最終完成為所謂「人間淨土」立傳建碑的人文思維。

洪東標強調變形、分割及造型重組的表現形式，雖來自立體派、未來派，其目的卻在於解構其中的規制與模仿，反映七〇年代學院中已然發展成熟的某種實驗胎動。自求學階段開始，由風景、人物及靜物等類型所建置的美學範式，似乎已被轉介在對西方藝術史經典的想像中，由形變企圖帶動質變。帶有穿越現實與時間的畫面並置，宛若記憶切片，或抒情或寫景，或黑白或彩色，或遠觀或近取，散發兼融優雅與熱情於一爐的創作情懷。千禧年之後，透過島外海上巡遊的一連串風景誌的圖寫，重新探索「美麗之島」四百年來歷史交錯的錯綜軌跡。陸地與海岸「在場」位置之替換，無異用來跳脫多重殖民的認同混雜與人事更迭，重塑「發現」此地時的驚嘆。故而，晨光、月下、日暮、秋爽等特別靜謐、沉澱的時刻，容易帶領它的子民重返其真正的原初。穿越國界、歷史與現實邊緣的魔幻情境，重燃其對東方與地方美學的熱情，故鄉如詩夢土故能宛若再次初醒般地躍然紙上。

陳世強多變的創作興趣，游移在不同藝術尺標之間，或許來自求學時期的自我啟蒙以及對詭譎時局的敏銳覺察，濃重卻貼近觀者的視角、冷熱並存或凝縮現實與幻境的拼組手法，反映包含普普藝術的威權解放以及後現代乖離、雜揉、嘲諷與夢囈般真實感等的異化歷程。不同師承訓練造成的差異，使其對學習慣性與外來衝突間的懸隔，產生浮動與拉鋸的多感。解嚴，帶來身體、表述與思想監控的鬆綁，臺北都會的民主化天空或許仍烏雲密布，卻牽動新世代創作者游擊出走的熱潮。返鄉與環島，為其帶來鄉土表現主義的短期釋放，

大膽直率的筆觸、鮮豔衝突的色彩與家園回歸的主題，反映往後半自傳性書寫的基調。留學紐約，為其擴充在當代社會中不斷被強化的權力解構、跨文化經驗與視覺冒險等知見，成為勇闖世界新天地的新章。再而透過情節騷動、聲光迷離的連環漫畫、塗鴉，重述那些人那些事的塵封記憶，在歷史、現實與解殖的縫隙中，交織出一部現代封神演義。

林欽賢早慧而脫俗的藝術天分，猶如開啟古老傳說般的扉頁，為其迎向一段神聖巡禮的歷險預做準備。對於學院正典的省思反芻，成為其對藝術存在本質與人類社會關係產生釋疑的燃煤，進而進入藝術史精神宇宙的漫遊。人與物的關係邏輯一直是其最關注的主題，藉由人像、肢體語彙的定格與自然物質形色萬象的「肖像化」、「寓言化」，組構兼有史學圖像、生命返視與現實觀照等多重意涵的經典畫面。來自學院時期個案研究的分析經驗，在後續的教學現場與學理演繹過程中，不斷拉近典範、存在與想像之間的差距，以古典作為文體、遊唱詩人醒世頌歌般的筆鋒，不斷形塑宛若紀念碑式的結構與氛圍，再造畫中人與物的永恆與不朽。圖騰化的軀體與地景，彷彿早被紋身的群屬紀事，加以受到後殖民論述強調文化主體、族裔身分重建的觸發，加速此種返回山海原生性的正典化工程，在細節反復重整的熔接中，透過人與物的多元「肖像」，重塑「本土價值」的桂冠榮光。

# Canon and Différance

## Shift in Societies in the Exhibition of Four Yilan Artists

**Curator: Professor Pai Shih-Ming,  
Chair of the Department of Fine Arts, National Taiwan Normal University**

Japanese rule over Taiwan began in 1895 when the island became a Japanese colony. As the Japanese government pushed for complete modernization, Taiwan entered a new stage of interaction with Western civilization. The changes that occurred in the process of modernization was reflected not only on artists' understanding of Western art and their exploration into the fundamentals of art, including the definition of art and what makes a modern artist. More importantly, in Taiwan, new mechanisms in art can be found in the implementation of art education, the formation of art groups, exhibitions, research organizations on painting, and the establishment of art criticism platforms. Based on all of this, "art societies" with modern features came into being, and art has gradually developed accessible, public-facing, worldly attributes of modernity.

Since Japanese rule, Taiwan's limitations as a remote region of the mainland dynasties have been overcome, and the perception of Taiwan as a complete, independent artistic environment have been formed, producing works that elevate Taiwanese culture and represent the progress of modern Taiwanese society. Through the call for "local features" to be highlighted, artists must consider how to present Taiwan in their art. Thus, observing one's surroundings has become a new approach to art, which has given rise to visual considerations that take Taiwan as a subject. Though the new educational system established during Japanese rule provided an impetus for modernization in art, it was a process of Westernization grafted through colonization, based on an indirect, transplanted Western concept of modernization mediated by the colonizers.

During Japanese rule, Taiwan progressed from a traditional, localized

society into one that was modernized and industrialized. In that process, the greatest challenge was the inevitable, intense, and thorough cultural transformation. Later, the Nationalist government came to Taiwan. Post-war political landscape in Taiwan underwent dramatic changes. Nationalism reigned supreme, resulting in another wave of cultural transformation oriented toward political correctness. Post-war art in Taiwan sought opportunities of national revival yet was caught between binary debates over the old vs the new, East vs West, modernity vs tradition, nativeness vs foreignness, authoritarianism vs democracy, and local communities vs the central government. Within a political atmosphere of decolonization and re-Chinalization, art faced another transformation was not until a new generation of artists began pondering the direction of the modernization of Chinese art and facing the rapidly surging and changing post-war international artistic movements that another wave of non-mediated, spontaneous modernization in art was launched.

Since the 1950s, the debate over the orthodoxy of traditional Chinese painting had sparked a scramble for cultural sovereignty, resulting in a stall in the exploration into Taiwanese history. Now, caught between nationalistic modernization and the reconstruction of native identities, coinciding with shifts in political and social environments, through different stages of cultural transformation, artists continued to seek paths forward within and without the system and established corresponding subjectivity. In the 1970s, with the rise of nativism, the Taiwanese consciousness and the pursuit of Taiwanese subjectivity gradually gained prominence. Painting, especially landscape painting, faithfully reflected this trend. Artists collectively embarked on rediscovery of local communities and formed an artistic landscape of endemicity

and local identities. The contribution of native art to native values is believed to lie in local subject matters. In other words, the depiction of Taiwanese flora, figures, and landscape is the most essential basis for creating this kind of native artistic value.

For artists, the pursuit of a value system and the establishment of autonomy are of utmost importance. All beliefs should be based on the land on which they are born and raised, thus strengthening their concern for local cultures. This self-awareness, born of the accumulative nativist movement, became the most essential core value in the progression of art in the 1970s, during which time Taiwan become the hub of all such value. Artists are dedicated to the rediscovery, exploration, and repositioning of everything in the past, thus making possible the formation of shared local identities and local experiences. In the process of reconstructing subjective cultural values, opportunities for merging the self and the other also arise.

With shifts in the political landscape, since the 1980s, social and artistic values have begun to diversify, entering a new era of exploring cultural and subjective identities. Continuous democratization has also resulted in cultural policies that are based increasingly on Taiwanese subjectivity, actively establishing specialized and complete cultural environments and art education systems. With a maturing artistic environment, a rich and diverse artistic society thus forms. Meanwhile, as Taiwan became increasingly democratic, social values have diversified. In addition to the increase in the awareness, appeal for, and identification with localization, Taiwan has also entered a new stage of internationalization and globalization.

On the other hand, there was a lack of formal artistic institutions during Japanese rule. The training of artistic talents relied on resources from Mainland Japan, with limited capacity. After the war, art education systems have been established one after another. In addition to the Art Department at the Provincial Normal College (currently the Department of Fine Arts, National Taiwan Normal University), normal institutions founded in Taichung, Taipei, and Tainan during Japanese rule also created their respective art departments. Before the end of martial law, under anti-communist and anti-Russian banners, autonomous,

diversified development in art was difficult, restricted by political needs and policies for wartime propaganda and the enhancement of the national consciousness. Nonetheless, through the expansion and implementation of various social mechanisms, from schools, art exhibitions, competitions, China Youth Corps events, to local art festivals, Taiwan has created more robust and developed infrastructure for an art society.

Artistic development in Taiwan over the past century has been intimately linked with the implementation of academic art education. From the pre-war normal art departments to post-war art academies, juggling both practicality and ideals in art education, through stages of reflecting the times, sustaining the regime, transcending ethnicities, and serving as international cultural assets, artistic paradigms have evolved for different generations, societies, and values. Art education institutions, headed by the Department of Fine Arts, National Taiwan Normal University, all began exploring possibilities within such zeitgeist or system. On the premise of complying with governmental policies and practical concerns, they established values including their academic authority and national/cultural canon. The existence of and emphasis on an academic canon are closely connected to the continuation of a national consciousness and identities. To put it another way, the former are "tools" crafted by the latter for its purposes.

The establishment, deconstruction, or reconstruction of the canonical come from the consensus and implementation regarding cultural transformation. If artists derive their reputation and status solely from their niche assigned by the system, they cannot escape the influence of mainstream values. Conversely, by resisting constraints or through aesthetic reconstruction, they may achieve transformation and, in turn, the diffusion of *différance*. The constant deconstruction of canon (core or source) may ultimately lead to the disintegration of meaning. Shifts in artistic trends involve the reevaluation of canonical values. The differences in aesthetic awareness and in the level of political and social involvement between generations has resulted in different canons and *différance* belonging to or manifesting generational consciousness as well as social identities. The interactions between canon and *différance* over generational shifts suggest the disagreements in choosing

aesthetic values among different groups, reflecting a shared cultural consciousness and collective transformation of a given generation or group.

How does Taiwanese society, having been through constant shifts in subjective values and cultural identities, construct an artistic canon closer to the realities of its land and history? On the differing paths of colonization, re-colonization, and de-colonization, the creation of a culture-specific canon is no different from the pursuit of a value system and the establishment of autonomy. Through the complementary interaction between distinctiveness and self-sufficiency, the subjectivity of the native land is established. Moreover, when discussing Yilan - a place often referred to as Taiwan's back garden - what kind of canonization is its local art history undergoing based on the link between academia and the power relations within the capital's art circles? How does it clarify the basis and differences in its generational or group identities in an unequal power structure as a subordinate region in a country? Over the decades, has the definition for "local" artists changed as they emigrate from and immigrate to Yilan? What kind of différence has such circumstances engendered? What kind of mediating roles do they play historically in the canonization of local art? What attitudes and positions do the different groups of generational artistic styles play in the post-war turbulences in political, social, and artistic realms? These are the academic inquiries that this exhibition aims to highlight and explore.

This exhibition features four "Yilan" artists - Chen Tung-Yuan, Hung Tung-Piao, Chen Shih-Chiang, and Lin Chin-Hsien, surveying the historical context of a century of Western art in Taiwan to analyze the divergence between central authorities and local identities. Against their "canonical" background in the Department of Fine Arts, National Taiwan Normal University, the exhibition examines their connections and differences as influenced by transformations such as academic and social changes, as well as by various cultural transformation issues, so as to explore the process and phenomenon of the canonization of "Yilan art" along with the progressive changes regarding the resulting diverse différence. We also raise the following questions as the exhibition's main topics on what constitutes Yilan's local art history. What kind of canonical

landscape have the artists created collectively or individually? Along with the expansion of and changes in external environments, how much différence have personal styles created? In this direction of différence, what key impacts subjective concepts of Yilan as a "hometown" have on the return to or establishment of personal local identities?

Chen Tung-Yuan's early works of still life reflect a meticulous, realistic style, constructing an eloquent yet objective paradigm for everyday objects and materials. His excellent skills can be seen in detailed depictions using dry brushes. Not only has he won numerous top prizes in watercolor competitions, but he has also been recognized as a leading figure in the "golden age of watercolor," thrilling art circles as an emerging academically trained artist. Coinciding with his years at National Taiwan Normal University and the time of his graduation was the height of the Taiwan nativist literature movement. Nativist realism was on the rise, and he, therefore, turned his attention to the long-neglected remote lands, wilderness, and rustic scenery. From the raising of animals and cultivation of crops to natural landscape and festivities, the spirit of the land under his brush has become the most prominent example of what soothes the homesick. As the Taiwanese subjective consciousness developed, over a short period after the lifting of martial law, he produced zen-like, minimalist works that reflect his pure heart and his self-isolation from politics and fleeting worldly affairs. After the 90s, he traveled all over China. His journeys culminated in paintings that bear witness to his rediscovery of the foreign land. In a career spanning over half a century, in simple or complex forms, dynamically or statically, in broad strokes or in details, he has demonstrated how the different stages of academic training, field exploration, and overseas travels informed his humanistic perspective that celebrate a so-called "heaven on earth."

Hung Tung-Piao places emphasis on expressions of distortion, division, and reconstruction. Despite coming from the cubist and futurist schools, his goal is to deconstruct the rules and imitations therein and reflect the experimental impetus that had fully developed in the 70s academia. Since his school years, aesthetic paradigms based on genres including landscape, figures, and still life seem to have been projected onto imaginations regarding the classics in Western art

history, with attempts at qualitative shifts driven by changes in form. Images that transcend reality and time are juxtaposed like memory fragments. In lyricism or realism, in black-and-white or in color, viewed from afar or in close range, his works emanate a creative sentiment that merge grace with passion. Since the turn of the millennium, through voyages off the island, his series of portrayals of scenery has re-explored the four centuries of complex history surrounding Formosa. The switching of land and coasts as locales has indeed transcended the hybrid identities and changing environments born of the multitude of colonizers, recreating the amazement upon the discovery of the island. Thus, silent, reflective moments such as dawn, moonlight, dusk, and the brisk autumn can easily bring its people back to its origins. Fantastical scenarios that cross the boundaries of nations, history, and reality rekindle their passion for Oriental and native aesthetics. Their native land, poetic and dream-like, comes to life on paper as if awakening for the first time.

Chen Shih-Chiang's shifting creative interests wander among varying artistic disciplines. Influenced perhaps by his self-enlightenment during school years and his keen perceptions of our treacherous times, his style is strong yet close to the perspective of the viewer. His techniques that blend hot and cold or condense reality and fantasy reflect the liberation from authority in pop art as well as the alienation processes in post-modernism with biases, hybridity, satire, and an unreal realism. The disparities resulting from his varied training has created floating and clashing sentiments toward the divide between his learning habits and external conflicts. With the lifting of martial law came the liberation in body, expression, and thought. The prospect of democratization in Taipei may have been gloomy, yet it spurred on a new generation of artists in a wave of exploration outside the city. Returning to his hometown and traveling around the island brought about a period of freedom in native expressionism. The bold and direct strokes, clashing vivid colors and homecoming themes reflect the underlying tone of his semi-autobiographical works to come. His time studying in New York expanded his understanding of the deconstruction of power structures, cross-cultural experiences, and visual adventures, which have continuously intensified in modern society, becoming a new chapter in his exploration into new worlds. Along with comic strips and graffiti with

stimulating plots and mysterious styles, he has recreated old memories of the people and stories, between history, reality, and decolonization, forging a modern *Investiture of the Gods*.

Lin Chin-Hsien's prodigious and refined artistic talent is like the prologue to an ancient legend, preparing him for a sacred expedition. His reflections on the academic canon fueled his inquiries into the essence of art and human social relations, bringing him on a journey into the spiritual realm of art history. The logical relation between people and objects has always been his main concern. By framing figures and body language as well as portraiture and allegorizing myriad natural materials, he has constructed classic imagery containing historical iconography, reflections on life, and examination of reality at the same time. With analytical experience from doing case studies during his academic years, in pedagogical scenarios, and in the process of theoretical deduction, he constantly closes the gap between paradigms, existence, and imagination. Based on classics as texts and a bard-like cautionary approach, he continues to create monumental structures and atmospheres, cementing the immortality of the subjects in his paintings. Totemized bodies and landscapes and etched-in group histories, triggered by the emphasis on cultural subjectivity and reconstruction of ethnic identities in post-colonial narratives, nativist canonizing endeavors have been accelerated. In repeated recontextualizing of details, through diverse portraiture of both figures and objects, he reestablishes the laureate glory of native values.

# 正典與形變

## Canon and Metamorphosis

學院教育提供典律、範準做為教學策略，有助於美術「典型化」的樹立，形成所謂「學院派」的體系風格。古典藝術追求和諧、比例、絕對與注重摹仿、強調功能等美學準則，長久成為學院美術「正典」的依據，影響深遠。二十世紀以來西方美術思潮變動劇烈，追求個性、變形、解放等具批判性的前衛形式蔚然蜂起，學院內部遭受動搖。精微細緻的物象再現、抒情寓託的心象表現，抑或是周旋於其間的折衷式手法，突顯不同世代、思維創作者回應正典價值移轉的認知差異。

Academic education offers canon as a pedagogical strategy, instrumental in typifying art, forming an “academic” style. Classical art pursues harmony, proportions, and absolutism while valuing imitation, emphasis, and other aesthetic principles, serving as a basis for canon in academic art and had profound impact. Since the 20th century, Western art has undergone drastic changes, with the rise in critical avant-garde forms that highlight personality, transformation, and liberation, rocking academic art circles. Meticulous representations of objects, lyrical and metaphorical expressions of the mind, as well as methods that straddle these approaches, spotlight the cognitive differences in how artists of disparate generations and thoughts respond to shifts in canonical values.





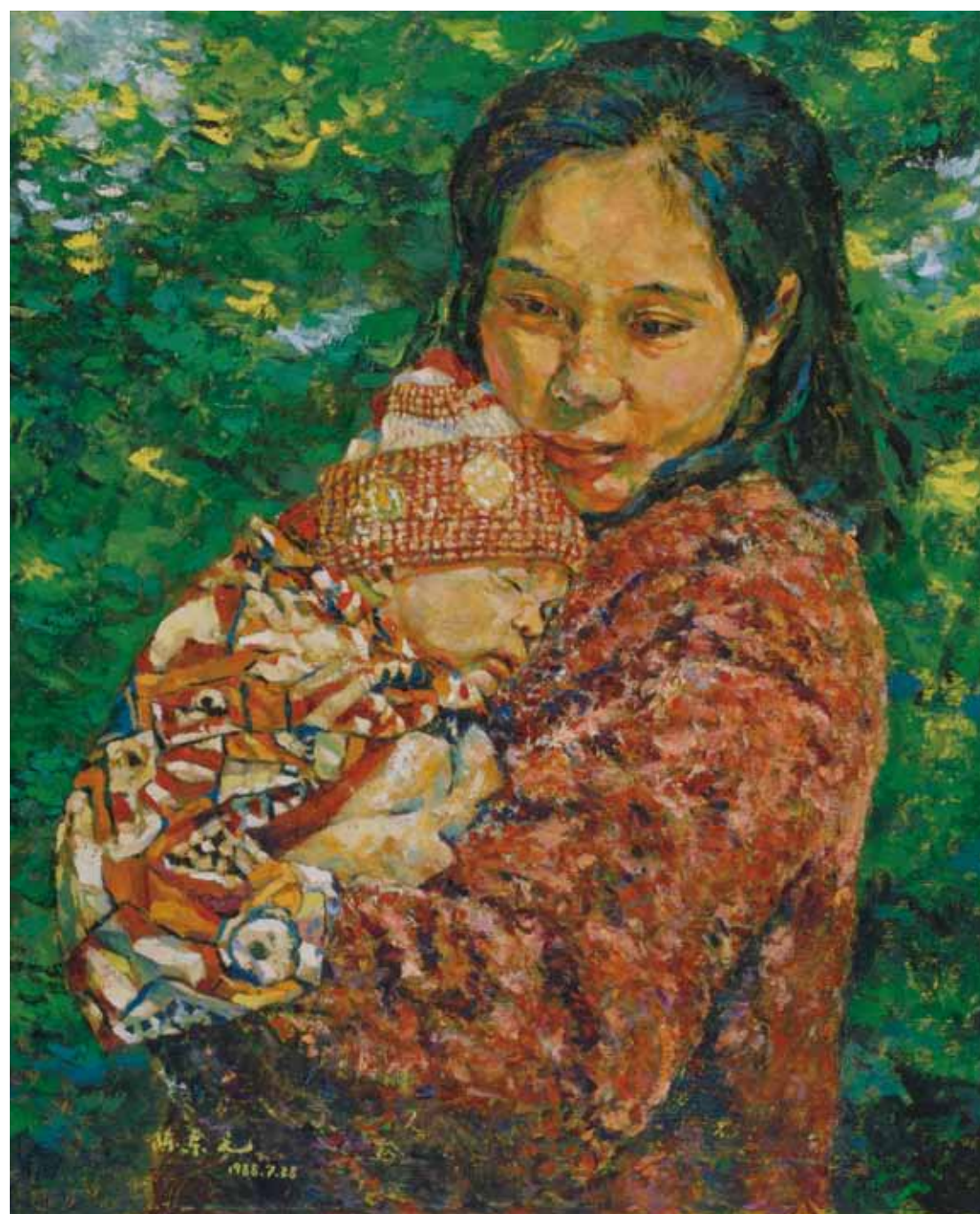
陳世強 Chen Shih-Chiang  
歲月 (王攀元老師) Years (Mr. Wang Pan-Yuan)  
油彩、畫布 Oil on Canvas  
110 × 146 cm 1989



林欽賢 Lin Chin-Hsien  
瑄的沉默時刻 Shuan's Silence  
油彩、畫布 Oil on Canvas  
53 × 45 cm 2018



陳東元 Chen Tung-Yuan  
慈母手中線 A Mother's Weaving  
油彩、畫布 Oil on Canvas  
91 × 72.5 cm 1988

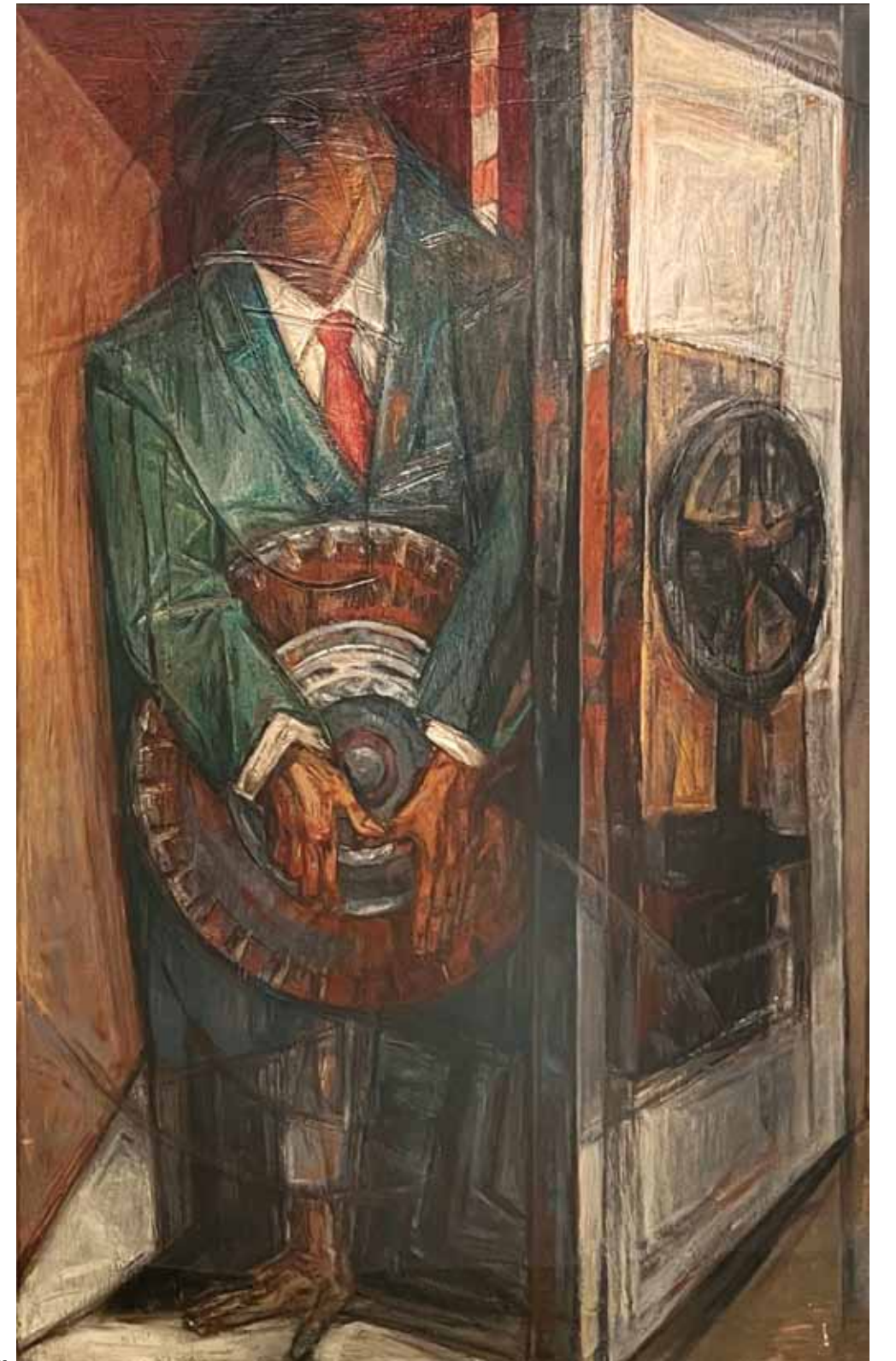


陳東元 Chen Tung-Yuan  
舐犢孺慕 Familial Love  
油彩、畫布 Oil on Canvas  
91 × 72.5 cm 1988

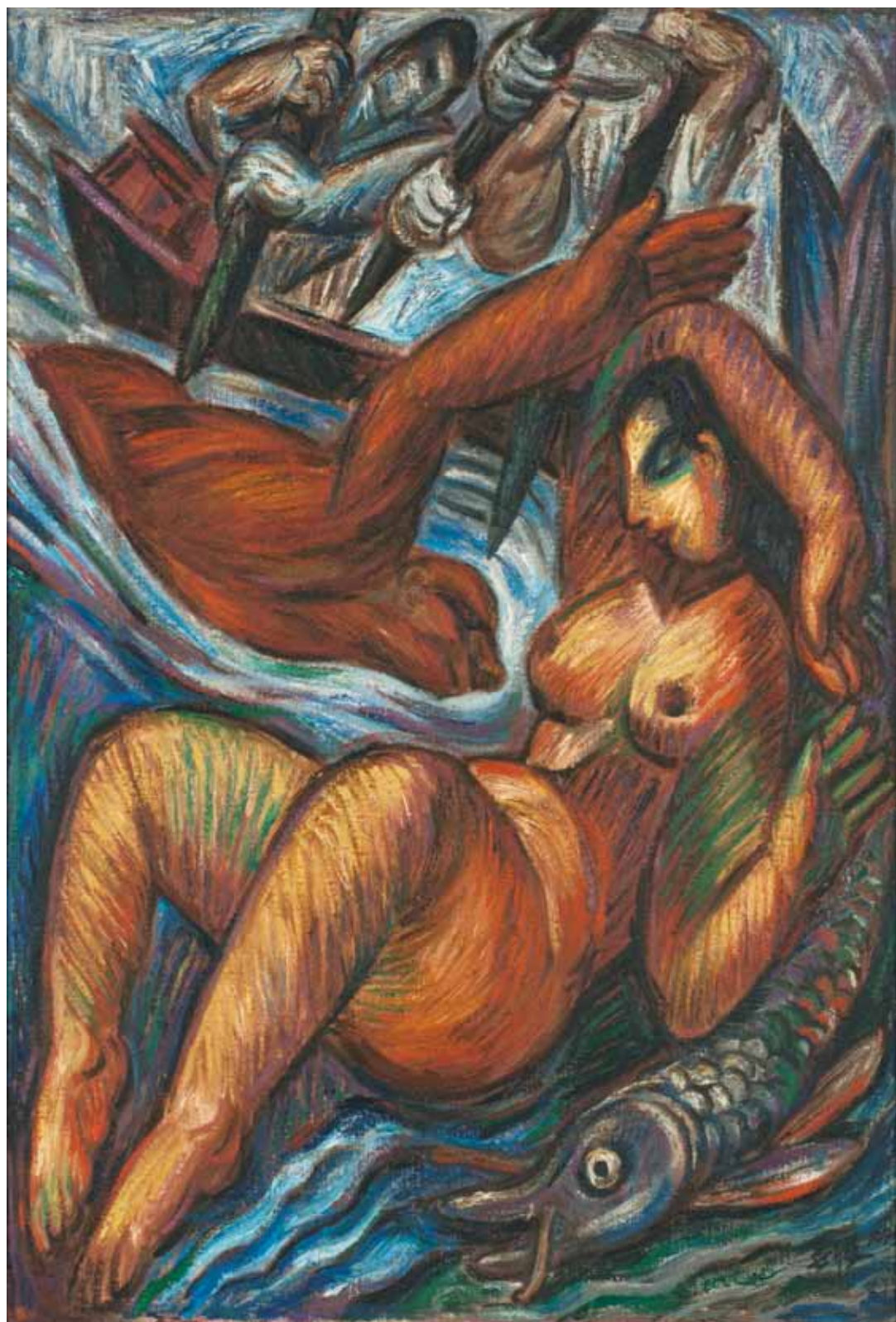
陳世強 Chen Shih-Chiang  
畫室 Studio  
炭筆、紙 Charcoal on Paper  
100 × 67 cm 1986



陳世強 Chen Shih-Chiang  
無題 Untitled  
油彩、畫布 Oil on Canvas  
194 × 130 cm 1989  
國立臺灣師範大學典藏  
Collection of National Taiwan Normal University



陳世強 Chen Shih-Chiang  
慾望海 Sea of Desire  
油彩、畫布 Oil on Canvas  
101 × 71 cm 1995



陳世強 Chen Shih-Chiang  
畫室 Studio  
油彩、畫布 Oil on Canvas  
71 × 101 cm 1995



林欽賢 Lin Chin-Hsien  
加百列之書 Gabriel's Writing  
油彩、畫布 Oil on Canvas  
130 × 130 cm 2019



陳世強 Chen Shih-Chiang  
魚 Fish  
水彩、紙 Watercolor on Paper  
74.5 × 55.5 cm 1988



陳世強 Chen Shih-Chiang  
臺北的天空 Taipei Sky  
水彩、紙 Watercolor on Paper  
53.5 × 75 cm 1987



陳世強 Chen Shih-Chiang  
黑夜 Dark Night  
水彩、紙 Watercolor on Paper  
53 × 77 cm 1989  
國立臺灣師範大學典藏 Collection of National Taiwan Normal University



洪東標 Hung Tung-Piao  
演奏會休息中 Interlude of Concert  
水彩、紙 Watercolor on Paper  
56 × 38 cm 2004



陳東元 Chen Tung-Yuan  
燈泡與蛋黃 Light Bulb and Egg Yolk  
水彩、紙 Watercolor on Paper  
76 × 56 cm 1975



林欽賢 Lin Chin-Hsien  
家族 Family  
油彩、畫布 Oil on Canvas  
130 × 162 cm 2008

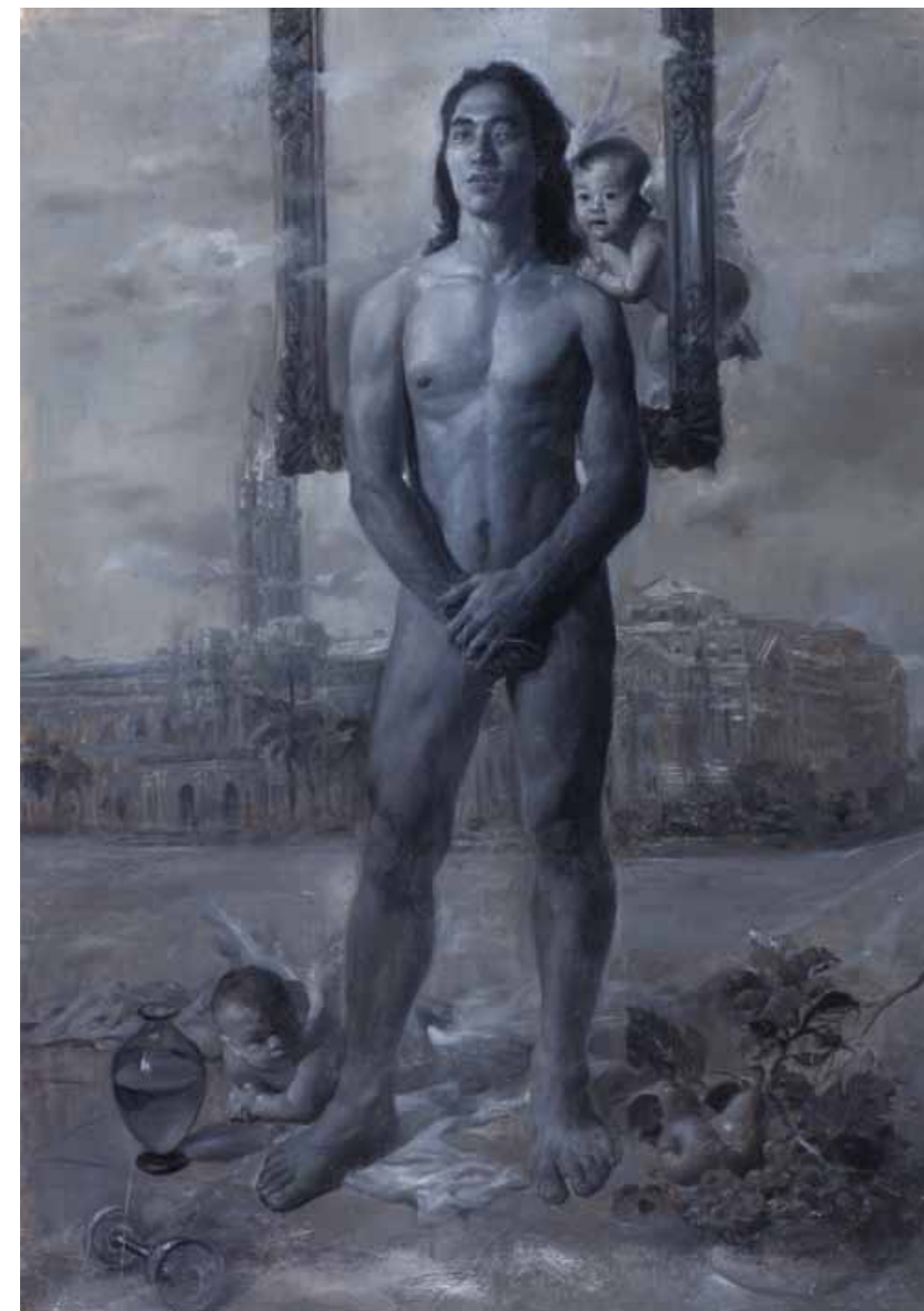


林欽賢 Lin Chin-Hsien  
階梯 Stairs  
油彩、畫布 Oil on Canvas  
130 × 162 cm 2005





陳東元 Chen Tung-Yuan  
年貨 Harvest  
水彩、紙 Watercolor on Paper  
56 × 76 cm 1975



林欽賢 Lin Chin-Hsien  
總統府 Presidential Palace  
油彩、畫布 Oil on Canvas  
90 × 72 cm 1999



林欽賢 Lin Chin-Hsien  
少年勇士 Young Warrior  
鉛筆、紙 Pencil on Paper  
72 × 55 cm 2015



林欽賢 Lin Chin-Hsien  
桂冠詩人 Poet Laureate  
鉛筆、紙 Pencil on Paper  
72 × 55 cm 2018



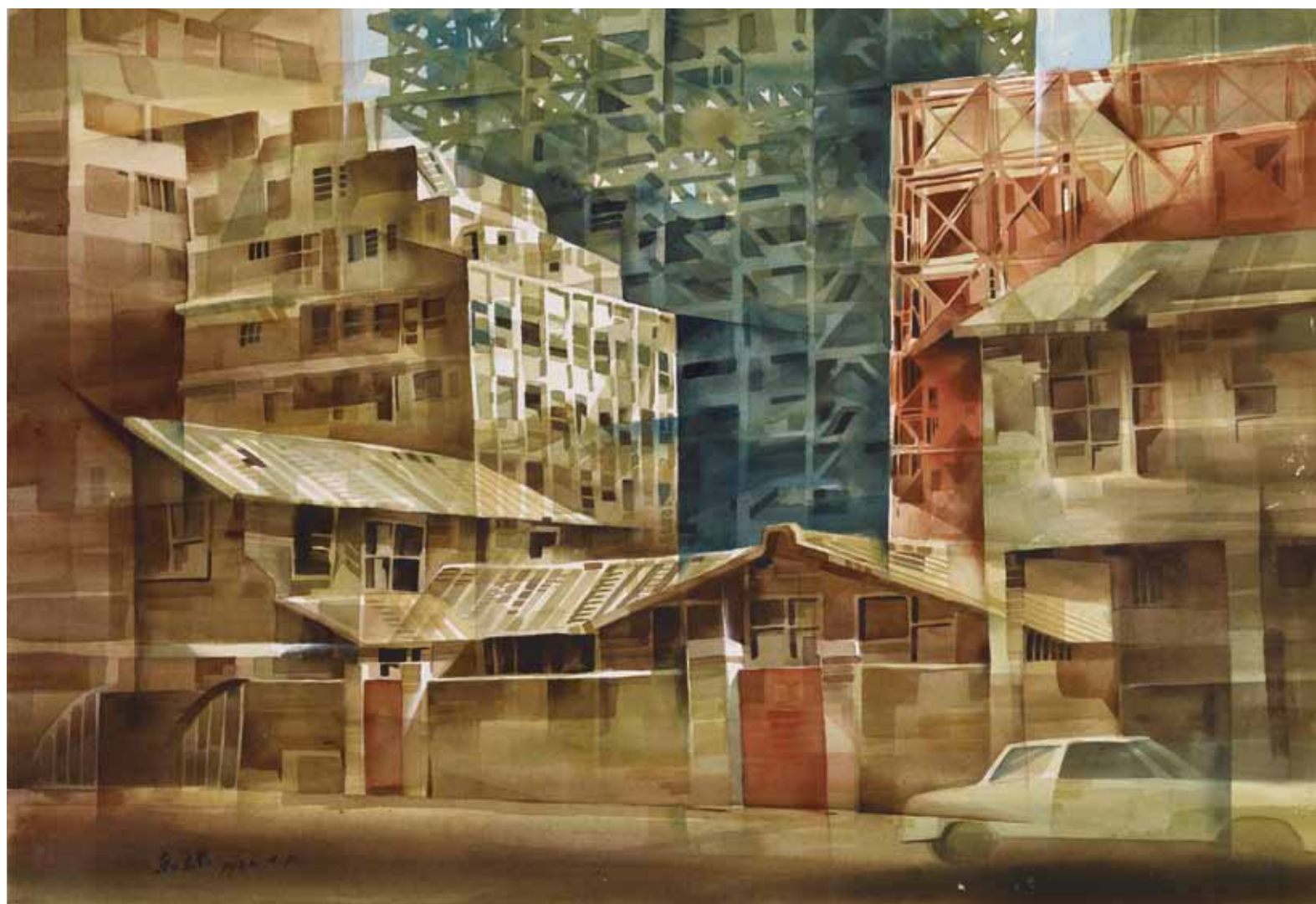
洪東標 Hung Tung-Piao  
向米開朗基羅致敬 Paying Respects to Michelangelo  
水彩、紙 Watercolor on Paper  
102 x 50 cm 1994



洪東標 Hung Tung-Piao  
向女神致敬 Paying Respects to Hera  
水彩、紙 Watercolor on Paper  
102 x 50 cm 1994



洪東標 Hung Tung-Piao  
向羅丹致敬 Salute to Rodin  
水彩、紙 Watercolor on Paper  
102 x 150 cm 2001



洪東標 Hung Tung-Piao  
進化論又一章 Another Chapter in Evolution  
水彩、紙 Watercolor on Paper  
68 × 101 cm 1983



洪東標 Hung Tung-Piao  
三等病房 The Third-class Ward  
水彩、紙 Watercolor on Paper  
68 × 101 cm 1979

戰後，深陷於國族爭論及文化衝突的臺灣社會，反共、抗俄、仇日所主宰的國家文藝政策盛行，導致「地方」意識蕩然無存。對於反映在地認同的「本土」、「鄉土」概念，直至退出聯合國及接連而來的內憂外患之後，才受到關注。歷經不同政權宰制而重新「出土」的臺灣，猶如廢墟般地面容模糊，既貼近又懸隔。返回土地的視覺重建，不論是春耕秋收、鄉情野趣，或海隅山巔、古鎮新城，再次以一種來回測量的方式，眺望這片土地的遠近縱深，遺落的過往因而逐漸清晰。

After the war, as Taiwanese society was mired in nationalistic debates and cultural clashes, anti-communism, anti-Russia, and anti-Japan cultural policies were prevalent, resulting in the obliteration of native consciousness. Concepts of nativeness that reflect local identities only gained attention after the withdrawal from the UN and the domestic and foreign threats that followed. “Unearthed” through the rule of different regimes, the face of Taiwan was ruinously obscure, close yet distant. Artists have returned to the land for visual reconstruction. Through rural sights and sounds as well as natural scenery and towns, they scan the details of the land, thus clarifying a past once lost.

## 眺 望 的 地 平 線

The Horizon Looking out



陳世強 Chen Shih-Chiang  
細漢仔 The Youth  
壓克力、畫布 Acrylic on Canvas  
90 × 700 cm 2000



陳世強 Chen Shih-Chiang  
 時速 100-120-140 公里 100-120-140 km/hr  
 壓克力、畫布 Acrylic on Canvas  
 143 × 229 cm 1999



陳東元 Chen Tung-Yuan  
 觀濤 (馬祖東引一線天)  
 Watching the Waves (The Crevasse of Dongyin Islet, Matsu)  
 水彩、紙 Watercolor on Paper  
 105.5 × 37.5 cm 2009



林欽賢 Lin Chin-Hsien  
崖與海 Shore and Sea  
油彩、畫布 Oil on Canvas  
20 × 32 cm 2021



林欽賢 Lin Chin-Hsien  
遠眺 Overlooking  
油彩、畫布 Oil on Canvas  
27 × 40 cm 2020





林欽賢 Lin Chin-Hsien  
詩人的大甲溪 A Poet's Dajia River  
油彩、畫布 Oil on Canvas  
53 × 65 cm 2021



陳東元 Chen Tung-Yuan  
耕後小憩 A Break After Plowing  
水彩、紙 Watercolor on Paper  
57 × 76.3 cm 1984



陳東元 Chen Tung-Yuan  
獲 Catch  
水彩、紙 Watercolor on Paper  
56 × 87.3 cm 1976



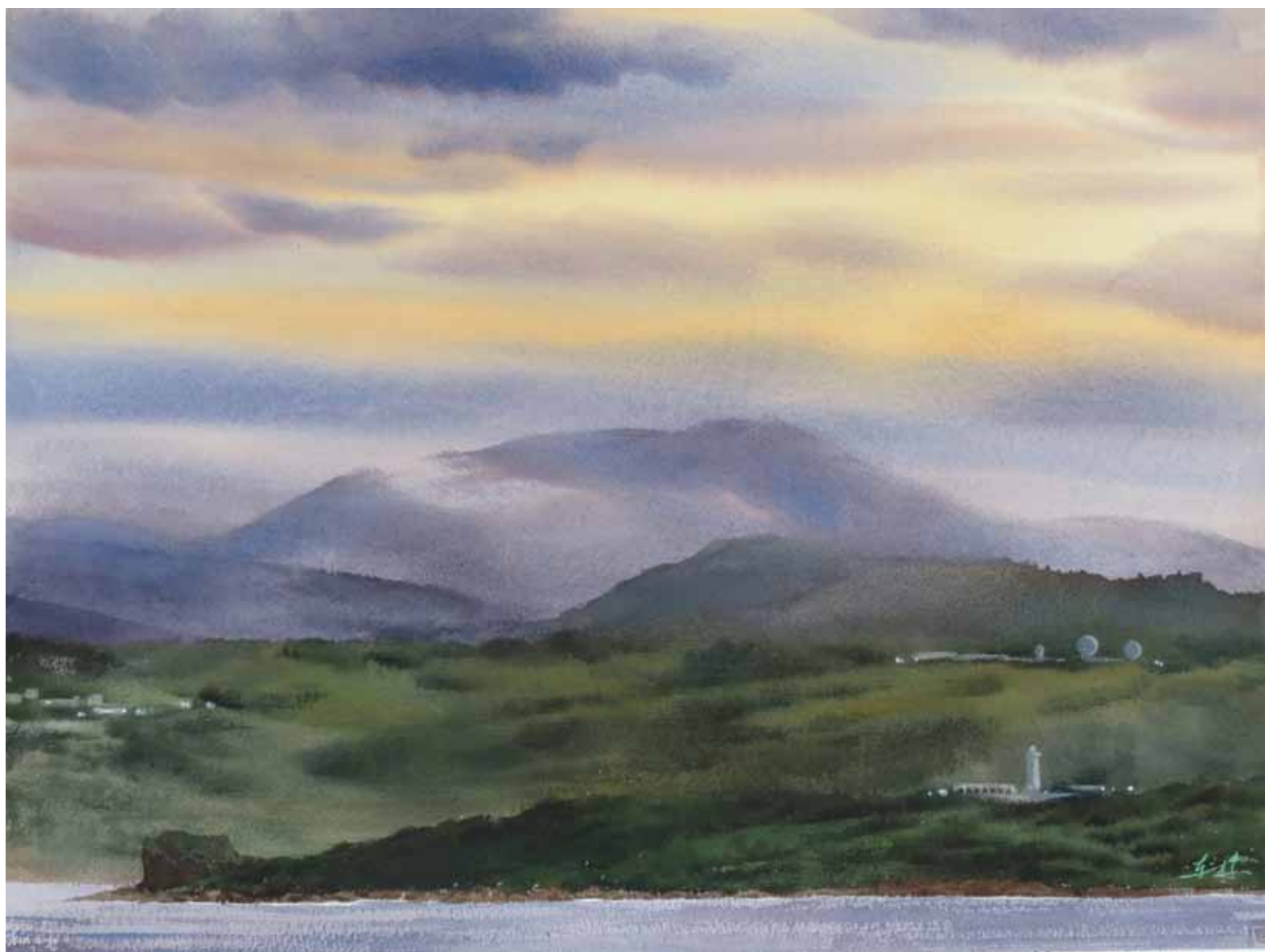
陳東元 Chen Tung-Yuan  
樹蔭展翅 Strutting in the Shade  
水彩、紙 Watercolor on Paper  
56 × 76 cm 1981



陳東元 Chen Tung-Yuan  
牧牛老翁 Old Farmer and His Water Buffalos  
水彩、紙 Watercolor on Paper  
91 × 111 cm 1981



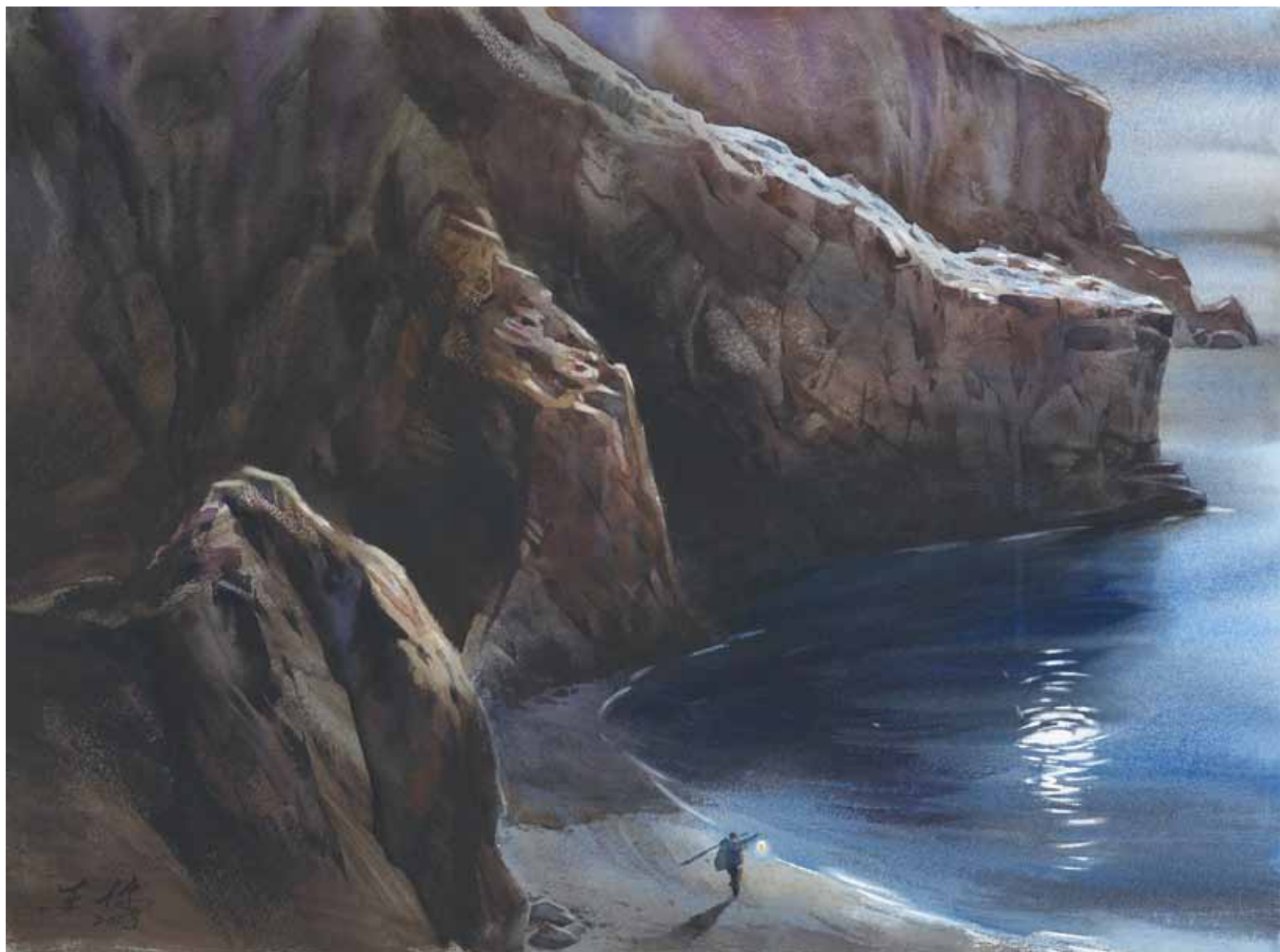
洪東標 Hung Tung-Piao  
朝陽映秋溪 Sun Shines on the River in Autumn  
水彩、紙 Watercolor on Paper  
110 × 176 cm 2019



洪東標 Hung Tung-Piao  
鵝鑾鼻晨光 Morning Light on Eluanbi  
水彩、紙 Watercolor on Paper  
100 × 150 cm 2017



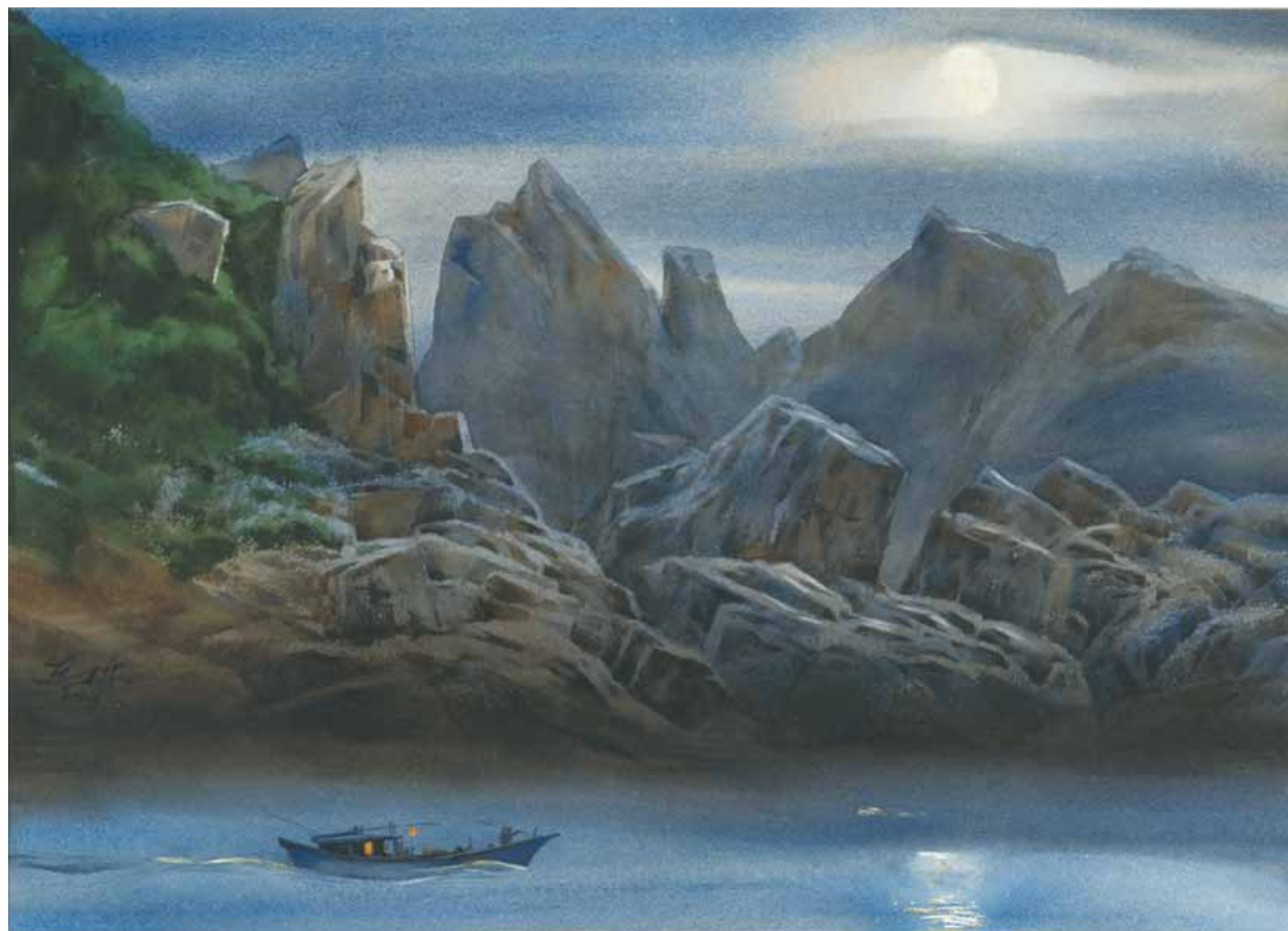
洪東標 Hung Tung-Piao  
四湖月夜 Moonlit Night in Sihu  
水彩、紙 Watercolor on Paper  
56 × 75 cm 2013



洪東標 Hung Tung-Piao  
東引夜釣者 Night Fisher in Dongyin  
水彩、紙 Watercolor on Paper  
55 × 75 cm 2008



洪東標 Hung Tung-Piao  
龍磐夜釣客 Night Fisher in Longpan  
水彩、紙 Watercolor on Paper  
57 × 76 cm 2010



洪東標 Hung Tung-Piao  
銀色夜光照東引 Silver Night Light on Dongyin  
水彩、紙 Watercolor on Paper  
55 × 76 cm 2008



洪東標 Hung Tung-Piao  
航向光明 Sailing Toward the Light  
水彩、紙 Watercolor on Paper  
100 × 150 cm 2008



洪東標 Hung Tung-Piao  
外傘頂洲暮色 Twilight on Caisancho Island  
水彩、紙 Watercolor on Paper  
55 × 75 cm 2020



洪東標 Hung Tung-Piao  
北海近黃昏 North Coast Near Dusk  
水彩、紙 Watercolor on Paper  
55 × 75 cm 2017



陳世強 Chen Shih-Chiang  
祈福 Pray  
水彩、紙 Watercolor on Paper  
56 × 37 cm 1992



陳世強 Chen Shih-Chiang  
大溪漁港 Daxi Fishing Port  
水彩、紙 Watercolor on Paper  
56 × 37 cm 1992





陳東元 Chen Tung-Yuan  
豐收 Bountiful Harvest  
油彩、畫布 Oil on Canvas  
130.3 × 193.9 cm 2007



陳東元 Chen Tung-Yuan  
群牛戲水 Herd of Water Buffalo in the Water  
油彩、畫布 Oil on Canvas  
130.3 × 193.9 cm 2006



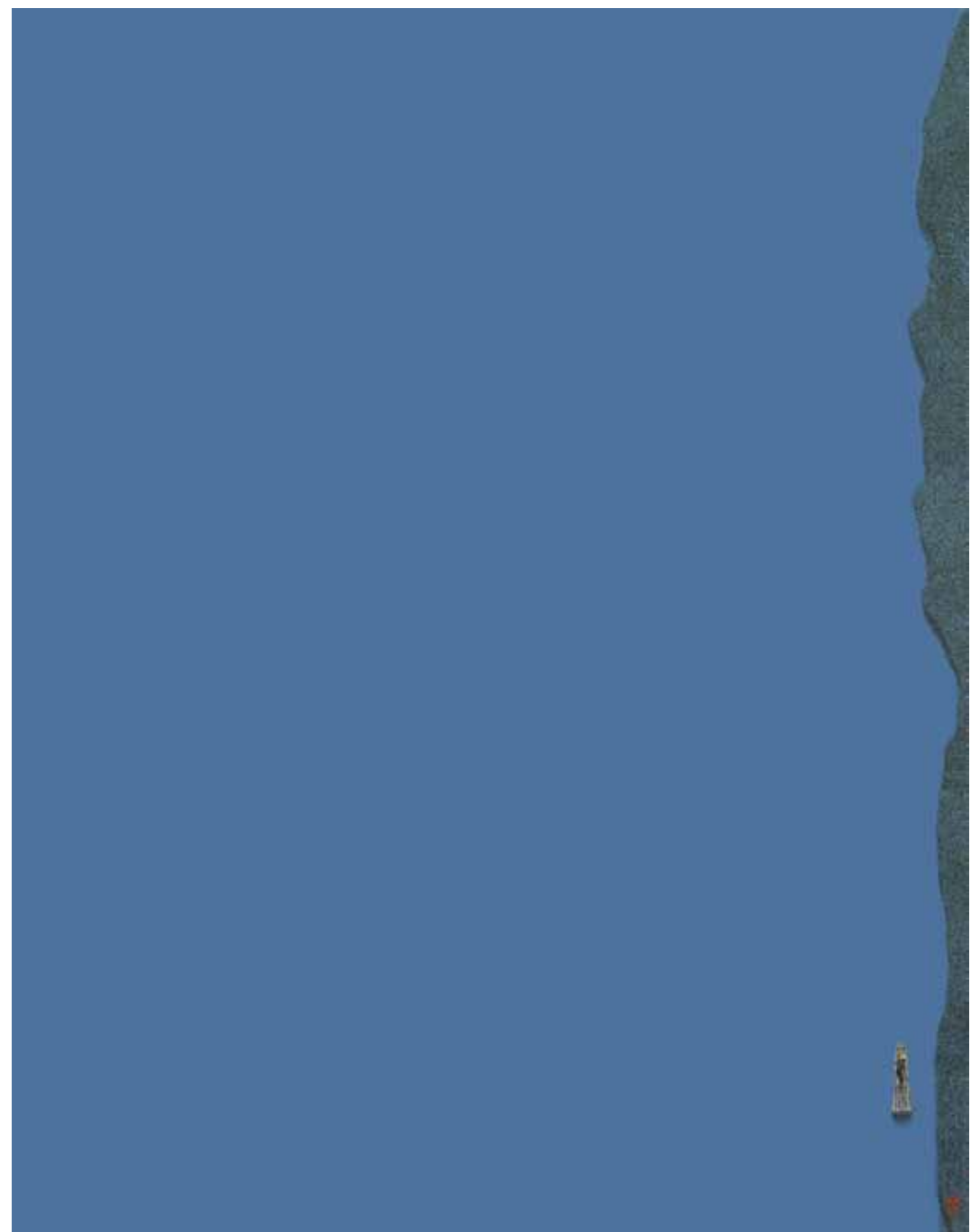
洪東標 Hung Tung-Piao  
寧靜時光 Tranquility  
水彩、畫布 Watercolor on Canvas  
91 × 348 cm 2019

# 越 界 與 延 異

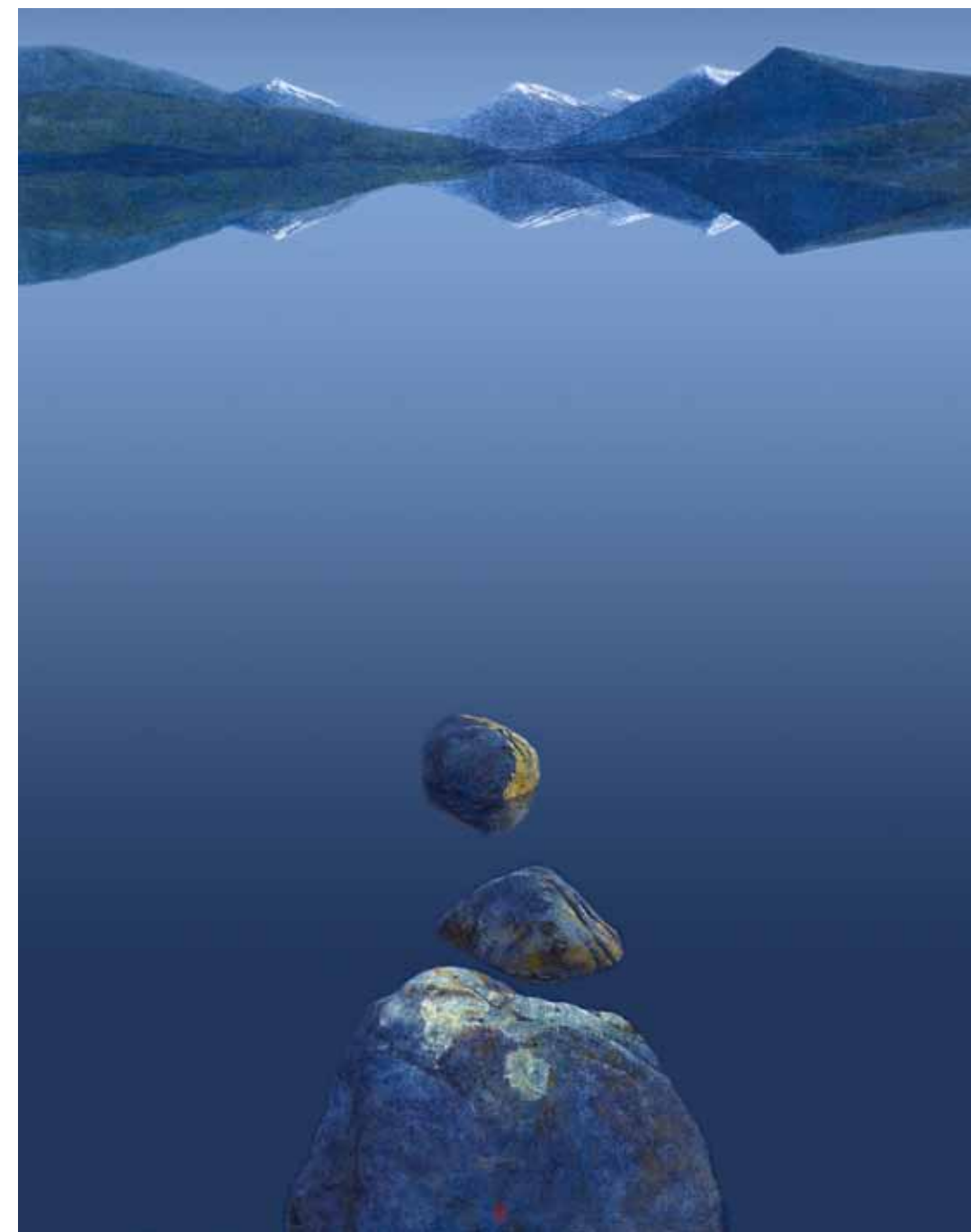
Transcendence and Différance

不斷分化的學院美術價值，歷經脫離體制之後或因應全新社會現實，產生對「正典性」的拆解或再造，形塑具有集體「文化轉向」意識的行動實踐能力，產生美學「延異」的外擴現象。不同世代藝術家基於美學認知或對政治、社會議題投入程度之差異，產生不同的跨域結果。陌生、隨興、極端、反客為主或自我放牧等吟遊特質，穿梭於多元主義之間，內化於此種分離狀態中的群屬身分與自我認同，互為表裡，象徵意識形態的鬆綁，進入現實規範難以制約的精神烏托邦之中。

The constantly diverging values of academic art, as they adapt to new social realities after breaking away from the system, has deconstructed and reconstructed the canon and formed the awareness and activism of collective cultural transformation, resulting in the diffusion of aesthetic différance. Artists of different generations, with their varying levels of aesthetic understanding and of engagement in political and social issues yielded different outcomes in crossover. Minstrel-like qualities of foreignness, spontaneity, extremism, supplanting authorities, and self-nomadism are woven into pluralism, internalizing this kind of societal identity in separation. They are interdependent, symbolizing a liberation of ideologies and entrance into a spiritual utopia unbounded by reality.



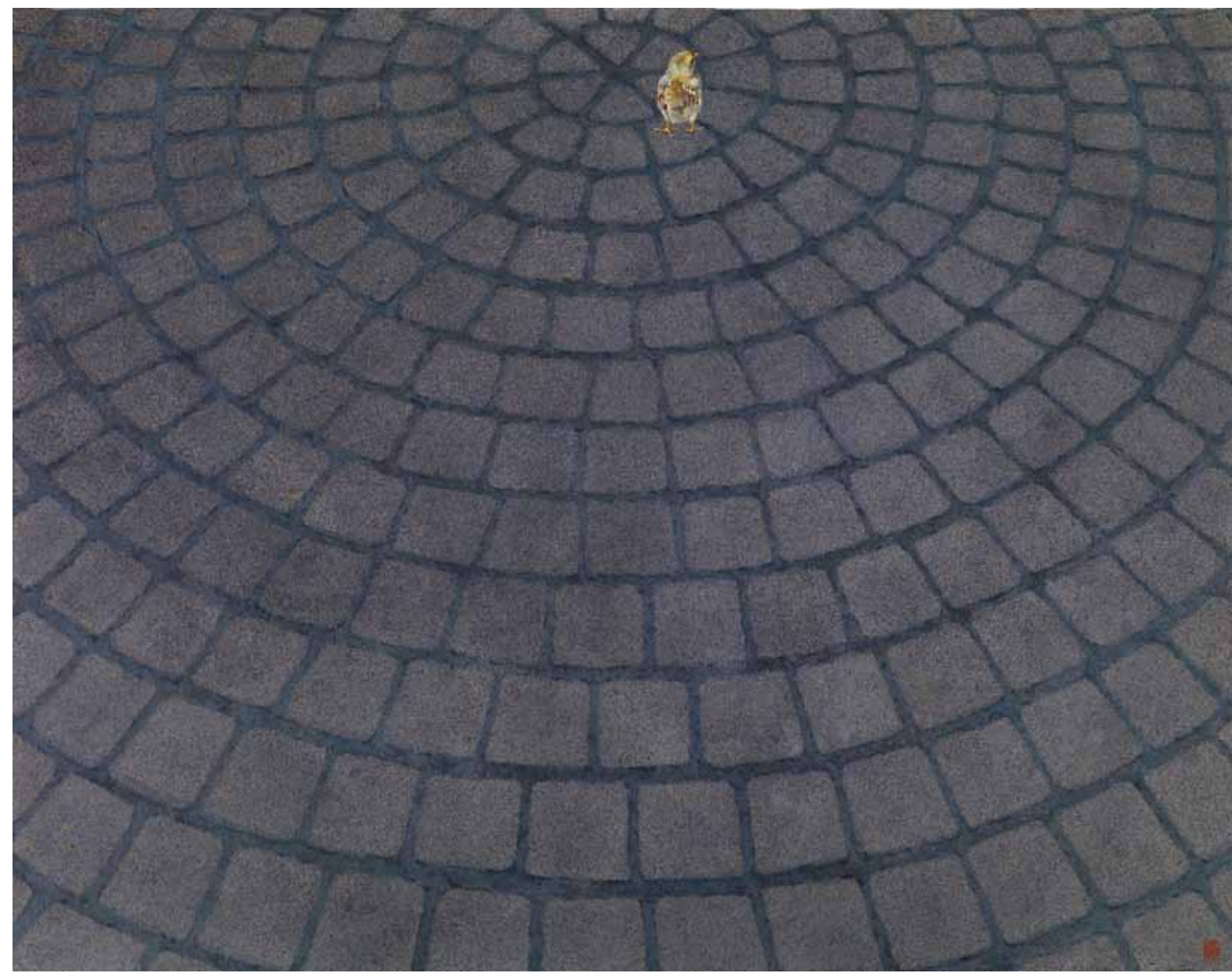
陳東元 Chen Tung-Yuan  
一葦 One Leaf  
油彩、畫布 Oil on Canvas  
116.5 × 91 cm 1992



陳東元 Chen Tung-Yuan  
靜謐 Tranquility  
油彩、畫布 Oil on Canvas  
116.5 × 91 cm 1995



陳東元 Chen Tung-Yuan  
聚散 Gathering, Dispersing  
油彩、畫布 Oil on Canvas  
79 × 100 cm 1991



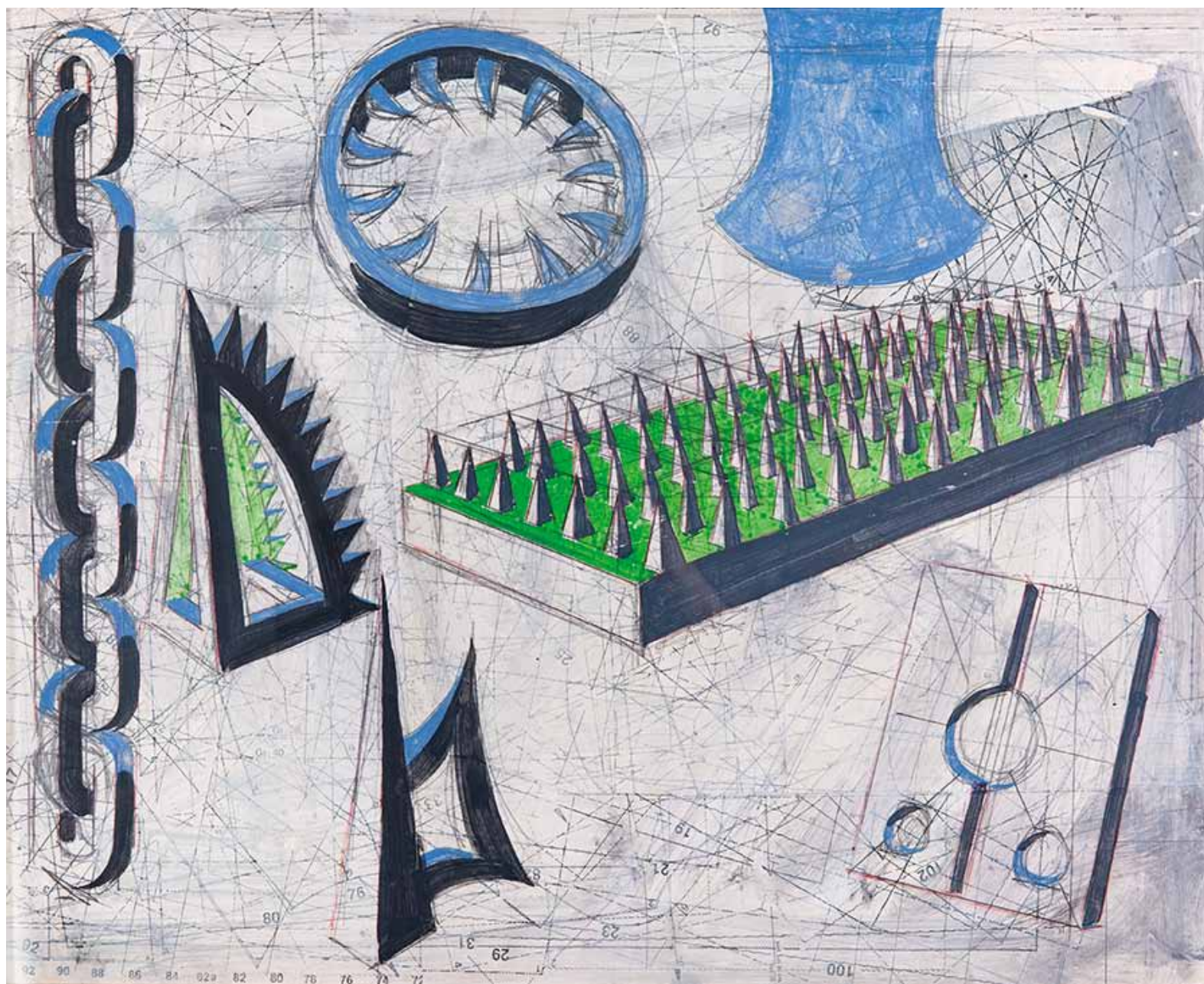
陳東元 Chen Tung-Yuan  
徬徨 Pacing To and Fro  
油彩、畫布 Oil on Canvas  
79 × 100 cm 1991



陳世強 Chen Shih-Chiang  
 聖境 Sacred Realm  
 壓克力、畫布 Acrylic on Canvas  
 112 × 324 cm 2011



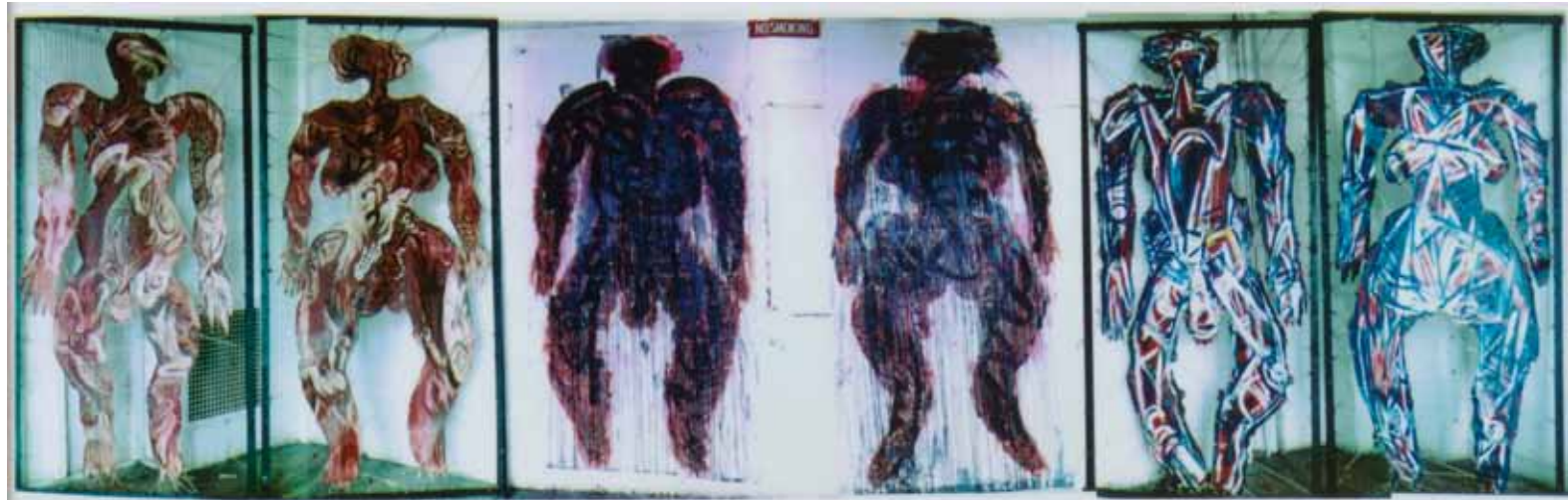
陳世強 Chen Shih-Chiang  
 臺灣風雲 Taiwan Landscapes  
 壓克力、畫布 Acrylic on Canvas  
 183.5 × 345.5 cm 1999  
 國立臺灣美術館典藏 Collection of National Taiwan Museum of Fine Arts



陳世強 Chen Shih-Chiang  
刑具 Tortures  
壓克力、紙 Acrylic on Paper  
39 × 50 cm 1995



陳世強 Chen Shih-Chiang  
The Studio of Mr. Yes  
原作：裝置 複製：彩色列印影像 Picture of the Original Installation  
20 × 25 cm 1996



陳世強 Chen Shih-Chiang

人皮畫 The Painting of Skin

原作：壓克力、綜合媒材 複製：彩色列印影像 Picture of the Original Acrylic, Mixed Media  
16 × 46 cm 1995



陳世強 Chen Shih-Chiang

漫遊記 3 Wandering 3

壓克力、畫布 Acrylic on Canvas  
240 × 240 cm 2002



陳世強 Chen Shih-Chiang  
故事是這樣說的 第 1-6 天  
How the Story Goes - Days 1-6  
壓克力、畫布 Acrylic on Canvas  
240 x 360 cm 2001

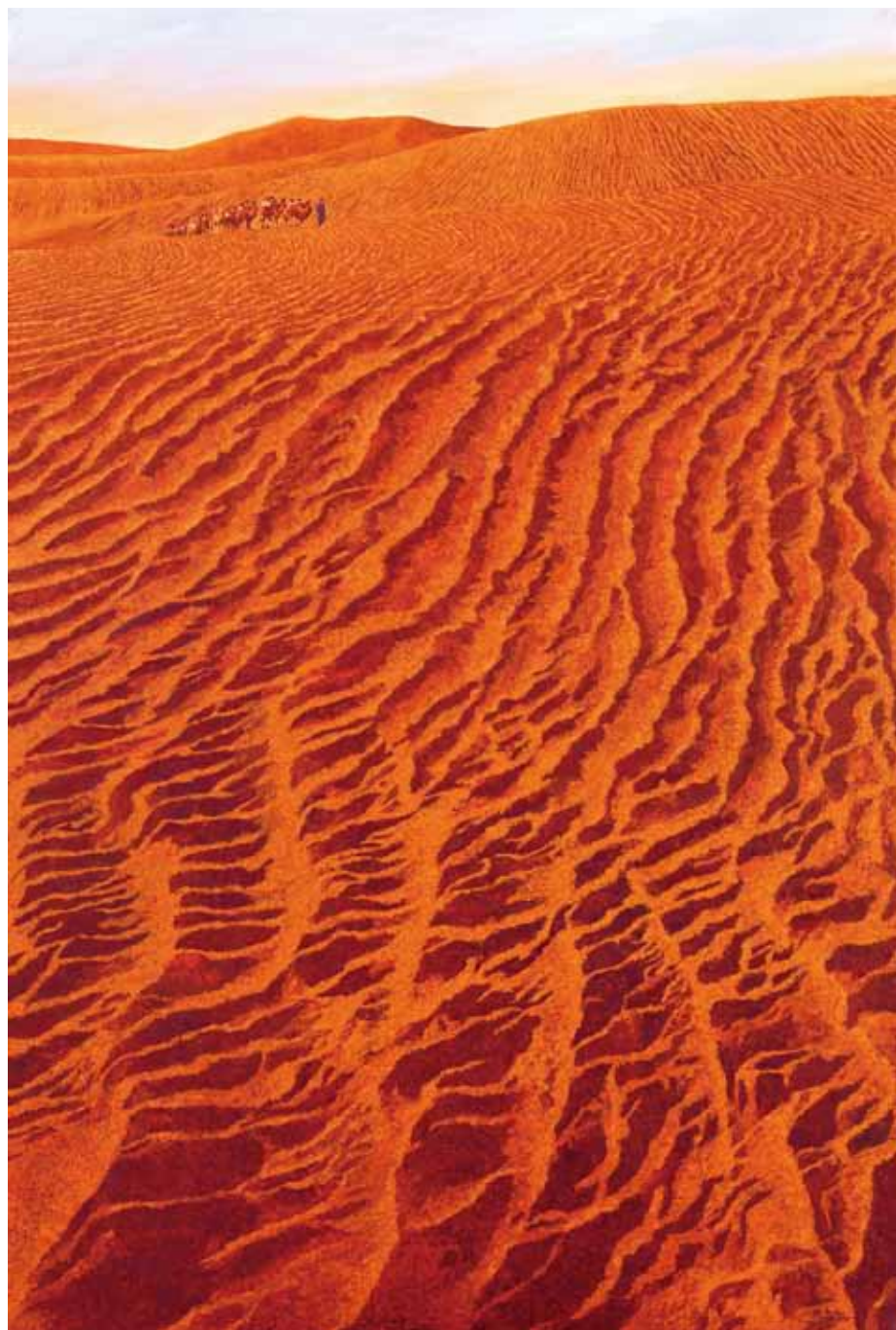


越界的冒險，意味將迎來新的疆土的發現。不論是身體或意識、有形或無形，透過行腳、跨越邊境、穿梭古今的訪查行動，促使「文化轉向」的軸線，不斷延伸至「正典」座標之外。伴隨相對位置的移動而來的重新對焦，解構過往的美學判准成為必然。長久以來，被教條主義遮蔽的政治、地理、種族、階級、歷史或文化概念，將淪為遙遠而模糊的「他方」，在彷彿亂碼般的面紗中化現原形。於此，大國夢的囈語，銘刻成記憶中的碑像，世界觀的重塑，轉化為甦醒後的真實。

Adventurous crossover means discoveries of new territories. Physically or spiritually, investigation across borders and time has helped cultural transformation reach beyond the realm of the canon. With re-focusing based on the shift of relative positions, deconstruction of aesthetic criteria of the past is inevitable. For long, clouded by dogmatism, concepts of politics, geography, ethnicity, class, history, and culture has been reduced to a distant “other,” revealed through a veil of gibberish. Thus, dreams of a great nation are engraved in memory. A re-shaped world view transforms into the reality after awakening.

## 對 焦 中 的 他 方

Other Side in Focus



陳東元 Chen Tung-Yuan  
紅漠駝隊 Camel Caravan in the Red Desert  
油彩、畫布 Oil on Canvas  
193.9 × 130.3 cm 2002



陳東元 Chen Tung-Yuan  
雲吞壑嶺海潮生 擎天峰頂在畫中  
A Sea of Clouds Swallow the Ridges, Heavenly Peaks Enter the Painting  
油彩、畫布 Oil on Canvas  
193.9 × 130.3 cm cm 1998



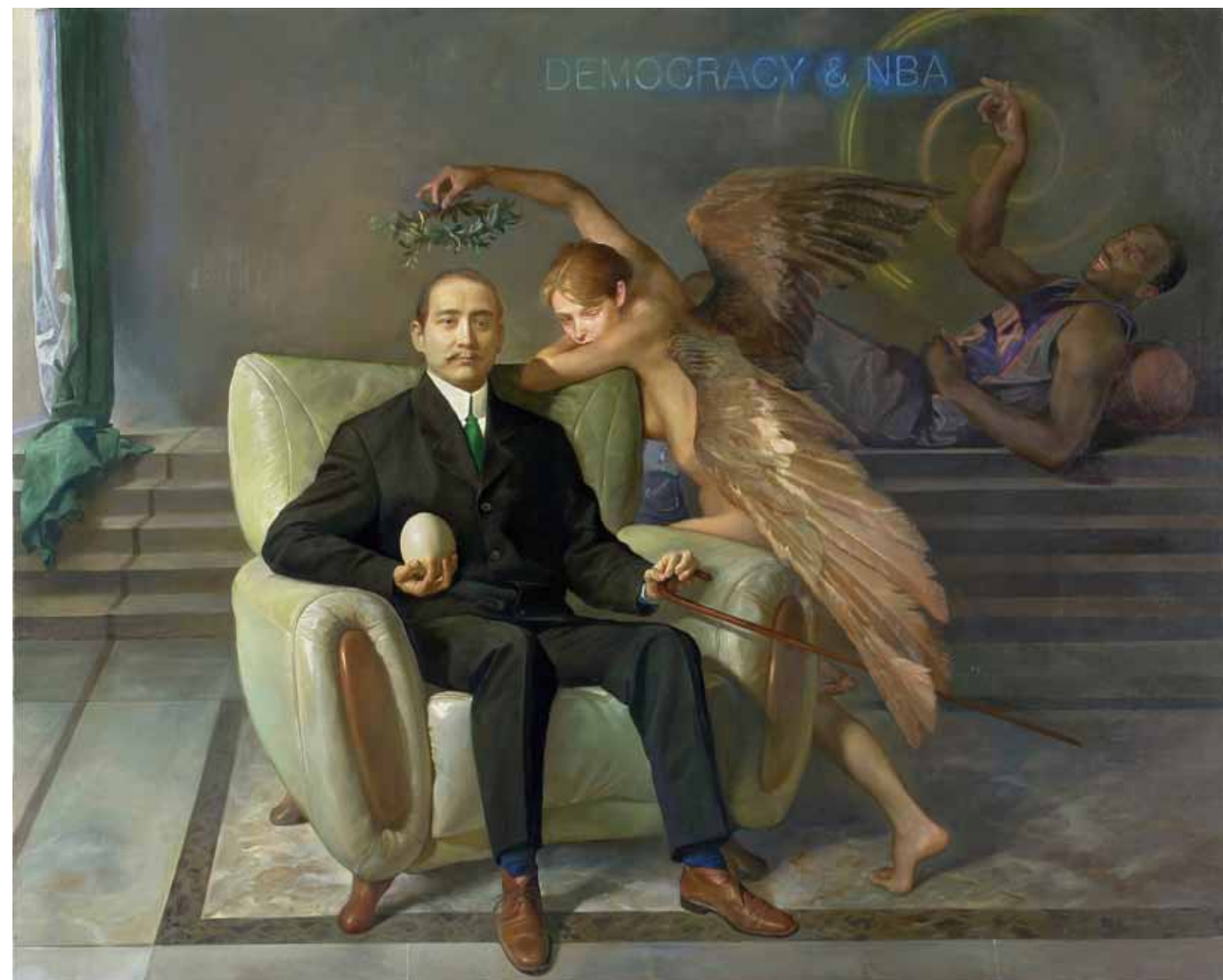
陳東元 Chen Tung-Yuan  
金嶺輝日 A Golden Peak Shining in the Sun  
油彩、畫布 Oil on Canvas  
193.9 × 130.3 cm 2004



陳東元 Chen Tung-Yuan  
帕米爾高原塔吉克婚禮盛會 Tajik Wedding Party, Pamir Plateau  
油彩、畫布 Oil on Canvas  
130.3 × 193.9 cm 2010



陳東元 Chen Tung-Yuan  
 珠穆朗瑪峰(聖母峰)商隊 Caravan by Mt. Qomolangma  
 油彩、畫布 Oil on Canvas  
 130.3 × 193.9 cm 2000



林欽賢 Lin Chin-Hsien  
 民主與美國職籃 Democracy and NBA  
 油彩、畫布 Oil on Canvas  
 182 × 227 cm 2005  
 藝術家提供授權圖檔 Image Comes Courtesy of the Artist  
 國立臺灣美術館典藏 Collection of National Taiwan Museum of Fine Arts



林欽賢 Lin Chin-Hsien  
飛魚季 Flying Fish Festival  
油彩、畫布 Oil on Canvas  
72.5 × 116 cm 2016



林欽賢 Lin Chin-Hsien  
飛魚季 Flying Fish Festival  
油彩、畫布 Oil on Canvas  
182 × 259 cm 2022



林欽賢 Lin Chin-Hsien  
山的守護者像  
Guardian of the Mountain  
油彩、畫布 Oil on Canvas  
162 × 112 cm 2018  
藝術家提供授權圖檔  
Image Comes Courtesy of the Artist  
臺南市政府文化局典藏  
Collection of Cultural Affairs Bureau,  
Tainan City Government



林欽賢 Lin Chin-Hsien  
福爾摩沙之歌 A Song for Formosa  
油彩、畫布 Oil on Canvas  
182 × 226 cm 2008



林欽賢 Lin Chin-Hsien  
田妃的微風 Breeze of Tian Fei  
油彩、畫布 Oil on Canvas  
90 × 72 cm 2017  
新任豐公司典藏  
Collection of SEN-JEN-FEN Company



林欽賢 Lin Chin-Hsien  
岩石上的睿琪 Rui-Chi on the Rock  
油彩、畫布 Oil on Canvas  
91 × 116 cm 2017  
葡眾企業股份有限公司典藏  
Collection of PRO-PARTNER LTD.





洪東標 Hung Tung-Piao  
雅典的典雅 Classical Elegance of Athens  
水彩、紙 Watercolor on Paper  
55 × 75 cm 1997



洪東標 Hung Tung-Piao  
阿布辛貝的陽光 Sunshine of Abu Simbel  
水彩、紙 Watercolor on Paper  
55 × 75 cm 1992



洪東標 Hung Tung-Piao  
帝國餘暉 Twilight of an Empire  
水彩、紙 Watercolor on Paper  
55 × 75 cm 2018



洪東標 Hung Tung-Piao  
合掌村之秋 Autumn in Gassho Village  
水彩、紙 Watercolor on Paper  
55 × 75 cm 2021



陳世強 Chen Shih-Chiang

優勝美地 Yosemite

影像處理、相紙輸出 Image Processing, Printing on Photo Paper  
16 × 30 cm 1996



陳世強 Chen Shih-Chiang

新天地 New World

影像處理、相紙輸出 Image Processing, Printing on Photo Paper  
18.5 × 30 cm 1996



陳世強 Chen Shih-Chiang

夜讀 Night Reading

影像處理、相紙輸出 Image Processing, Printing on Photo Paper  
13 × 29 cm 1996



陳世強 Chen Shih-Chiang

觀棋圖 Watching a Game of Chess

影像處理、相紙輸出  
Image Processing, Printing on Photo Paper  
55 × 16 cm 1996



陳世強 Chen Shih-Chiang

原鄉 Hometown

影像處理、相紙輸出  
Image Processing, Printing on Photo Paper  
39 × 11 cm 1996

「在地」與「域外」的關係，宛若天平兩端，如同村落與都市、故鄉與異邦、恆久與瞬間、個人與群屬，永遠存在著平衡或失衡的慣性邏輯。習稱臺灣「後山」宜蘭的地方美術，如何形構普世「正典」價值，保有非經典性的獨特屬性，以反轉大與小、主與從的不平等關係？如何透過世代、群屬認同差異的並存、外移者與內徙者的對話，共構「在地」的形式與內涵？洄游之間，山海交界象徵島國外觀，原鄉曲藝再現歷史記憶，橋梁標界引領返家之路，跨越族群共建永世家園。

Nativeness and foreignness are two ends of a scale. As between the countryside and the city, Homeland and foreign soil, eternity and an instant, an individual and society, the issue of balance always exists. For native art in Yilan, Taiwan's "back garden," how is universal canon formed, and how can non-canonical uniqueness be retained to rectify an inequitable relation? How can the form and substance of nativeness be constructed through the coexistence of different generational and group understandings and through dialogue between emigrants and immigrants? En route, the coast symbolizes the outline of an island nation, the homeland's folklore reinvigorates historical memory, and signposts lead the way home, where ethnicities live in harmony.

## 文化鄉愁 · 家國記憶

Cultural Nostalgia · Home Country Memory



陳世強 Chen Shih-Chiang  
 卡蘿愛我 Frida Kahlo Love Me  
 油彩、畫布 Oil on Canvas  
 40 × 31 cm 2017



陳世強 Chen Shih-Chiang  
 我愛卡蘿 I Love Frida Kahlo  
 油彩、畫布 Oil on Canvas  
 31 × 40 cm 2017



陳東元 Chen Tung-Yuan  
遠山 The Distant Mountains  
水彩、紙 Watercolor on Paper  
56 × 76 cm 1990



洪東標 Hung Tung-Piao  
休憩 Rest  
水彩、紙 Watercolor on Paper  
38 × 55 cm 2020



洪東標 Hung Tung-Piao

眺望粉鳥林海岸北緯 24° 31' 29" 東經 121° 51' 01"

Overlooking the Fenniaolin Coast N24° 31' 29", E121° 51' 01"

水彩、紙 Watercolor on Paper

35 × 77 cm 2012



洪東標 Hung Tung-Piao

粉鳥林奇岩海岸北緯 24° 29' 50" 東經 121° 50' 37"

Coastal Rocks in Fenniaolin N24° 29' 50", E121° 50' 37"

水彩、紙 Watercolor on Paper

35 × 77 cm 2012





洪東標 Hung Tung-Piao  
回家之路 The Way Home  
水彩、紙 Watercolor on Paper  
38 × 55 cm 2021



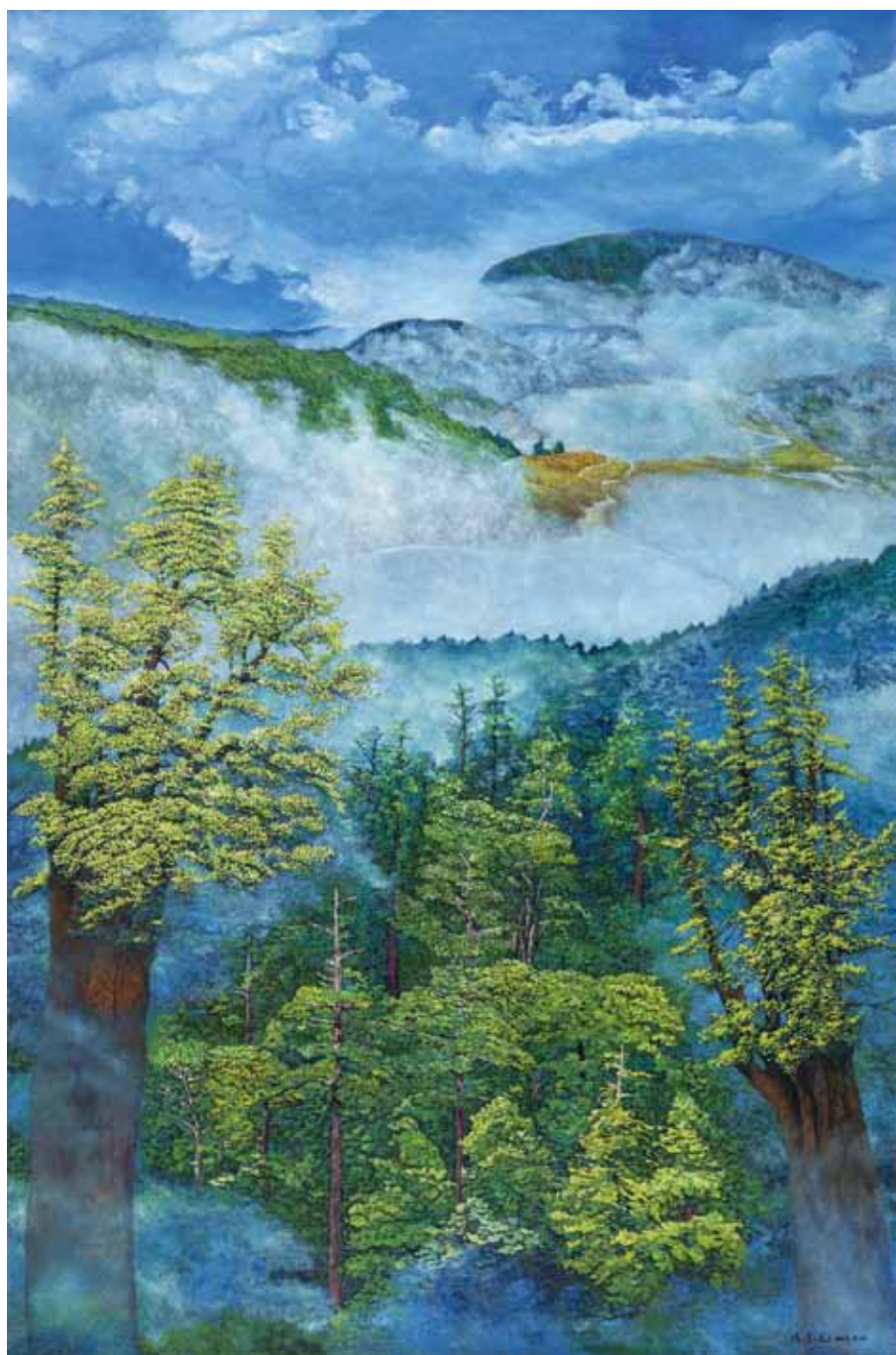
陳世強 Chen Shih-Chiang  
宜蘭河 Yilan River  
油彩、畫布 Oil on Canvas  
73 × 90 cm 1993



陳東元 Chen Tung-Yuan  
生長的故鄉(一)——銀裝素裹的翠峰湖 Childhood Home (1) - Lake Tsui-feng Under Snow  
油彩、畫布 Oil on Canvas  
130.3 × 193.9 cm 2007



陳東元 Chen Tung-Yuan  
菱形奴草——世界獨一無二的臺灣國寶植物  
Mitrastemon kanehirai Yamamoto:  
A Taiwanese National Treasure Unique in the World  
水彩、紙 Watercolor on Paper  
105.5 × 37.5 cm 2010



陳東元 Chen Tung-Yuan  
生長的故鄉(三)－神木蔥蘢的翠峰湖  
Childhood Home (3) - Lake Tsui-feng Amid Lush Trees  
油彩、畫布 Oil on Canvas  
193.9 × 130.3 cm 2015



陳東元 Chen Tung-Yuan  
大霸尖山雪景 Mt. Ta-pa-chien Snowscape  
油彩、畫布 Oil on Canvas  
193.9 × 130.3 cm 2005



洪東標 Hung Tung-Piao

東北角海岸四聯屏 Northeast Coast Four Panels

水彩、紙 Watercolor on Paper

76 × 110 cm、76 × 55 cm、76 × 110 cm、76 × 110 cm 2017 ~ 2018



洪東標 Hung Tung-Piao

東北角聯作草稿 Sketch for the Northeast Coast Set

鉛筆、紙 Pencil on Paper

27.5 × 39.5 cm × 6 2016



林欽賢 Lin Chin-Hsien  
女王的擁抱 Queen's Embrace  
油彩、畫布 Oil on Canvas  
130 × 130 cm 2021



林欽賢 Lin Chin-Hsien  
野柳的桂冠 Laurel of Yehliu  
油彩、畫布 Oil on Canvas  
182 × 259 cm 2020



林欽賢 Lin Chin-Hsien  
晨光 The Morning Sunshine on My Loves  
油彩、畫布 Oil on Canvas  
162 × 130 cm 2019



林欽賢 Lin Chin-Hsien  
穿著邵族披風的宸宸 Chen-Chen in a Thao Cape  
油彩、畫布 Oil on Canvas  
72 × 90 cm 2016

# 藝術家簡歷



**陳東元 (1953-)**  
國立臺灣師範大學美術學系 66 級  
現職 藝術家

## 重要展歷

- 2013 「心繫臺灣·胸懷大地—陳東元個展」，臺灣創價學會斗六 | 景陽藝文中心、臺南安南藝文中心、臺北錦州藝文中心、臺中藝文中心、桃園藝文中心 (展出地點依時間順序)
- 1997 「牛轉乾坤—陳東元水彩個展」，臺北首都藝術中心
- 1992 「源於農村的回首與開拓—陳東元水彩油畫展」，吸引力畫廊
- 1991 「溫情大地·吉羊綿綿—久違了！陳東元水彩畫展」，吸引力畫廊
- 1990 「三陽開泰—陳東元羊年水彩特展」，高雄積禪藝術中心  
「淡泊見性·彩筆抒恩—陳東元水彩畫展」，臺中現代畫廊
- 1985 「陳東元水彩畫展」，皇冠藝文中心  
「陳東元牛年特展」，龍門畫廊
- 1982 「陳東元油畫水彩畫展」，龍門畫廊
- 1981 「陳東元水彩個展」，龍門畫廊
- 1980 「陳東元水彩畫展」，皇冠雜誌社、龍門畫廊合辦

## 重要得獎紀錄

- 1983 日本上野之森美術館繪畫大賞獎
- 1977 第 8 屆「中華民國全國美術展覽會」水彩類第一名
- 1976 「國立臺灣師範大學美術學系系展」水彩類第一名
- 1975 教育部西畫創作獎  
「國立臺灣師範大學美術學系系展」水彩類第一名



**洪東標 (1955-)**  
國立臺灣師範大學美術學系 68 級  
現職 玄奘大學藝術與創意設計學系  
講座副教授

## 重要展歷

- 2020 「愛上福爾摩沙—洪東標環島寫生個展」，臺北市藝文推廣處
- 2017 「大地擷萃—2017 洪東標水彩個展」，吉林藝廊
- 2014 「帶著畫箱去旅行—橫渡美國大陸洪東標水彩創作展」，吉林藝廊
- 2013 「哇！福爾摩沙：臺灣海岸百景之美—洪東標的機車環島寫生與創作水彩展」，國立中央大學藝文中心  
「綠野尋蹤—洪東標的水彩世界」，臺灣創價學會臺中藝文中心
- 2012 「哇！福爾摩沙：臺灣海岸百景之美—洪東標的機車環島寫生與創作水彩展」，國立中正紀念堂  
「綠野尋蹤—洪東標的水彩世界」，臺灣創價學會雲林景陽藝文中心
- 2011 「幽境清心」，長庚大學藝文中心
- 2010 「尋幽」，新竹小酒館藝廊
- 2009 「月色」，新莊客旅藝文館

## 重要得獎紀錄

- 2021 馬來西亞國際線上水彩大賽「風景組」首獎
- 2012 第 12 屆「中國全國美術作品展覽」優秀獎
- 2011 第 52 屆中國文藝協會文藝獎章美術創作獎 (水彩)
- 2009 第 11 屆「中國全國美術作品展覽」港澳臺展區優秀獎
- 1987 教育部文藝創作獎西畫 (水彩) 佳作
- 1986 第 40 屆「臺灣省全省美術展覽會」水彩畫部優選
- 1984 第 38 屆「臺灣省全省美術展覽會」水彩畫部省政府獎
- 1983 第 10 屆「中華民國全國美術展覽會」水彩類佳作獎



**陳世強 (1967-)**  
國立臺灣師範大學美術學系 78 級  
現職 國立彰化師範大學美術學系  
專任教授

## 重要展歷

- 2019 「記憶河流」藝術展，策展人及藝術家，宜蘭人故事館 (展至 2022 年)
- 2018 「穿越古今宜蘭河—陳世強歷史圖繪展」，策展人及藝術家，宜蘭人故事館 (展至 2020 年)
- 2017 「象限·漫遊—陳世強個展」，大趨勢畫廊  
「旅途上」個展，新竹七沁藝術空間
- 2012 「神通境—陳世強 2012 個展」，臺北金車藝術空間
- 2011 「東邪西毒—陳世強個展」，高雄豆皮藝術空間、臺中苡樂藝術空間
- 2009 「城市牆—陳世強 2009 個展」，臺中苡樂藝術空間
- 2002 「漫遊記—陳世強個展」，鳳甲美術館
- 2001 「現場裝置藝術展」、「狀況畫展：陳世強 2001 年彰化雙個展」，彰化縣文化局  
「故事是這樣說的—陳世強個展」，臺中 20 號倉庫
- 2000 「強氣少年：陳世強個展」，臺北悠閒藝術中心

## 重要得獎紀錄

- 2013 聯合國宜居城市競賽藝術文化遺產獎第一名及「花園城市類 (Whole City Award) A 組」銅質獎 (主持計畫：宜蘭鄂王社區)
- 2003 臺新藝術獎第一屆第二季提名
- 1995 紐約大學藝術獎
- 1989 「國立臺灣師範大學美術學系畢業展」水彩類第一名、油畫類第三名
- 1988 第 15 屆「臺北市美術展覽會」油畫類第一名、水彩類優選
- 1987 第 14 屆「臺北市美術展覽會」油畫類第一名



**林欽賢 (1968-)**  
國立臺灣師範大學美術學系 79 級  
現職 國立臺中教育大學美術學系  
專任教授

## 重要展歷

- 2020 「野柳文明—林欽賢 2020 繪畫創作展」，國立彰化生活美學館
- 2016 「惜墨—林欽賢 2016 創作巡迴展」，健行科技大學、建國科技大學
- 2015 「林欽賢 2005-2015 —南光國小的天使」，臺北夢 12 美學空間
- 2013 「繁華境之癸巳年春」個展，臺北夢 12 美學空間
- 2012 「繁華境」個展，臺中由鉅藝術中心
- 2008 「集體記憶—林欽賢個展」，臺北市立美術館  
「酒神、中秋到豐年」個展，國立臺中教育大學
- 2007 「史論—林欽賢個展」，臺中市文化局大墩藝廊
- 2006 「花開富貴—林欽賢個展」，新竹縣文化局
- 2002 「謎似的微笑—林欽賢個展」，新竹縣文化局

## 重要得獎紀錄

- 2019 「美國肖像畫學會 (Portrait Society of America)」署名地位獎 (Signature Status Award)，被授予其作品得簽署 PS. (Portrait Society of America 的縮寫) 之權利
- 2018 「美國肖像畫學會 (Portrait Society of America)」第 20 屆世界肖像大賽 (International Portrait Competition) 第三名  
第 2 屆「亞洲美術雙年展」成就獎
- 2016 第 57 屆中國文藝協會文藝獎章美術創作獎 (油畫)
- 2007 第 7 屆廖繼春油畫創作獎得主
- 1992 第 46 屆「臺灣省全省美術展覽會」油畫部優選
- 1990 「國立臺灣師範大學美術學系系展」水彩類第一名







正典與延異

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Canon and Différance  
Shift in Societies in the  
Exhibition of Four Yilan Artists

正典

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