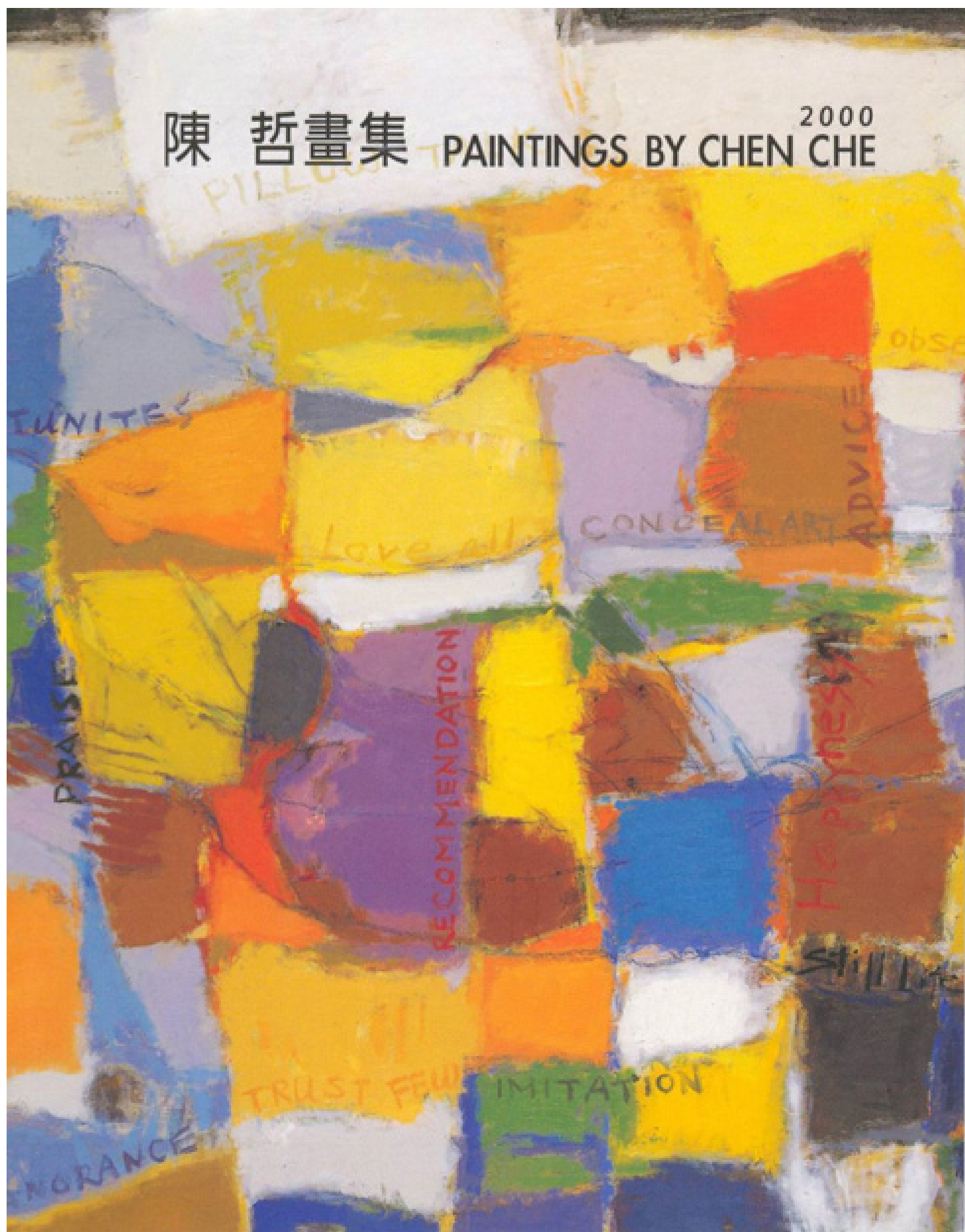


陳 哲畫集 PAINTINGS BY CHEN CHE 2000





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## The art and life of Mr. Che Chen

Throughout his long career as one of most highly regarded art educators , Mr. Chen has also been well known for his oil paintings in Taiwan . After graduated from the department of fine arts at National Taiwan Normal University in 1960, Mr.Chen began to teach art at Provincial Chiayi High School ,where he devoted himself to educating young students for thirty-four years. Because of his ingenuity and enthusiasm, most of his students are knowledgeable about art and have developed good personality .Many of them even make good artists ,art educators ,art historians, and other well-educated people with aesthetic literacy .They not only are influential in the art circle now , but also assume the responsibility for promoting the development of art and culture in Taiwan . Owing to his unique contribution to art education, Mr. Chen received the National Art Education Award for Excellent Teacher in 1974 , and the Provincial Award for Teacher of Gifted Education in 1990 .As far as his achievement in art is concerned , there are ten solo exhibitions and many join exhibitions held . In the past decades , Mr. Chen's paintings have continued to command increasing critical and public acclaim. His works are regarded as a milestone representing a success in carrying forward the good traditions of the older generation, and initiating the new development of recent young artists in Taiwan . He is also honorably invited to serve as a judge in some important nation-wide art exhibitions and contests .

Mr. Chen's style of life is full of wisdom , sense of humor and beauty , love , and compassion . He is not so much in search of something he hasn't , but is enjoying what he has . That's why he seems to be usually in a state of inner serenity combined with an intense aesthetic awareness .These qualities are naturally reflected in his harmonious and colorful paintings . He once said painting is like keeping one's diary . According to his philosophy about art , the crucial point in artistic expression is sincerity and any painting that does not move people's emotions and prove the existence of the real self is of no use . Mr. Chen emphasizes the interrelation between art and life as well as the function of art in life. In his viewpoint , the work of art should not only convey the artist's thoughts to the audience but also purify their minds.

It is my privilege as Mr. Chen's student to introduce his art and life. I do hope the audience can perceive both the content "in" the form and that "beyond" the form of his works .This is because the two phases are equally important in his art .

By *Feng-Jung Liu*

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## 序

嘉義市文化局局長 賴萬錦

陳哲，1937年9月8日生於台灣斗六。1939父親逝世，寡母撫育兄妹三人，艱苦地度過第二次世界大戰和光復初期的貧困日子，物質生活越拮据更顯母愛的偉大，慈母深受日制教育、重視子女思想教育，又因慈母擅長手工藝，以做縫為業，美感氣質薰陶兄弟，均考上台灣師範大學美術系，走向藝術創作之途。

小學中學的學程都靠老師及學校獎學金資助完成學業，兄弟藝術才華高、中學時期就代表學校參加各項美術比賽、製作壁報、社會服務文宣……都有優越的表現、高中畢業均順利考上大學美術系。

1956年進入師大美術系就讀，才真正走向專業研究，舉凡素描、水墨、水彩、版畫都涉獵，因為特別喜愛油畫，大一時，就以油畫自畫像入選系展、版畫得佳作獎。大三起專攻油畫創作，師承李石樵老師學素描、跟廖繼春老師學油畫，李老師是日本國家美展的唯一得首獎的台灣畫家，廖老師的用色稱得上是國際水準，融合兩位老師的精華，尋覓自己的方向，日夜努力，1960年榮獲師大美術系展的首獎，並入選台灣最大的台陽美展。

1960年師大畢業，進入嘉義高中執教，結婚生子，更熱心美術教育、指導學生美術創作，參加全國各大美展，屢獲大獎，教學績效獲肯定，1974年獲得全國美術教育特優教師獎。並指導學生術科考上各大學美術系，桃李滿天下，學生更求上進，已有多人榮獲博士、碩士學位，擔任各大學美術系、研究所的主任與教授，或執教於各中學及從事美術工作；美術教育成就，也是陳哲的創作。

1978年策劃第一屆陳哲師生美術聯展於嘉義市中山堂，學生多人在全國大展得獎，陳哲也累積多年的作品，舉辦公開發表會，拋磚引玉，提昇嘉義美術創作風氣與藝術欣賞風潮，效果卓越。1992年在台北市、1995年在台中市、高雄市陸續舉辦五屆陳哲師生美展，學生的影響力擴大推展至全國各地。

1974年參與中國油畫學會的創立，為創始會員，每年參加全國油畫展，1983年、1984年赴日本參觀美術館、畫展、美術活動，並參加中韓美術交流展、全國當代美展。個人發表作品展則1989年1990年1993在台北市、1992年在台中市、1996年1998年在高雄市1997年2000年在嘉義市共九次。並出版陳哲畫輯四冊，作品廣受美術館、文化中心及民間收藏家收藏。

1994年自嘉義高中退休，仍不斷指導學生升學及自我創作，並擔任全國油畫學會監事，評審全國油畫展作品；擔任嘉義市文化局藝文諮詢委員、文化基金會審查委員，評審全省及地區美展作品，促進文化活動。

陳哲的創作歷程由寫實入門，研究立體主義、野獸主義、超現實主義，參酌中國書法、水墨意境、描繪生活周遭的景物、人事……，日記般地記錄自我，善用中國的黑色及線條來統一畫面、寫意重於寫實、藉現實的物象追求意境的美、小幅作品則以賞心悅目為目的，大幅作品則記錄某一段時期的心路歷程。

## Chen-Che's Creation Career

Lai Wan-Zhen, the minister of the culture Bureau

Chen-che was born in Dou-lia, Taiwan on September eighth, 1937. He was born of a poor family. His father died when he was only two years old. As a dressmaker, his mother raised three children on her own. They underwent lots of hardships during World War II. After the war, life was even more difficult. However, hard as life was, his mother didn't give up the education of the three children. Instead, she emphasized the importance of moral education and cultivated her children's love for art. With the loving mother's encouragement, both Chen-che and his brother entered National Taiwan Normal University and majored in art.

Chen-che began to show great interest in art early in his childhood. He often represented his schools in different art contests and won lots of prizes. Besides art, his academic performance was also outstanding. In consequence, he was able to earn scholarship and pay his way through college.

He entered the art department of NTNU in 1956. It was in college that he was initiated into academic training of artistic skills. He learned about design, Chinese painting, water color painting, woodblock print, etc. Among them, he liked oil painting best. In the first year, his oil painting was selected in the department exhibition. Besides, one of his woodblock print works won a prize in the school competition. In the junior year, he chose oil painting as his major and studied professional knowledge under the instruction of Professor Li Shi-chiao and Professor Liao Ji-chuen. Professor Li was the only Taiwanese artist that won first prize in a Japan's national art exhibition. Professor Liao's was skilled in oil painting. Due to the two masters' guidance, Chen-che sharpened artistic skills and learned to work his own way in creation. In 1960, he won first prize in the NTNU art exhibition and at the same time his art work was selected in Taiyang art exhibition, the biggest art exhibition ever in Taiwan.

After graduation, he became a teacher and taught in Chiayi Senior High School. Enthusiastic about art education, he devoted most of his time to school and was eager to pass on his knowledge and passion to his students. With his efforts, many students performed well in their studies and won great prizes in national art exhibitions. What's more, they were able to pass the entrance exam and enter their ideal university. The great achievements won Chen-che the title of "model teacher in art education" in 1974. At present, most of his students are working on creation and teaching. Many of them even went for further studies and got master's or doctor's degrees. All in all, their achievements in art education are also part of Chen-che's creation.

Chen-che held his first teacher-and-students' exhibition in Chiayi's Chong-Sun Hall in 1978. Many of his students who won prizes in national art exhibition were invited to join their teacher. The display of art works was intended to promote art activities and to arouse local people's love for beauty. The effect was remarkable. As a result, Chen-che and his students held four joint art exhibitions from 1992 to 1995. The series of exhibitions inspired his students to keep on promoting art activities all over the country.

In 1974, Chen-che helped establish the Chinese Oil Painting Society and become one of its important members. He went to Japan to visit local museums and join art activities in 1983 and 1984. By the way, he also joined Taiwan-and Korea's culture exchange art exhibition and national modern art exhibitions. He held his first personal art exhibition in Taipei in 1989. During the following ten years, he held eight art exhibitions respectively in Taichung, Kaohsiung, Chiayi, and Nantou. Many of his art works were collected by museums, culture centers and art-collectors. In all, there were four art albums published.

Chen-che retired from school in 1994. But he still spares no effort to instruct students and to provide them guides to art creation. What's more, he was invited to be a councilor of National Oil Painting Society and is responsible for grading art works in national oil painting exhibitions. At the same time, he also works as a counselor of Chiayi culture department and of Culture foundation in charge of grading art works from all over the country.

Chen-che's style of creation started from Realism and later combined the characteristics of Cubism, Fauvism and Surrealism. He also picked up the essence of Chinese painting and blended the style into his painting. His paintings faithfully recorded his experience and state of mind in different stages of life. In other words, his art works can be taken as a memoir of his life story. His style is characterized by the unifying black lines of Chinese painting. He is more interested in what the mind knows than what the eye sees. Therefore, he seeks for the inner beauty of things through images. His small painting are meant to entertain. As for the big ones, they are records of his self-development in the course of life.

## 陳哲的畫藝之路

吳盈璋

陳哲的油畫作品，最迷人、感動人、扣人心弦、讓人愛不釋手，且最具有吸引力的就是呈現在作品畫面上的「色彩」。繪畫賞析，於是乎，就從油畫的色彩談起。

西洋油畫發展的軌跡，到十九世紀後期印象派興起，把色彩的表現力，從古典主義的桎梏下解放出來，促進人們對繪畫中各種構成元素（色彩、光影、形體）的深入探索，至後期印象派及野獸派的畫家，對色彩的表現力更有強烈的自覺意識；故觀賞油畫作品，在尚未知畫中所描繪事物之前，就先被它的色彩所吸引，這是平面繪畫相較於其他藝術真正的優越性；所以色彩之於油畫有其相當的主宰性，而色彩敏感度對於從事油畫的藝術家，是一種天賦的才能，好的色感之於好的藝術家，甚或好的作品，雖非絕對條件，但有其必要性。

欣賞一幅油畫作品時，如果畫面色彩的調和力差，就感染不了人，起不了共鳴；而陳哲的色彩敏感度強，不論原色或中間色的使用，皆能運用自如，並且在西洋油畫的色彩自我表現中，加入東方民族性內在自省的含蓄，讓觀者在陶醉於色彩的沈思中，感受到作者心情的高亢、平和或低沈，且能與藝術作品交融與對話。

陳哲畫作的構圖，形式嚴謹，處處從美學理論構思，故畫面充實、豐厚；雖然畫中融入意境的思維，但也絕無逸筆草草、瀟灑空白而致羸弱的缺失；雖基於理性的構圖，但依靠畫面面積的適度分割、安排，使整體的效果及其間各部份的制約關係靈活而不至於刻板；畫面時時可見輕快的筆調、不厚的色層來營造流暢的效果，而均衡了油畫的厚重感和堅實性。尤其近年來的作品，更近一層的追求繪畫形式美的意境，擺脫物象的牽制，使作品介於有形象與抽象之間，致畫面更自由、更抒時、更自在。趨於抽象畫的作品，更能發揮油彩造型的特點——色彩之多變、塊面之塑造，空間層次的豐富。

繪畫作品的題材，涵蓋人物（人體）、靜物（花卉）、風景（含抽象風景畫），題材的來源，皆是日常生活偶拾得來，隨機記錄入畫。他的風景畫，並不是對景寫生，也非印象寫實，而是解構自然形象、取決於象由心生，重新組合創造，加入音樂節奏及主觀的審美意識，所編寫而成的一幅幅流暢的交響詩。靜物花卉中，隱約可見人體的造型，常有隱喻、幽默、生動的視覺效果。值得一提的是陳哲畫的小鳥，本來畫小鳥在中國傳統水墨畫中，常常可見，也容易表現；在油畫中要畫得栩栩如生，楚楚可愛，因為受材質的局限是困難的；但陳哲畫的小鳥絕不輸水墨畫的花鳥名家，原因應該是藉「疼惜的心」移情入畫所致，也是寫實功力的體現。

人體畫，似乎也以女性居多，雖無人體模特兒的對照繪畫，單憑記憶想像，也能把女體的肉感、韻味與女性的氣質、曲線美作形而上的描述，把女體純化成普遍的、永恆的女性美，也透露了仰慕、依戀之情。最近看過他畫的一些較私密性速寫，描繪男女兩性情感的作品，其內容尺度介於藝術與色情之間，但畫面並無日本浮世繪春宮畫的極度寫實，而是用誇張、變形、引人遐思的線性、書寫性的手法來表現。如果，就純藝術的觀點來看，作品已捨棄了人體解剖結構的具象描繪，而趨近於抽象結構的陳述，表現人體的自然美、畫面中可看到穩定、動感、轉折、疏密等線性組織結合，柔性中帶力道，是線條藝術的另類展現，是形式美的欣賞。

綜上述所述，明顯可見，陳哲因長期在藝術創作中耕耘、實踐，已達到了抽象表現主義及現代藝術的殿堂，作品悠遊於音樂及詩意的美學素養中；無論在色彩的運用、造型的變化、線條的駕馭與抽象空間的處理能力，都能意到筆隨、盡情發揮。的確是一位具開創性及創作力強的藝術家，他的作品當然是有其收藏的價值性；希望所有擁護、喜愛陳哲畫作的人，在藝術欣賞的領域中，與陳哲的畫藝一起成長、進步，願大家一起祝福陳哲先生畫展順利、成功。

## Chen-Che's way of painting

Wu Yin-chang  
(Famous connoisseur)

"Color" is probably the most enchanting, affecting, and absorbing characteristic among all the qualities of Chen-che's oil paintings. Therefore, our appreciation of his art shall start with the colors on the canvas.

In the history of western oil painting, the expressing force of color has never broken down the shackles of classicism before the ascendance of postimpressionism in 19th century. Not until artists of postimpressionism and fauvism became more conscious of the powers of color did people begin to more deeply explore other elements (colors, lights, and shapes) in a picture. This priority of color is especially true when regarding oil paintings: one sometimes gets captivated by its colors before realizing its content. Because of this dominant status of color in oil painting, sensitiveness to color, which is an innate gift, is so necessary (if not required) for a painter.

An ill-toned painting is not a painting that resonates. Chen-che's sensitivity to color is so extraordinary that he has excellent command of primary colors and mixed colors. In addition, he tempers the outgoing character of western oil paintings with oriental reflection, which lead the viewers to bathe in the meditation of colors. In this way, the audience can commune with the artworks, and feel the ecstasy, depression, or tranquility they try to express.

Chen-che always composites in accordance with aesthetic theory, which makes his works look very solid and weighty. Although the paintings carry Chinese philosophy of emptiness, spaces are not slovenly arranged as to weaken their power. In spite of rational composition, images maintain flexible interaction by means of proper division and arrangement of color blocks. Meanwhile, his slight brush touches and the use of thin oil layers moderate the mass and heaviness of paintings. In his late works, he has broken the restraint of concrete images and probed into the universe of conceptual beauty, where the images became more unconfined, melodic, and comfortable. The more abstract they are, the more they demonstrate the merits of oil paintings—variety of colors, formation of blocks, and multitude spatial layers.

He chooses motives randomly from daily life, such as people (human bodies), still life (flowers), and landscapes (including abstract landscape paintings). Unlike others, his landscape paintings are neither scenery sketches nor impression record, but a deconstruction of natural images and re-creation of elements, like harmonious symphonic poems, in which he composes mindscapes with integrated musical rhythms and subjective aesthetic consciousness. In his still life paintings, such as flowers, the plants resemble ambiguous human figures and thus produce vivid metaphoric and humorous effects. Chen-che's paintings of birds are especially noteworthy. Birds are popular and successful motives in traditional Chinese wash paintings, however, in oil paintings, it is difficult to draw as lifelike because of the constraints of materials. I suppose it is Chen-che's empathic love of birds that, in addition to his skillful realistic depiction, qualify his performance comparable to famous artists of Chinese paintings.

Most characters of his paintings for human body are female. Though he does not make sketches of a real model, he successfully uses his memory and imagination to capture the spirit of a sexy, charming female body. In his metaphysical description of female curve, he expresses his adoration and affection to the female body, and transforms it into a purified, general, and eternal beauty. Recently I have seen some of his more private sketches concerning the sexual desire. Different from extremely realistic expression of Japan Ukiyo-e pornography, these works present the topic in an exaggerated, metamorphic manner. Though still alluring, this lineate and descriptive technique has blurred out the distinction between artworks and pornography. Viewing from the perspective of pure art, these works have abandoned anatomical illustration, and are more inclined to manifest the natural beauty of human figure by means of describing its abstract structure. The organic combination of the dynamic/static, dense/sparse, hard/tender is an alternative representation of linear art, the appreciation of plastic beauty.

In conclusion, it is very obvious that Chen-che's longtime endeavor and practice has brought him into the temple of abstract expressionism and contemporary art. We can see that his paintings are so musical and poetic that, all his skills—such as the manipulation of colors, variation of shapes, control of lineation, and his ability to deal with abstract space—have attain complete maturity that he can really paint at will. I hope those who support and care for an artist with such originality and creativity, whose works certainly are worthy of collecting, can grow up and progress with his way of painting, and I wish greatest success to his exhibition.

## 我是畫者



畫家要天資好，對事物的敏感度和表達力要強，有很多畫家都未經長時間的磨練，頓時爆發出驚人的創作動力，完成不朽的傑作，就是因為他們的基因裡有畫家的質子存在。畫家要有積極的創新慾望、有表達自我感動別人的衝勁，把創作當成事業，當成使命；畫家要有遠大的抱負、理想、目標；畫家要規劃藝術生命的歷程死而後已。

我不是畫家，雖然夢想過當畫家，自我衡量，天資不足，毅力不夠，態度消極，不敢奢望成為畫家，但我熱愛藝術、所以選擇當畫者。學畫至今已四十多年，沒有自我突破，沒有建立自己的風格、但，創作一直陪伴著我過日子。自退休之後，無所事事，只好作畫自娛，作畫就是我的工作，作畫給我快樂；我沒有特訂的目標，不想揚名、不想困擾自己、不想拘束自己、畫所欲畫。

文字寫日記芝麻小事都可以詳細紀錄，用繪畫記生活，只能呈現心靈的感觸，或許它只是一片模糊，或許是實像，或許是意象、甚至是抽象，所記錄的是心靈的現象。我養了白文鳥，牠們可以辨識我回來時的機車聲音而吱吱叫；牠們會停在我的頭上、肩上，因為我從小餵牠們長大，可是我平常都把牠們關在籠子裡，我知道半籠生活不自由，但放牠們出籠子，牠們卻不投奔自由而遠走高飛，牠們停在籠子上不走，或許牠們覺得感情的可貴，勝於自由的冒險。所以在我的畫中，我都把白文鳥畫在荒野、瓜園、樹叢中。我曾經畫過一幅一百隻白文鳥在一棵大樹中，題名為“同林鳥”就是取自牠們在籠中不同的姿態，但希望牠們棲息在外，成群結隊飛翔在林中的白文鳥，不是現實景象，是我心靈的假設。

或許會有人覺得我的畫風紊亂不一：有抽象畫法的“魚的組曲”有寫實的人像、有設計味的“花格子的棉被”這些都是我周遭的事物；我曾經和魚販子踱步於魚貨拍賣場中，可是我覺得一堆堆的魚，任意擺放成堆，所交織而成的圖形，有抽象之美，有美的律動感。若用寫實的方法描繪魚的形象，有如教學用的生物掛圖，失去了整體的美感。花格子棉被的設計味道很重，我就不在乎它的立體感而省去了它的明暗和筆觸；人物畫要表達感情和情緒，就不以抽象畫法傳情，更不能帶有設計性，首重純真的美！



雖然我跑過很多的地方，也天天打網球，但當我沉醉在旅遊和球興中時，創作的慾望，好像全都消失。看著很多人畫風景，山川壯麗，古壩殘壁……除了羨慕和欣賞、對這些題材，我一些著力點都沒有，所以我的風景畫作品很少。有時候無聊，我也會看限制級的影片，男人的視覺敏感，好奇好色在所難免，但我把它淨化、藝術化、以幽默的手法誇張它的神秘性，然後自己哈哈一陣大笑。

真的，我稱不上是畫家，我沒有冒險患難的精神，沒有開疆闢土的鬥志，我只是喜歡生活在繪畫中，喜歡以畫來作弄自己，來平衡自己的感情與情緒而已，所以說我是畫者。

謝謝嘉義市文化局賴萬鎮局長、嘉義大學美術系所所長劉豐榮博士、收藏家吳盈璋醫師為我寫序。畫冊裡的作品大部份在台中市凡亞藝術中心展出，在此謝謝推荐人陳銀輝教授及策展人蔡正一老師。謝謝所有關心我的朋友！



## I am a drawer

Chen-Che

Painters are gifted, sensitive, and expressive. Because of their innate gene of a painter, many of them, though not well trained, accomplish masterpieces in the burst of surprising creative energy. Painters have vigorous desire for originality, and strong impulse to express oneself, to affect others: creation is to them a career, a mission. Painters are ambitious, idealistic, and purposeful, they spare no efforts planning life of creativity.

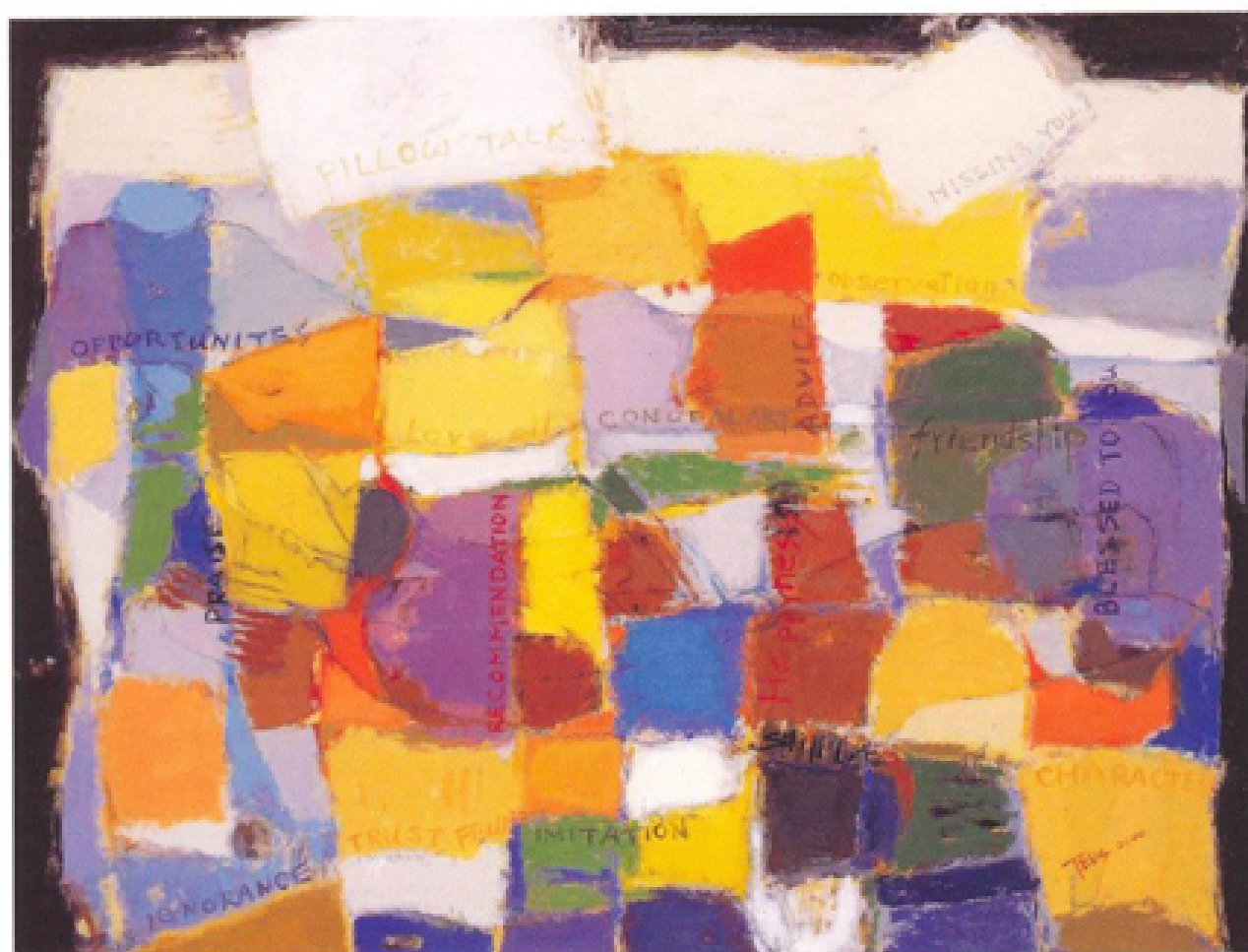
I am not a painter, though I did dreamed to be one. I dare not to be a painter, because I am aware of my lack of talents, perseverance, and enthusiasm. But arts have always been my love, so I choose to be a drawer. It has been more than forty years since I began to learn to paint, although I have never made any breakthrough nor established my own style. Creation has always accompanied me during these years since I had nothing to do after my retirement. So painting became my job, my hobby, and my happiness. I do not draw putposefully, I just draw whatever I like. I do not want reputation and consequent constraint.

With words, one can record trivia detailedly in a diary; with drawing, one only captures thoughts and feelings of daily life. Be it vague, clear, imagery, or abstract, they are all spiritual phenomena that paintings record. I keep several white Java sparrows, which chirp in recognition of the sounds of my homecoming motorcycle. When I occasionally let them out of the cage, instead of flying away, they would stay on my shoulders or head. Raising them from their birth, perhaps they have cultivated a deep feeling with me that they would not venture for freedom. In my paintings, I always set the sparrows in the wild, in the melon garden, or in the woods. I used to observe their various poses in the cage and paint a picture named "Birds of the same woods", in which a hundred white Java sparrows perch on the same tree. Freedom is priceless and I hope they can live outside of the cage. However, my sparrows never flock and fly about the woods: it is not a real phenomenon, but only my mental illusion that I painted.

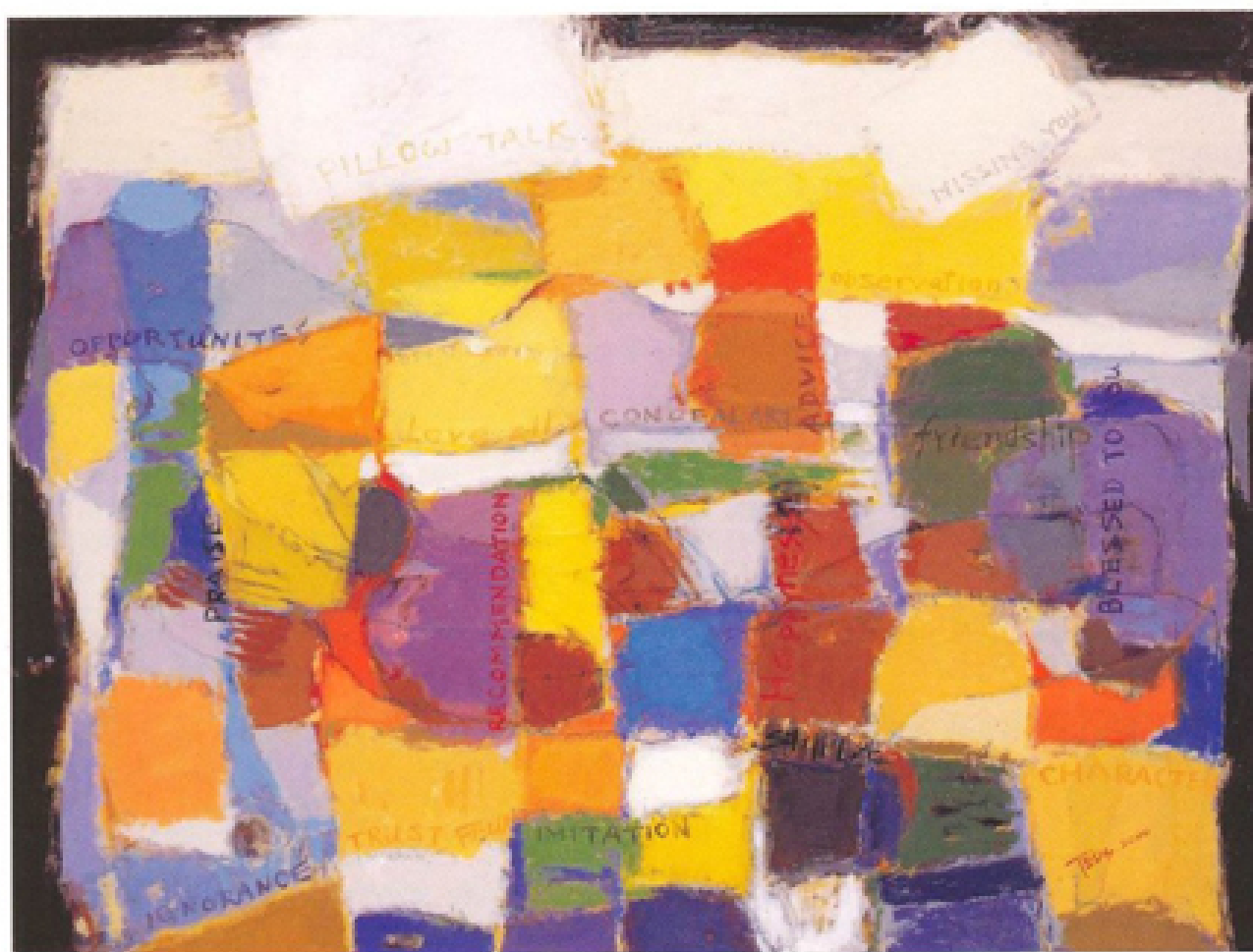
Some people will probably consider my way of painting inconsistent: abstract "Fish Suite", realistic portraits, and the "Grid quilt", which reveals an obvious inclination to design. However, I choose them just from subjects around me. I used to hang about in the market with a fish vendor, and found those carelessly piled fish appeared patterns that was full of abstract beauty and rhythm. To depict it realistically is like to draw an anatomic chart for biology classes, that its total beauty would be lost. A grid quilt looks like a design drawing, therefore, I omit light contrast and brush touch to decrease its three-dimensional effect. On the other hand, portraits that covey feelings and emotions cannot be done abstractly nor mechanically: innocent beauty is the main concern!

I have traveled many places, and I have always liked to play tennis. However, my desire to paint seems to vanish when I am deeply immersed in these hobbies. My landscape works are few because this topic seems less stimulant to me, although I appreciate seeing pictures of heaven-reaching mountains or deteriorated houses (I envy those who can paint landscapes!). Generally speaking, men are more lubricious and curious about sex, and I am no exception. Sometimes I would look X-rated video to relieve boredom, but I also like to make fun of it. Through humorous exaggeration, the mystic sex is artistically purified.

Truly, I don't deserve the honor of a painter. I am neither aggressive nor adventurous. I just like to live in the world of painting, amusing myself with painting. I paint to help balance my feelings and emotions. Therefore, I am merely a drawer.



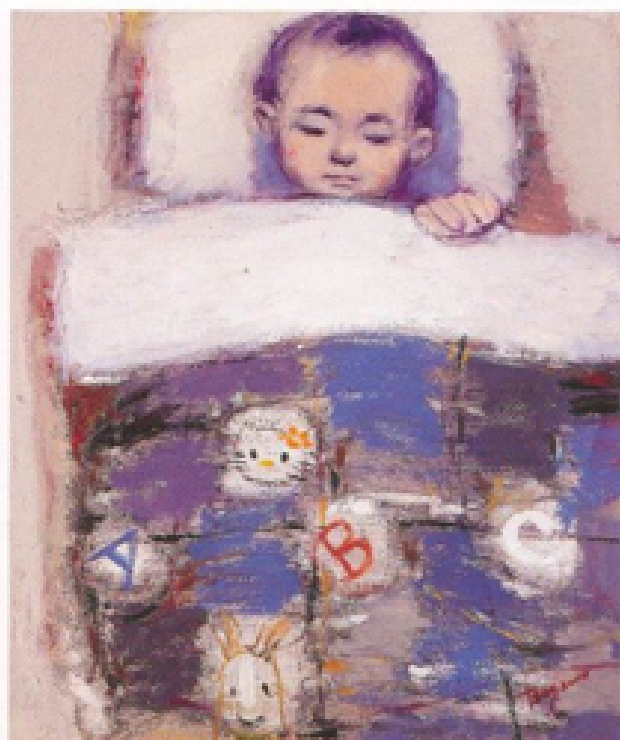
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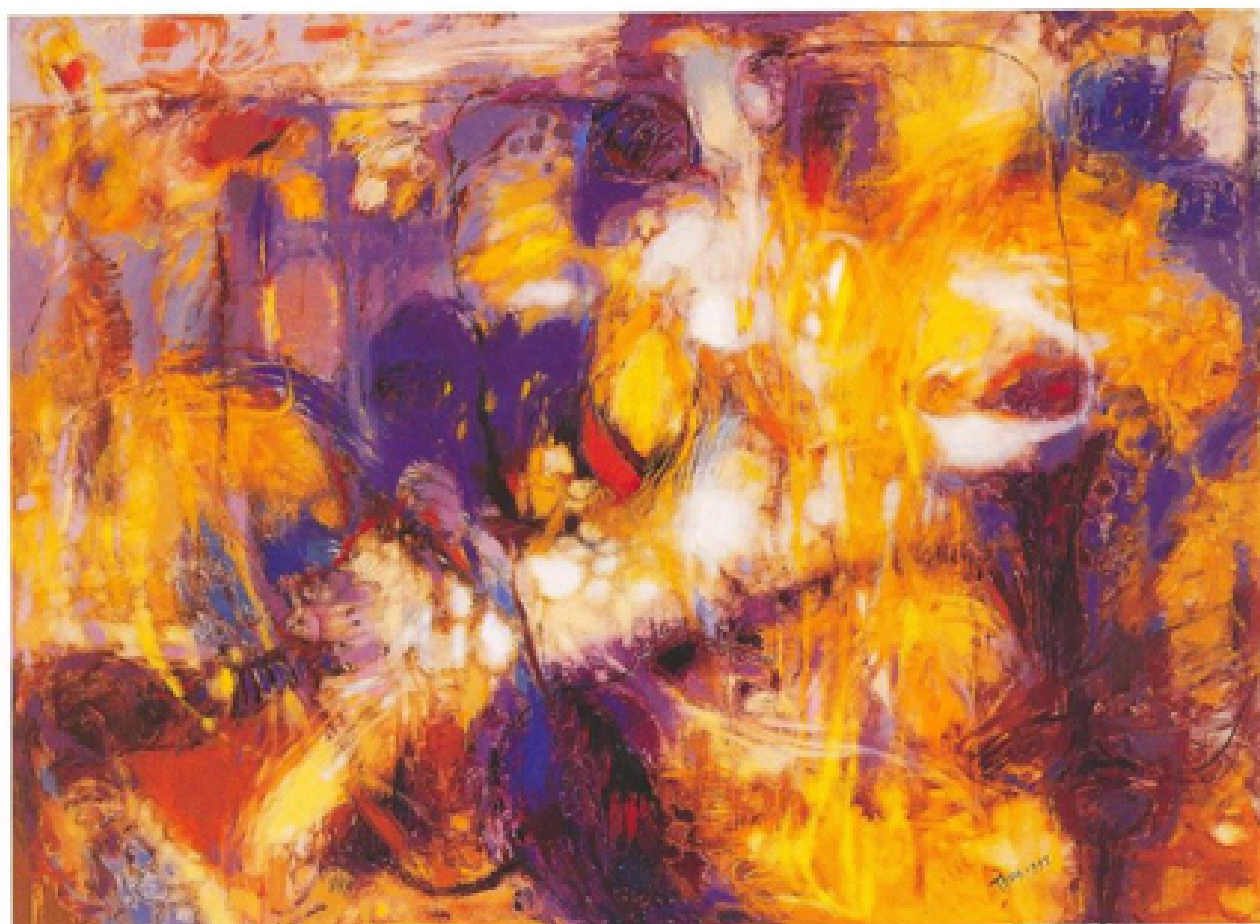
枕邊細語 80F 2000



少女 10F 2000



酣睡 8F 2000



愛 60F 1997



魚 6F 2000

魚 2F 2000



少女之美 15F 1992



印象日出 80F 1994





魚的組曲 BOF 1996



鱼的旋律 80F 1996



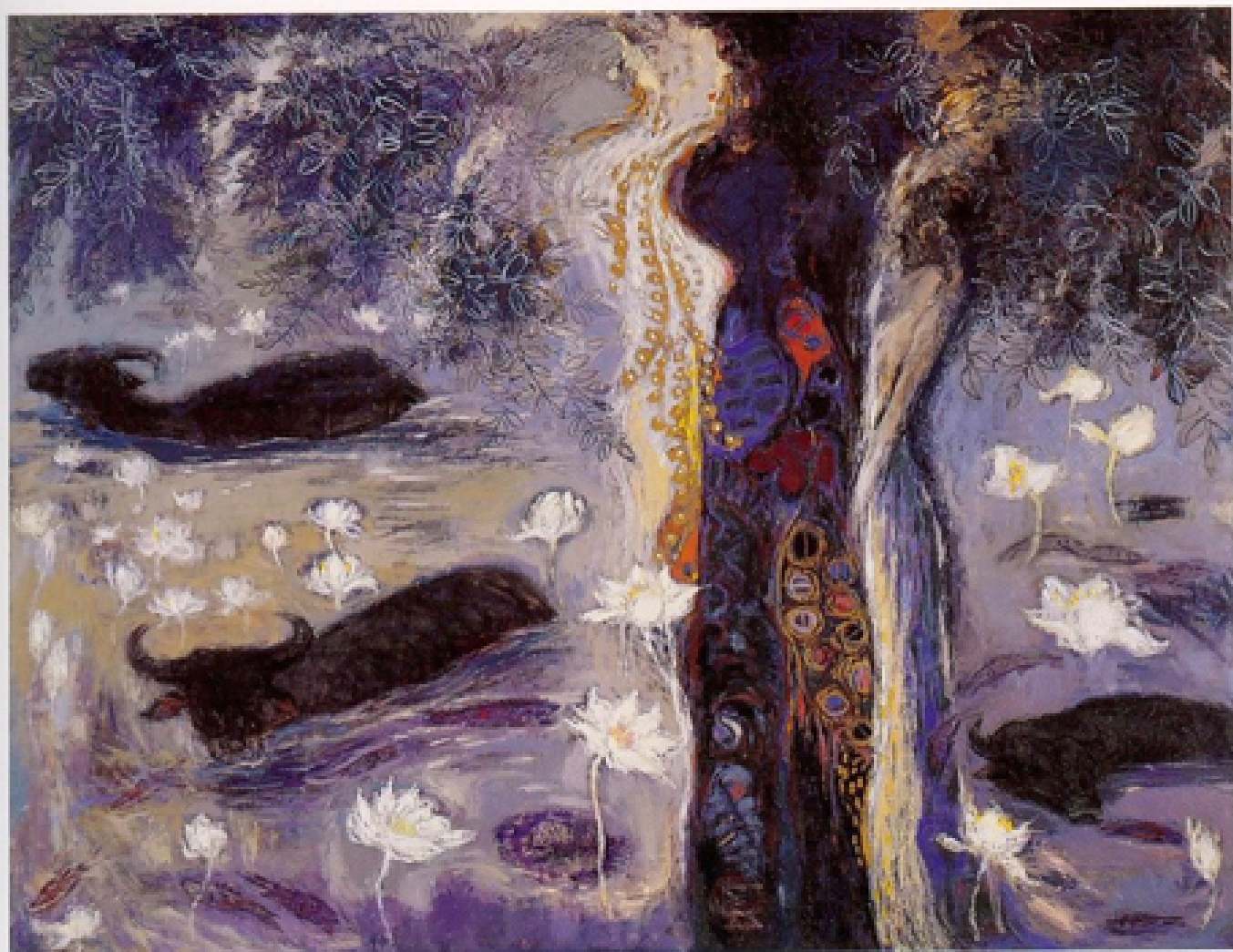
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事事如意 - 年年有魚 6F 1994



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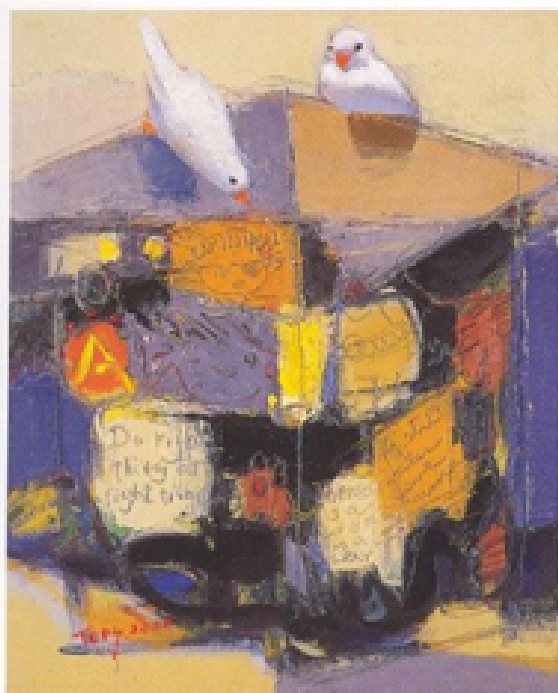




街道 10F 1997



觀音瀑布 100F 2000



好奇 6F 2000



花 6F 2000



點絢 10F 2000



冰箱 8F 2000



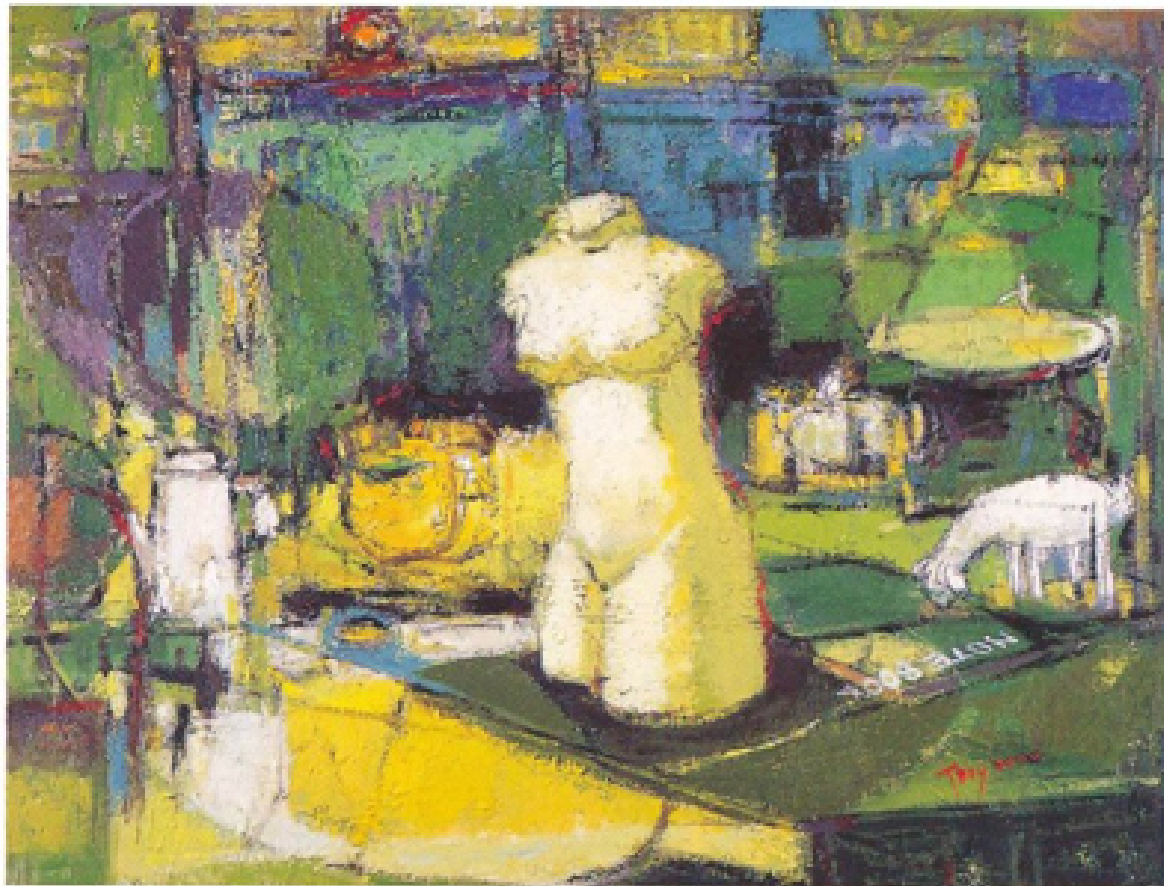
楊桃成熟時 8F 2000



魚 20F 1992



魚 12F 2000



作品 30F 2000



陳 哲畫集 PAINTINGS BY CHEN CHE

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