

## 亂中有序：陳張莉 個展

展期 | 2022.08.06 – 2022.10.22

地點 | 耿畫廊 台北市內湖區瑞光路 548 巷 15 號 1F



創作，是藝術家與作品持續對話和戰鬥的過程。也唯有透過這樣的方式，創作者才能真正將自己帶到一個與作品共存的平衡。而這樣的「過程」似乎是永無止盡的。也因此，在何時決定擱筆，將一路以來的點滴和掙扎忠實保留，則為重要課題。陳張莉的作品總處在一個變動的進展之中。如果我們形容藝術創作是一個從 0 到 1 的過程，她試圖呈現給觀者的是那段從 0 到 1 的一路變化，至於我們最後所看到的成果，也只是這個過程的總合而已。

眉宇間帶著熱情又剛毅的神色，是陳張莉給人的第一印象。介於她與作品之間，總留給人些許意外的情節：這些巨大尺幅、厚重奔放的作品，竟是出自這位高雅秀麗的畫家之手。學生時期主修文學的她，進入家庭之後於閒暇

接觸藝術，竟也就此走上這條潑灑、塗抹的道路。爾後於不惑之齡，憑藉自身的熱情和執著而得到紐約普瑞特藝術學院 ( Pratt Institute ) 的入學許可下，陳張莉毅然決然跳脫舒適圈，帶著家人的期許隻身前往紐約。藉由大量接觸當地藝術場域和創作，以及文化的碰撞衝擊，並吸取異國文化的精髓轉化為個人內在的氣韻，陳張莉逐漸確立她獨自的視覺語彙。然儘管吸收大量西方技法與觀念，她仍保有那份專屬於東方的內蘊和哲學。除了自身母體文化的保留，對於舞蹈、音樂和文學的熱愛，也在創作時轉為能量，使作品呈現出高強度動勢，展現她專屬的韻律和態度。

陳張莉的作品帶有某種生命性、律動性、時間性和音樂性。她認為作品向來反映一個人的內心世界，就如同一面鏡子，創作反射出的是創作者本身所見、所說、和所想之事。也因此，舉凡涉略過的種種經驗，盡涓涓匯集成創作上的養份，也瞭然地反應至作品中。作品中呈現出的豐富性，正是藝術家面對創作時的體悟：「我的作品是建立在一種非常個人，不受約束，在創作上絕對的自由性。創作時我通常不預設立場，而是讓流動的顏料帶領造境。我相信顏料是有能力表達出我想要言述的。當然，在創作過程中兼具著關心『人生與自然』的中心思想。我相信藝術不會與生命分開而論，因為藝術創造是生命萬物的反應；同時，我也相信藝術是從直覺而來，因為直覺是不會改變，同時也不受時間和空間的影響。我要用內在的感覺反射至外在世界。總歸來說，藝術創作是藝術家情感和內心世界的詮釋表露。也是對生命的回應。」

不再關切過往的原則，或再現舊有觀看世界的方式，而是更著重於透過自由聯想達到畫面解放，和利用身體運動，傳達藝術家身體力量與情緒，成就畫面中線條與顏料動態。此次於耿畫廊的個展「亂中有序」，是陳張莉2020年自美歸國之後，在台灣潛心滌慮之作。這段時間在生命中的改變，包含歸國後生活上的種種適應，皆化作創作時的情感來源：藉由顏料的堆疊、色塊的流融，她無私地分享這些私密情緒，就此成就畫面上那濃郁、厚重的氛圍。展覽名稱「亂中有序」，源於陳張莉對紐約的貼身觀察：在這樣一個喧嘩、鼓譟、紛沓、同時又兼容並蓄的城市中，恰恰提供讓藝術蓬勃的環境，同時也不自覺間發展出那混亂中恰如其分的邏輯和秩序；對應到陳張莉本身的繪畫，這些在畫布上看似無章的形與色，無形中也在藝術家收放之間體現自成一格的規則。佈局中時而飛快明確，時而蜿蜒曲折；結構上時而緊湊，時而舒容；顏料上原色的使用而不調色的作法，更加強了視覺上的純粹和力道；而經由拼貼色塊形成的肌理和厚度，也讓作品跳脫單純的二維組合與變化。

除了創作過程中直線前進的紀錄，陳張莉利用顏料的物理變化，更將時間性延伸到另一個階段。不僅以顏料潑灑、流融等「現在進行式」的時間軸處理畫布，她更以拼貼的方式在作品上附著創作期間遺留的乾涸顏料碎片。讓這些遺落或剝離的顏料以一個宛若「時間倒退」的狀態重新回到畫布之上，完整了作品的時間維度；同時，這種拼貼處理手法，也豐富了畫面上的肌理、厚度，與光影變化，發展出作品的空間維度。陳張莉正是藉此遊走於靜態與動態、平面與立體，以及時間與空間的交界之處，展現作品層次。

一直以來，陳張莉的人生充滿奇特的生命經驗，有別於一般人所能經歷和體會。然她總讓這些經驗與感受靜靜擱著，以免擾亂自身平靜的思緒。藝術對她來說，可以調整心理的平衡狀態，也療癒生理上的種種不適。所有能激發腦神經跳動和挑起心靈深處漣漪的各種存在與儀式，轉而將此感受昇華至形而上的意境，就是藝術給創作者的回應。「亂中有序」邀請觀者近距離感受作品的態勢，切身感受藝術家在歷經生命轉折後，累積數十寒暑的藝術實踐。除了 43 件平面系列作，一樓主展場更將藝術家工作室內立體作品，搭配顏料碎片和畫布搭建成小型限地製作，體現平面到立體的空間延伸。對陳張莉來說，身處在這紛擾且雜亂的世界，儘管讓人無能為力，然牢騷之餘，也逕自在煩雜混亂下，釋懷、梳理出其中的條理與秩序。面對現實世界中不可抗拒的種種困頓和災厄，隨著步調生活，或能沉穩地在混亂中端析出正確的順序。而驀然回首，寧觀這個沒有侷限的人生，心中縱有叨絮，也就隨風散了。一切混沌的背後皆有其依存與秩序，正如同陳張莉在創作的同時，本身也從作品本身獲得驗證和反饋，透過作品開啟自己和空間、精神的延伸和聚合。那些生命長河中的拾起與放下，就如同作品中的那些流動、堆疊、停滯和融合，層次濃厚，絕非一語帶過。

## 陳張莉 Jenny Chen

1944 年生於中國重慶

現居、工作於台灣台北以及美國紐約

畢業於臺灣國立政治大學，並於美國紐約布魯克林普瑞特學院取得藝術碩士。其作品自 1987 年起展出於臺北市立美術館、關渡美術館、上海美術館、美國紐約林肯中心、法國巴黎大皇宮、北京中國美術館及亞洲大學現代美術館等機構及私人畫廊。作品獲美國普拉特學院、國立臺灣美術館、臺北市立美術館、高雄市立美術館、上海美術館等地收藏。



耿畫廊台北

耿畫廊北京

耿畫廊文化基金會

媒體垂詢

[info@tinakenggallery.com](mailto:info@tinakenggallery.com)

+886.2.2659.0789

追蹤耿畫廊

**f** @tinakenggallery

**@** @tinakenggalleryofficial

# Order in Chaos: Jenny Chen Solo Exhibition

Dates | 2022.08.06 – 2022.10.22

Venue | 1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 11492



Art making is a process of constant dialogue and grapple between the artist and her work. It is in this way that the artist is able to find equilibrium in the company of her work. Such process seems to never end. To sublimate yearslong vicissitudes into honest works of art becomes a nuanced decision. Jenny Chen's work resides in perpetual flux. If art making is a journey from 0 to 1, what she attempts to capture is the vagaries along the way. What we finally witness is merely the sum of the process.

Passionate and stalwart, Chen leaves a strong first impression. Surprises lurk between her and the works she makes: These large-scale paintings, animated by unrestrained splashes of color, turn out to be conjured through the graceful hands of this slender lady. With a BA degree in Western language and literature, she dabbled in art after she was married, and slowly gravitated toward the manual act of splashing and smearing paint. She was admitted to the Pratt Institute at the age of 40, and with her family's blessing, went alone to study for her MFA degree in New York. It was during her time in New York that she absorbed the artistic

energy and pluralistic milieu that the city had to offer. The eclectic cultural influences blended and shaped her interiority, as the artist came to form her visual language. Despite the Western techniques and concepts she has imbibed, she maintains an essence and sense of philosophy that is particular to the East. In addition to her native culture, dance, music, and literature serve as her inspiration, infusing her work with a rhythmic buoyancy that suggests a singular vision.

Emanating from Chen's work is a certain verve, cadence, temporality, lyricism. The work, for her, parallels the artist's inner world; it mirrors what the artist sees, says, and thinks. Every experience percolates through her practice into her work. Painting becomes her creative palimpsest: "My practice revolves around a sense of freedom that is absolutely personal and uncurbed. I don't have any preconceived notions before I begin. Instead, I allow the paint to flow and form a terrain of its own. I believe in the paint's ability to express what I want to convey. Of course there is a primary concern for life and nature in my work. I believe that art cannot be separated from life, because artistic creation is the reflection of everything. I also believe that art comes from instinct; instinct does not change, nor does it fall within the confines of time and space. I want my feelings to echo the outside world. Artistic creation is, after all, the manifestation of the artist's psyche, an ultimate response to life itself."

Past principles or perspectives no longer concern the artist. She is more interested in the liberation of composition, in the synergy between the body and the canvas: how the movement of the body translates her strength and emotion, embodied in the organic flow of line and color. The first solo exhibition of the artist since her return from the U.S. in 2020, *Order in Chaos* crystallizes the changes and differences she has experienced during the past two years. Her personal feelings run unbridled in the layering of pigments, the fusion of hues and shades, enfolding the viewer in a lingering sense of chromatic exuberance. The exhibition title is inspired by Chen's observation of New York: a city pregnant with cultural heterogeneity, despite the noise, tumult, and clamor, is just the perfect environment for contemporary art to thrive and nurture a sense of order in chaos. Echoing this harmony amidst turmoil, the artist's abstract shapes and colors coalesce into spontaneous landscapes filtered through her mind's eye. At times fast, at times slow, a palpable sense of speed reigns in her work: compositions converge or sprawl, dictated by the flow of paint. The use of only primary colors heightens the visual force of her abstraction; the texture of the canvas formed by collaged paint fragments and the preexisting painted layer leavens the surface with an elemental tactility.

By splashing paint and allowing it to meander across the canvas, Chen captures a spatial dimension in her physical movement. Dried paint fragments found during the art-making process are collaged back onto the canvas, attesting to a temporal dimension encapsulated in her endeavor to conjoin what was once lost and what has been conceived. This approach lends a three-dimensionality to the canvas, intuitively layered and textured, light and shadow engaged in a painterly pas de deux. Dwelling in between stillness and dynamism, plane and dimension, time and space is the artist's sense of the world.

The vicissitudes of Chen's life challenge her equanimity, but she has managed to still her mind through the ebb and flow. Art, for her, is a way to adjust the frame of mind, and appease her physical discomfort. All the rituals that could stimulate the cranial nerves and ripples of the mind have allowed her to distill her experiences into metaphysical musing, and this, for her, is how art resonates with her. Order in Chaos invites the viewer to experience her works up close, a culmination of her decades-long practice. In addition to 43 paintings, a site-specific installation is also on view. Comprising three of the artist's works with paint fragments and unstretched painted canvases mounted on metal stands, this installation provides a glimpse into the artist's studio and her peregrination between dimensions. For Jenny Chen, the times we inhabit are debilitatingly tempestuous, but there is always a way to find balance and order in chaos. As she opens herself during the course of painting, she feels each work reverberate with space, with her spirit. The flowing, layering, settling, blending of paint evoke in varying ways her resilience and ease.

## **Jenny Chen**

Born in 1944 in Chongqing, China.

Lives and works in Taipei, Taiwan, and New York, U.S.

Jenny Chen has a BA degree in Western language and literature from the National Chengchi University, Taipei, Taiwan, and a MFA degree from the Pratt Institute, New York, U.S. She has exhibited internationally since 1987, including the Taipei Fine Arts Museum, Taipei, Taiwan; Kuandu Museum of Fine Arts, Taipei, Taiwan; Asia University Museum of Modern Art, Taichung, Taiwan; Shanghai Art Museum, Shanghai, China; National Art Museum of China, Beijing, China; Lincoln Center for the Performing Arts, New York, U.S.; and Grand Palais, Paris, France, among others. Her work is housed in the collections of the Pratt Institute, Shanghai Art Museum, National Taiwan Museum of Fine Arts, Taipei Fine Arts Museum, and Kaohsiung Museum of Fine Arts.



Tina Keng Gallery Taipei

Tina Keng Gallery Beijing

TKG Foundation For Arts & Culture

Press Inquiries

[info@tinakenggallery.com](mailto:info@tinakenggallery.com)

+886.2.2659.0789

Follow Tina Keng Gallery

**f** @tinakenggallery

**@** @tinakenggalleryofficial