

## 新聞稿

當影像與科技藝術在當代藝術世界愈受重視，相對而言，有著舊有而傳統名稱的「繪畫」在當代藝術中又是如何地發展著？我們該如何看一幅畫？

8月22日至9月20日在關渡美術館展出的「弱繪畫」，由十五位藝術家共同以繪畫作品展露屬於00年代的繪畫觀，他們以畫筆及顏料表達了屬於當下的畫家觀點，在作品中呈現其觀看自己、他人、外在環境等狀態的片段。參展藝術家包括王亮尹、王姿婷、田葆昌、邱建仁、范揚宗、許尹齡、黃海欣、黃華真、黃嘉寧、蔡依庭、長谷川雄飛、Samuel T. Adams、Benjamin Swallow Duke、Rob James Kolomyski、Choi Nari，由張晴文、蘇俞安策展。

策展人蘇俞安表示，目前，台灣重要官方展覽（如台北雙年展等）以影像與裝置語法為主流、藝術學院中當代繪畫教師或志於評論繪畫之藝評者銳減等種種現狀下，繪畫於台灣的藝術領域似處於弱勢。在歷經裝置與錄像藝術的潮流後，一群六、七年級生的年輕創作者用繪畫創作，經由具體實踐與各自摸索，呈現許多不同面向的繪畫作品。

另一位策展人張晴文則從繪畫的內部來看「弱繪畫」的概念。她將「弱繪畫」視為當代年輕藝術家創作態度的總括，藝術家們將微觀生活的眼光透過畫筆和顏料呈現，在平面上傳達屬於這一時代的美好與荒謬。「弱繪畫」的「弱」，對應的是現實生活裡的細微知覺與情感，它們或許不具備大敘事的恢弘，卻有極為迷人的探查與見解。在當今的繪畫裡，藝術家們找到各自的語言，將活生生的日常、每一個無名的日子化為作品，讓它們更真實地存在。

While images and media art come to the center stage of contemporary art in Taiwan, what should the relatively old and conventional art medium of painting respond to this trend, and how should we see a painting?

“Weak Painting” is an exhibition presenting fifteen artists whose works reveal their perspectives on contemporary painting. Curated by Chang Ching-wen and Su Yu-an, this exhibition featuring a selection of works created in the last decade will be shown at Kuandu Museum of Fine Arts, August 22-September 20, 2009. Artists included in this exhibition are Wang Liang-yin, Huang Chia-ning, Fan Yang-tsung, Chiu Chien-jen, Tian Bao-chang, Huang Hai-hsin, Tsai Yi-ting, Wang Tzu-ting, Huang Hua-cheng, Hsu Yin-ling, Yuhi Hasegawa, Choi Nari, Samuel T. Adams, Rob James Kolomyski and Benjamin Swallow Duke. Their works demonstrate how they see themselves, people they encounter and the world.

One of the curators, Su Yu-an, indicated that at present, painting has become marginalized in the realm of contemporary art in Taiwan due to the fact that photographic images and installation works have become the main stream art of many influential official exhibitions, such as the Taipei Biennale, and that the number of painting instructors in art schools and critics on painting keeps decreasing. However, against all odds, a group of young Taiwanese

artists of the 70's and chose painting as their creative medium and present different perspectives of painting through their practices and self-exploration.

The other curator of this exhibition, Chang Ching-wen considers the idea of "Weak Painting" in terms of the interiority of painting. She uses the term "Weak Painting" to describe the attitude towards art making of the new generation artists. They use brushes and paint to give subtle insight into ordinary life and convey the happiness and absurdity of this age on the picture plane. Therefore, the word "weak" in "Weak Painting" alludes to the delicate perception and emotions of real life. Although their paintings may lack the "grand narrative" of the historical painting, they enchant the viewers with personal explorations and viewpoints. In contemporary painting, the artists find their each individual expression to turn ordinary days into works of art and offer them a more vivid existence.