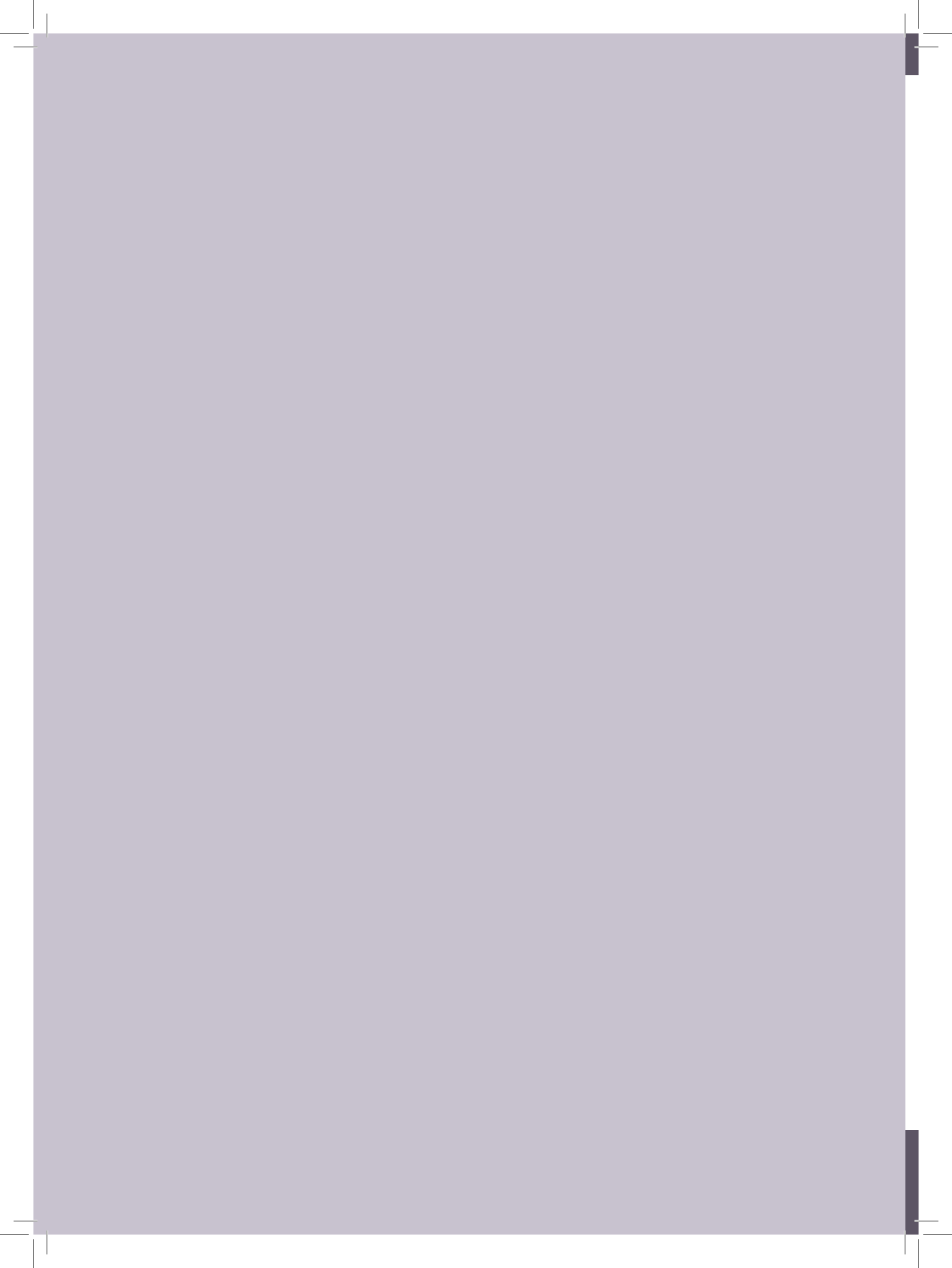


手與腳的負面肖像畫
NEGATIVE PORTRAITS of
HANDS and FEET

曾美禎
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手與腳的負面肖像畫

展覽自序

~ 影子 ~

捷運車廂中握著圓環或把桿的手，為了不跌倒而用力的姿勢，使得肌肉、血管與骨頭清楚分明地隔透過薄薄的皮膚顯現出來。隨著車子從台北市開到郊區，車廂內的光影變化使手背上陰影的舞動竟如皮影戲般生動。如果沒有仔細的觀察，影子的擴散性讓肉眼很難捕捉到它的邊緣。影子具有敏感的特性，只要光線、方向與溫度等外在條件改變，就會馬上變換形狀。有時候呈現出馬、企鵝，或海豚的形狀，若是心情不好，影子就可能變成尖叫的女人、咆嘯的狗或死神的叉子……。

影子藏在凹陷的地方、身體的負面地帶。帶出來的形狀反而比受光面更具人性。沒有受光的地帶，並不代表完全的黑，反而是所有顏色聚集之所。如果身體是一棟大樓，住在夾層中的我們如同一道道的影子，生動地揮舞著肢體、傳送著生命悲歌。一味想到達光亮處，但卻總是忘記，留在身後的影子才是襯托光點的力道。

手與腳這兩個身體最末梢的器官，以面積比列來說擁有非常繁複的構造，像山巒般起伏的血管、如地圖街道繁複的關節、指甲特殊的反光質感，譜成千百種不同的姿勢。當聚光燈打在上頭時，可以清楚地看見強烈的光影對比，顯現掩映中的特殊姿態。



攝影/曾美禎

光影對比強烈的手與腳，可以當作個人肖像，或許比臉更能勝任，表達個人無法被隱藏的情緒。光線下最亮點可以是個人生命中最耀眼的時刻，而不同形狀的光影則是一體兩面的事件。

~ 突觸 ~

末梢神經佈滿雙手雙腳，它們的功能大部分都藉由接觸產生。平面作品象徵性地以手與腳呼喚既定的概念、以這兩個身體器官作為象徵符號、與觀者產生突觸的經驗、傳遞訊息。此外也在許多件作品加入立體材質的元素，使得觀者可以在視覺的突觸經驗之外實際看到畫面中延伸出來的神經元。每幅作品的畫布都在準備過程中加入細小的微粒分子或布面、紙類的材質，當作活化畫面的營養素，更讓蠟筆可以在不同的堆積層中展現拓印的層次感。「突觸」的概念在《不求》一作中有具體的呈現。《不求》將米開朗基羅的《創世紀》壁畫中上帝與亞當的手指轉化為佛手與佛手柑。佛手柑以紗布加碘酒拼貼而成，佛手柑狀似佛手但卻非佛手，反而傷痕累累。姑且不論在傳達過程中造成的誤解與誤植可以造成什麼樣的扭曲，迎接訊息的一方總是能自我茁壯，因缺陷而更具生命力。藝術的傳遞也許一直都是誤解狀況下的溝通，但能啟發的生命力與熱情卻是越挫越勇。

~ 展覽作品 ~

展覽的作品將近三十件，分為黑白兩大類。一樓展覽廳內陳列的大部分作品從《指紋系列》開始，以手的指紋放大之後找出線條，以蠟筆層層堆疊的方式，一次又一次地，將冷色與暖色交替堆積出影子豐富多變的特性。指紋的紋痕是正向軌跡，蓋印的時候沾染顏色的部份；但是指紋的負面地帶在此件作品中與背景融合一體，幾乎反客為主地成為牽動視覺流動的主軸。《指紋系列：負》直接將負面繪畫轉為主題，將印出的指紋痕跡反白，而著重在背景陰影顏色的堆積。當負面成為正面之時，似乎打破了一些固定的思考模式，將不存在的影像從空氣中挖掘出來。看著台北的天際線，高樓大廈間的空隙其實就是你我生存的空間，佔滿整個城市景觀的主體反而不是有機的生物體，我們其實都生活在城市的負面空間。

二樓展覽廳以白色背景為主。一系列的指頭繪畫，將「手」原本多元的架構一個個肢解開來。一個圖像只有一根手指頭，而每一個代表的都是手的本體，卻在單獨的呈現中展現驚人的獨特性，好像每一根手指頭變成一隻隻奇異的動物，飛翔在雲端。



左手的勃起, *Left Hand Erection*, 80 x 80 x 5 cm, mixed media on canvas, 2010

另外，手與腳的象徵意涵常常是非常動態的，所以藉由它們不同姿勢的變換，很容易可以成功地與觀者溝通、達到共識，進而傳達理念，亦可藉此，刻意扭轉刻板印象，賦予個人詮釋的自由。符號的象徵意涵，因個人的文化背景與涵養，決定是否能架起那座溝通的橋樑。象徵符號也因此很容易造成誤讀，圖像與觀者間的關係到了近代越發不明朗化，常常需要藉力於標題文字。《太急I&II》兩幅圖，以中國文化中意義深遠的象徵符號，加上手與腳的動態變化，將「太極」詮釋為「太急」。象徵符號的不精確性留給觀者許多視覺上的負面空間，多了想像力，同時也多了誤解的機會。但是誤解與真實意涵的溝通一但有了架構，就可以進行一連串激盪腦力的對話與突觸經驗。

我們每天都在與人與物的碰觸之中，經由眼神、手勢、肢體、言語、味道.....傳達與接收訊息。當你忘記有語言存在的時候，身體可以更直接地與這個世界溝通.....



Negative Portraits of Hands and Feet

Preface

~ Shadow ~

The tight grip on the hand rings or pole of a MRT train clearly exposes the separation of muscle, blood vessels, and bones behind a thin layer of skin. As the lighting within the train changes as it moves from Taipei city to the suburbs, the shadows on the back of the hand dance like a vivid shadow play. If one does not pay special attention, the proliferation of shadow makes it difficult for the naked eye to capture the edges. Its sensitive features only need slight changes in light, direction, temperature, and other external factors for its shape to immediately transform. Sometimes they form a horse, a penguin, or a dolphin. If in a bad mood, the shadow may even form a screaming woman, a barking dog, or the reaper's scythe....

Shadows are hidden in depressed, negative areas of the body. The shapes that materialize, however, are more human than those that appear in lighted areas. Areas not affected by light aren't necessarily completely covered in darkness, but are a gathering of all colors. If the human body is like a building, we are like shadows living within its structure. Vividly waving limbs communicate a sad song of life. Desiring to reach lighted areas, yet constantly forgetting, the shadows are the driving force that push one to the light.

Hands and feet are the two most peripheral parts of the body. When viewed in respect to area, they have a very complex structure. With blood vessels like elevated mountains, complex joints akin to streets on a map, and the special reflective texture of nails, they are able to form thousands of different positions. When light shines on the top surface, one can clearly see a strong contrast between light and shadow, revealing special hidden gestures.

Holding such a strong contrast between light and shadow, hands and feet can be viewed, perhaps even more so than the face, as individual portraits that express feelings which cannot be hidden by shadow. The brightest point under the light can be said to be the most dazzling moment in one's life, and the different shapes of light and shadow symbolize the duality of all objects and events.

~ Synaptic ~

Peripheral nerves cover the hands and feet. Most of their functions are produced through contact. A two-dimensional art work not only symbolically uses hands and feet as a call to established concepts, but these two body parts are used as symbols to produce a synaptic experience for the viewer and to transmit a message. Three dimensional material elements are added into many of the works, letting viewers see extended neurons within the image without undergoing a visually synaptic experience. During preparation for each of these works, small particles, cloth, or paper materials were added to the canvas to be used as nutrients for the life of the image. This also lets the crayons create a layering effect from within the different accumulating layers. The concept behind Synaptic is in “Can’t Pray” a specific presentation. “Can’t Pray” can also be found in Michelangelo’s Creation of Adam, where God and Adam’s fingertips are almost touching, like Buddha’s hand with the bergamot. The bergamot is formed by collaging together iodine soaked gauze. Bergamots are like bergamots without being bergamots, resulting in numerous scars instead. In the process of communication, there are always misunderstandings which can produce unexpected outcomes. The receiver can always bolster themselves, expanding their vitality because of imperfections. Perhaps art’s transmission has always communicated under a state of misunderstanding, but its ability to spark vitality and enthusiasm has always been only fueled by setback and frustration.



不求, *Can't Pray*, 80 x 160 cm, mixed media on canvas, 2010

~ Exhibited Work ~

Categorized into black or white themed pieces, thirty works will be featured in this exhibition. Works showcased on the first floor are mostly from the “Finger Print” series which depict magnified contours of finger prints. Utilizing a layering method, the warm and cool colors of crayons are repeatedly drawn over each other to compile and express the dynamic nature of shadows. Stained and printed onto the canvas, fingerprint patterns form the positive space of the image. However, negative spaces merge with the background, almost becoming the focal point of the piece. The work, “The Finger Print Series: Negative,” directly uses the negative space as the main theme by printing fingerprint patterns in white, instead of colors, while filling void spaces with color. When negative and positive spaces are interchanged, it symbolizes a departure from a fixed pattern of thinking, materializing something out of thin air. Gazing at the skyline of Taipei, one realizes that the emptiness between high-rises is the space we reside in. Organic life forms do not dominate the space of the city, thus, we live in the negative spaces of the city.



指紋系列：負，*Fingerprint Series-in between*, 100 x 250 cm, oil and crayon on canvas, 2010

In the second floor exhibition, white themed works are displayed. A series of drawings of finger tips depict the complexity of “hands” through anatomical deconstruction. Each image represents a physiological component of the hand. An image of a single finger emanates a surprising sense of uniqueness within a solitude presentation. It is like each finger has become flocks of esoteric animals that fly in the sky amongst the clouds.

Hands and feet often symbolize action or movement. As a result, their various gestures are effective communication tools to convey ideas and concepts. The audience is left to

interpret intentionally formed gestures that make a play on stereotypes. The symbolic meaning of icons are different, depending on the culture and upbringing of each person. If the icons resonate with a person's background, then communication is established. Symbols can also mislead because the relationship between viewers and symbols are obscured nowadays, requiring the use of footnotes. The two works, "Too Anxious I & II," are based on ancient Chinese symbols that hold deep meaning. Together with the motions of hands and feet, "Too Anxious," which is pronounced as "Tai Ji" in Chinese, can be interpreted as "Tai Chi." This is a pun, because Tai Chi is performed with very slow motions and cannot be characterized by the word "anxious." The symbols' inaccuracies also create misunderstandings and negative spaces in which the audience can expand their imagination. However, once communication is bridged between misunderstandings and reality, a series of exhaustive synapses are fired up in the brain to perform internal communications.

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imagination. However, once communication is bridged between misunderstandings and reality, a series of exhaustive synapses are fired up in the brain to perform internal communications.



太急一, *Taiji I*,
100 x 100 x 5 cm, oil and crayon on canvas, 2010

In everyday life, we are in contact with people and objects. We use our eyes, the backs of our hands, gestures, speech, and sense of taste to communicate and gather information. When you forget about the existence of language, then the body will directly communicate with its surroundings....



Ritratto al negativo di mani e piedi

Prefazione

~ Ombre ~

Osservo nelle carrozze della metropolitana quelle mani che si tengono agli anelli e alle barre di appoggio: vi si aggrappano e li stringono con forza nell'intento di non cadere e, per lo sforzo, sotto il sottile strato d'epidermide, affiorano nitide le scanalature dei muscoli, delle vene, delle ossa. All'interno dei vagoni le mutazioni della luce, seguendo il tragitto del treno dalla città di Taipei fin verso la periferia, formano una coreografia di ombre danzanti sul dorso delle mani che ricorda i movimenti repentini delle marionette di pelle nel teatro delle ombre di Xi'an. Per loro natura già diffuse, ad occhio nudo è difficile coglierne i contorni, se non le si guarda attentamente. E, per la sensibilità alle condizioni esterne che le contraddistingue, il variare dei raggi di luce, della direzione o della temperatura, fa sì che mutino anch'esse in un ininterrotto proliferare di forme. A volte sono cavalli, pinguini, delfini; a seconda dell'umore possono anche assumere le sembianze di donne che strillano, cani che ululano e forche dell'angelo della morte...

È nelle insenature, nelle parti concave e rientranti, nelle zone negative dei corpi, che si celano le ombre. Le forme che portano con sé sono tuttavia più umane delle superfici esposte alla luce. Una zona non esposta alla luce non si può dire neppure completamente buia; al contrario, è la parte in cui si concentrano tutti i colori. Se il corpo fosse un edificio, noi, che abitiamo ai piani intermedi, saremmo come delle ombre. Arti in agitazione che cantano l'elegia della vita; anelano alla luce e sempre se ne dimenticano: sono proprio le ombre che restano dietro il corpo a dare risalto alla forza dei punti di luce.

Le estremità del corpo – mani e piedi – proporzionalmente all'estensione della loro superficie, possiedono una configurazione altamente complessa; con le loro vene che riprendono il profilo di una catena montuosa, con le articolazioni complesse come strade che si intersecano su una carta topografica, con le unghie e la loro peculiarità di riflettere la luce, esse creano incessantemente una miriade di posizioni differenti. Quando sono illuminate, possiamo notare chiaramente il netto contrasto tra le zone d'ombra e di luce, e in tale contrasto di luce e ombra si manifestano le loro particolari posizioni.

Mani e piedi, con il loro intenso contrasto di ombre, ritraggono l'individuo forse ancor meglio del volto, comunicando umori e sensazioni che l'ombra non è in grado di nascondere. Il punto

più luminoso sotto un raggio di luce può rappresentare il momento più brillante nell'esistenza dell'individuo, mentre le diverse forme assunte dalle ombre e dalla luce, altro non sono che la dualità insita in ogni cosa e in ogni fatto.

~ Sinapsi ~

Sia le mani che i piedi sono interamente coperti dai nervi periferici, le cui funzioni sono principalmente prodotte attraverso il contatto. Un'opera d'arte bidimensionale oltre a evocare simbolicamente determinati concetti attraverso le mani e i piedi, usando queste due parti del corpo come simboli, produce nell'osservatore un'esperienza sinaptica e trasmette un messaggio. Anche i materiali tridimensionali introdotti in alcune opere, fanno sì che l'osservatore possa, fuori dall'esperienza sinaptica della vista, vedere concretamente nell'immagine l'estensione dei neuroni. Ad ognuna di queste tele, durante la fase di preparazione, sono state aggiunte particelle minuscole di tessuto o di carta che diventano elementi nutritivi in grado di dar vita all'immagine; ancor più ciò accade con i pastelli a cera, che creano un effetto stratificante nei loro calchi multistrato. Questo concetto di "giunzione sinaptica" trova una sua concreta rappresentazione nell'opera "Impossibilità di pregare". "Impossibilità di pregare" prende la mano di Dio e la mano di Adamo nell'affresco della "Creazione" di Michelangelo e le trasforma una nella mano del Budda, l'altra nel frutto dattiloforme del bergamotto.

Il bergamotto è formato da un collage di tela con aggiunta di tintura di iodio; la sua forma somiglia alla mano del Budda, con le sue dita, ma non lo è, e al contrario è coperta da innumerevoli cicatrici. Per il momento lasciamo da parte a quali distorsioni possano dar vita i fraintendimenti e le incomprensioni nel processo di trasmissione di un messaggio e soffermiamoci piuttosto sull'informazione che sempre porta con sé un ego forte e sano, e che proprio perché difettosa possiede maggiore vitalità. La trasmissione dell'arte forse è sempre una comunicazione sotto una condizione di equivoci, ma la vitalità e la passione che ispira è tanto più coraggiosa quanto più è frustrante.

~ Le opere esposte ~

Le opere esposte sono circa una trentina, suddivise in due grandi categorie, nere e bianche. La maggior parte delle opere esposte nella sala al pianterreno appartiene alla "Serie delle impronte". Esse riproducono i contorni delle impronte digitali della mano dopo averli sottoposti a ingrandimento. Realizzate alternando i colori freddi e i colori caldi dei pastelli a cera, strato sopra strato, esprimono la natura riccamente mutevole delle ombre. Le venature delle impronte digitali impresse sulla tela formano l'immagine positiva, ma l'area in negativo in questo tipo di opere si amalgama con lo sfondo, su cui quasi finisce per spostarsi il punto focale. "Serie delle

impronte: in negativo” prende direttamente come tema lo spazio dell’immagine in negativo, facendo diventare bianche le impronte lasciate e dando importanza alla stratificazione di colori in ombra sullo sfondo. Nel momento in cui l’immagine negativa si trasforma in positiva, vengono a spezzarsi alcune modalità fisse di pensiero, mentre l’immagine inesistente viene estrapolata dall’aria. Guardando l’orizzonte di Taipei le fessure tra i grattacieli sono effettivamente lo spazio in cui noi tutti risediamo; riempiono il paesaggio della città, pur non essendo forme di vita organica; come dire che viviamo tutti nello spazio negativo della città.

La sala espositiva al primo piano presenta invece opere a sfondo bianco. Una serie di disegni di dita che parte dagli elementi costitutivi della “mano”, le dita, appunto, e le dispiega una dopo l’altra. Ogni immagine raffigura un solo dito e, in questa rappresentazione solitaria, trova la sua espressione una sorprendente unicità. Ogni dito diventa un animale leggendario, che si libra alto nel cielo, fra le nuvole.

Mani e piedi racchiudono spesso un significato dinamico, di azione e movimento, tanto che attraverso le diverse posizioni che essi assumono, è facile riuscire a comunicare con successo con l’osservatore, raggiungere un accordo e quindi veicolare un’idea, così come pure rovesciare volutamente degli stereotipi, lasciando libero il fruitore dell’opera d’arte di fornire una sua spiegazione personale. Il significato simbolico di un’icona potrà o meno stabilire un contatto con l’osservatore sulla base del suo retroterra culturale e della sua formazione. I simboli, proprio per questo, causano facilmente letture errate e in effetti il rapporto fra l’immagine e l’osservatore nell’età moderna è diventato sempre più oscuro; ciò rende necessario affidarsi alle parole del titolo. I due quadri “Troppo ansioso I & II”, basati su simboli di significato profondamente radicato nella cultura cinese, aggiungono ad essi il movimento dinamico delle mani e dei piedi; si tratta di un gioco di parole, una sorta di ossimoro, fra le espressioni omofone Tai Chi – un’arte marziale cinese caratterizzata da movimenti molto lenti – e “tai ji” – che in cinese significa “troppo ansioso”. La mancanza di accuratezza dei simboli lascia nell’osservatore ampio spazio all’immaginazione e agli spazi negativi; e con l’immaginazione, aumentano proporzionalmente anche le possibilità di fraintendere ed equivocare. Ma una volta che gli equivoci sono messi in comunicazione con il significato reale, il risultato è un’esplosione di esperienze sinaptiche e un rinvigorismento in senso creativo del proprio dialogo interiore.

Nel rapporto che quotidianamente intessiamo con persone e oggetti, incessantemente emettiamo e riceviamo informazioni attraverso gli sguardi, il dorso delle mani, le posture, le parole, il gusto... ed è esattamente quando dimentichi l’esistenza della lingua, che il corpo inizia a comunicare più direttamente con l’ambiente esterno...



藝術經理人 邱佩貞

賽尚整合行銷總經理

SAFFRON ART GALLERY 創辦人

曾美禎的油畫創作第一眼感覺是充滿力道與線條運捏美感，源自於粗樸與恆彩的油蠟混搭。在初次見面時，對於她的創作，從無到有的個人創造過程，顯出其柔弱外表下堅毅的沉穩特質，除展現在木口木刻的衝擊與張力上，更延伸至最新的油畫創作。遠赴義大利深耕木口木刻技藝，履獲義大利藝評界讚許，以其台灣少見的木口木刻藝術，近年延伸至油畫創作中，展現獨特融合木口木刻的雕琢韻味，也因木口木刻之細膩甚於雕刻版畫，結合油彩堆疊的洗禮，更顯放大她的觀點。在各種文化、背景、內涵上的激盪與心靈的衝刷，此次個展匯集其「手」與「足」的肢體律紋，呈現一系列如《指紋系列》、《手的三聯畫》、《生日蛋糕》、《太急》等作品。

走訪世界各地是美禎的靈感來源，更傳達出遊歷藝術家深刻的個人觀點，如《印度輓歌》，在不同的宗教與文化下，產生視覺停留在某個時空記憶下的迷散與濃烈，也代表當時她對現實所見的觀點重現。

她的作品低喃著與世隔絕又全然真實，也隱含一種深沉的文化底蘊。在指印系列（Fingerprint Series-in between）的「正與負」、亦或是「陰與陽」的概念，代表個人的指印印記在「承諾」與「不被尊重」的雙重意涵下，不同時空反差的觀點正與《太急I&II》（TaijiI&II）呼應；《太急》中，讓東方元素的「陰與陽」、「滿與缺」、「盈與虧」的太極意象，延伸出「急與緩」的反差對比概念，「太極」之於「太急」，意含凡事急功即近利，物極即必反的道理，中國人懂「太極」，因此懂得急事緩做，而《太急》中以「雙手」及「雙足」下的太極雙幅系列作品，分別展現緩慢太極手勢，與足步踏實的雙創作。《太急》系列正代表著美禎對於身為中國人本質上純然的藝術原味。

《手的三聯畫》及《左手的勃起》等系列創作展現其獨特個人色彩，在蠟筆與油彩運用細膩與粗曠兩者結合，複合媒材是美禎近年努力專研、也融合文化的意涵，如《不求》（Can't Pray），不僅媒材運用觸感與視覺的驚彩，更底蘊出物件佈局本質的質變，佛手與佛手柑，兩者是同是異，在藝術上互為質變，極具原創與新觀點的藝術之作。

2010.10.10



Art Manager: **Saffron Chiu**
SAFFRON ART GALLERY Founder

My first impression of Mei Chen Tseng's oil paintings are full of strength and beauty formed by line edges, which are formed and mixed by the simple touch of constant colors of oil and crayons. For the first time encountering with the artist, I saw and believed what's creating something magnificent out of nothing. It also helped me to realize her resolute calmness and unique characteristic beneath her delicate semblance. She not only presented wood engravings' impact and tension, she also extends her creations to the next level by replicating new oil paintings. She acquired all these advanced techniques from Italy and her works are highly recognized and appreciated by the Italian art critic community. The materials she used in her creation are the rarest Taiwanese wood engraving. As mentioned earlier Tseng has applied it to her oil paintings too, to show its uniqueness mixed with wood engraving's carving peculiarity in recent years. Owing to wood engraving's exquisiteness quality, which surpasses wood carving print, the artist made good use of the layer feature of oil paint to outstand her viewpoint. Under the influence of various cultures, background, cultivation and the stimulus in spirit, this solo exhibition will show a collect of body's rhythm and traces of "hand" and "foot," in which presents a series of works like "Fingerprint Series" and "Fingerprint Series-in between" "Triptych of Hand" "Birthday Cake" "Taiji I&II" and so forth.

Mei Chen Tseng's inspiration comes from her traveling around the world. By this way, she can express her viewpoint in depth as a travelling artist, like the work "Requiem I&II" Under the influence of different religion and culture, this piece creates a vision to stay in a time and space with a scattering but vivid memory. It indicates that she reconstructed the moment she has seen.

Her works tell us an isolated but absolute true world, and they also imply a deep culture heritage. In the "Fingerprint Series" the concept of "Positive and Negative" or "Yin and Yan" represents an individual's fingerprints imprinted with the double connotations—"commitment" and "showing no respect." The concept from the two very different time and space responds to the "Taiji I & II" series. The creation of "Taiji" shows the oriental elements of "Yin and Yan," "Fullness and Emptiness," "Profit and Loss" from Taiji's phenomenon which extend contracted ideas of "Quickness to Slowness," "Taiji to Taiji"—they infer that your eager for quick success means instant profit, and as soon as a thing reaches its extremity, it reverses its course. Chinese people have substantial understanding of taiji, therefore, they know how to handle emergency with a calm attitude. As to the creation of "Taiji," the two creative paintings of "Hands" and "Feet" of Taiji represent the slowness of taiji's hand movement and solid footsteps. This creation of "Taiji" truly stands for Mei Chen's essentially pure original art as a Chinese.

The creation of the series like "Triptych with Hands" and "Left Hand Erection" reveals her unique personal touch. To combine the exquisite and bold features of oil paint and crayon, Mei Chen has put all her efforts on studying mixed media in recent years and infused different cultural elements, such as the work "Don't Pray." Not only she applies different media for touch feeling and the visually stunning colors, she also produces the nature of metamorphosis for object arrangement. For example, the works "Foshou" and "Foshougan" can be the same and different (Foshou/Foshougan in Chinese means "bergamot" in English—a tropical citron with fruit shaped like fingers). They are qualitatively different from each other in the arts, which are extremely original and innovative artworks.

2010.10.10

作品
Works



算命去
Fortune-telling

100 × 100 cm, mixed media on canvas, 2009



印度輓歌
Requiem I&II

120 x 160 cm, mixed media on canvas, 2009



成長的壓力
The Silent Process of Growing Up

80 x 120 cm, mixed media on canvas, 2009



驗明正身
Identity

80 x 120 cm, mixed media on canvas, 2009



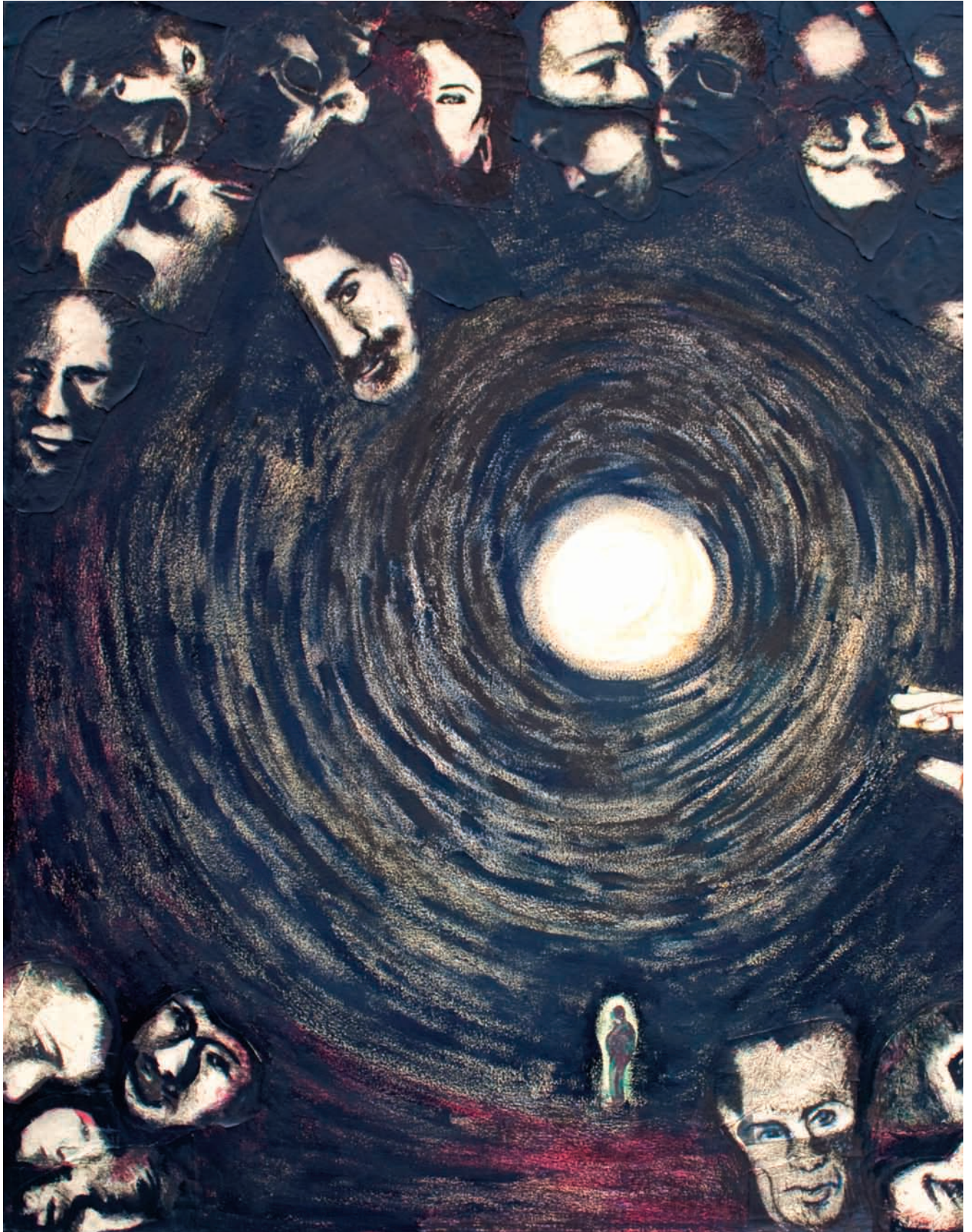
聽的藝術
The Art of Listening

80 x 80 cm, Chinese calligraphy, pastel on canvas 2009



沒有七的日子
Life without 7

80 x 80 cm, pastel and oil on canvas, 2009





白光
White Light

160 x 160 x 5 cm, mixed media on canvas, 2010



不飛
Can't Fly

160 x 80 cm, mixed media on canvas, 2010



不舞
Can't Dance

160 × 80 cm, mixed media on canvas, 2010



不看
Can't See

160 × 80 cm, mixed media, on canvas, 2010



不求
Can't Pray

80 × 160 cm, mixed media on canvas, 2010



快樂的結局
Happy Ending

100 x 100 x 5 cm, mixed media on canvas, 2010



布
Paper

80 x 80 x 5 cm, mixed media on canvas, 2010



依莎貝拉與巴西利
Isabella and a Pot of Basil

100 x 80 cm, oil and crayon on canvas, 2009



太急一
Taiji I

100 × 100 × 5 cm, oil and crayon on canvas, 2010



太急二
Taiji II

100 × 100 × 5 cm, oil and crayon on canvas, 2010

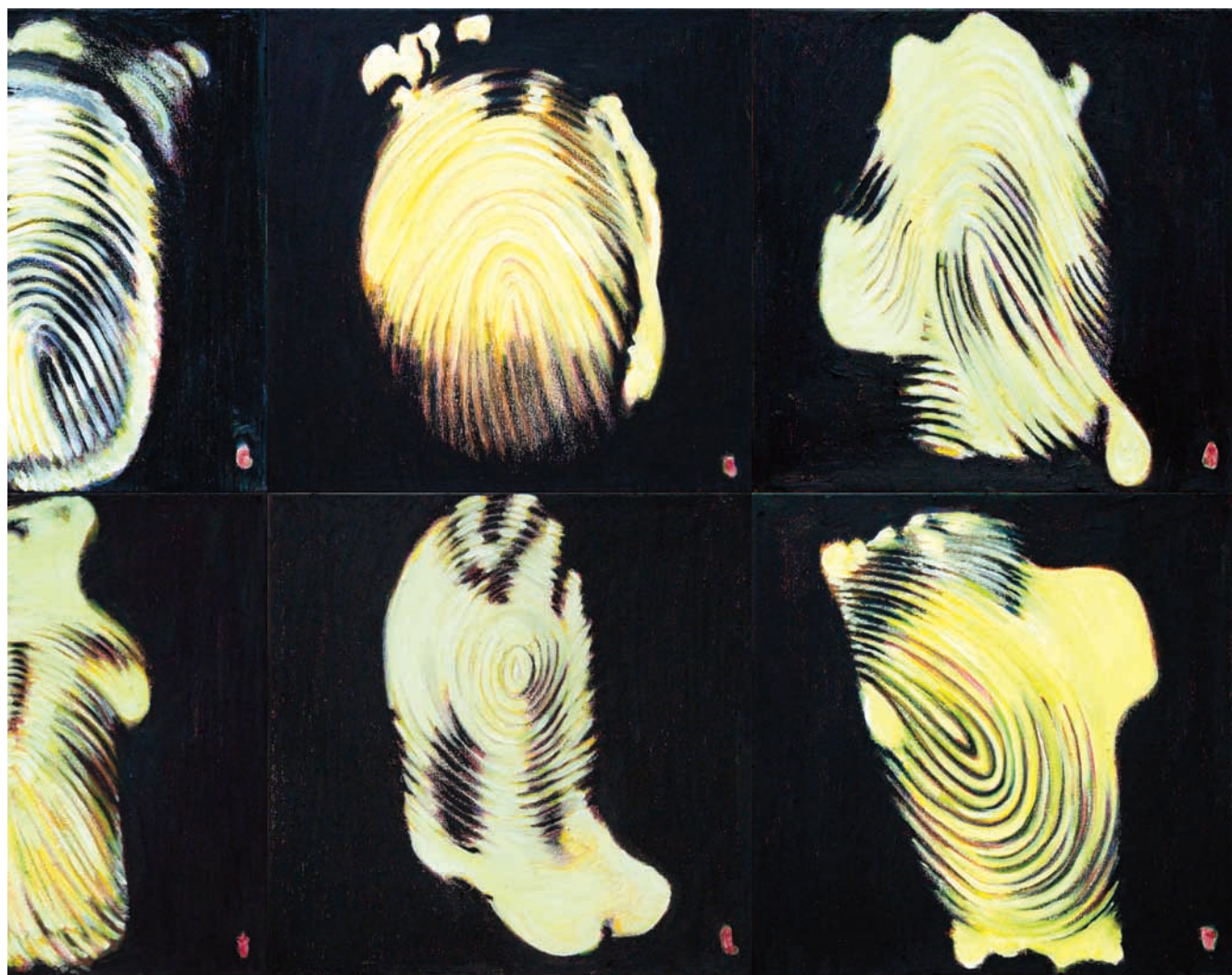


佛腳印
Buddhapada

65 x 95 cm, mixed media on canvas, 2010



指紋系列：負
Fingerprint Series-in between



100 x 250 cm, oil and crayon on canvas, 2010



指紋系列
Fingerprint Series



100 x 250 cm, oil and crayon on canvas, 2010



左手的勃起
Left Hand Erection



100 x 500 x 5cm, oil and crayon on canvas, 2010



手的三聯畫
Triptych of Hands



80 × 240 × 5 cm, oil and crayon on canvas, 2010



生日蛋糕
Birthday Cake

160 × 80 cm, oil and crayon on canvas, 160 × 80 cm, 2010

黑鍵白鍵
Black and White keys

160 × 160 × 5 cm, mixed media on canvas, 2010





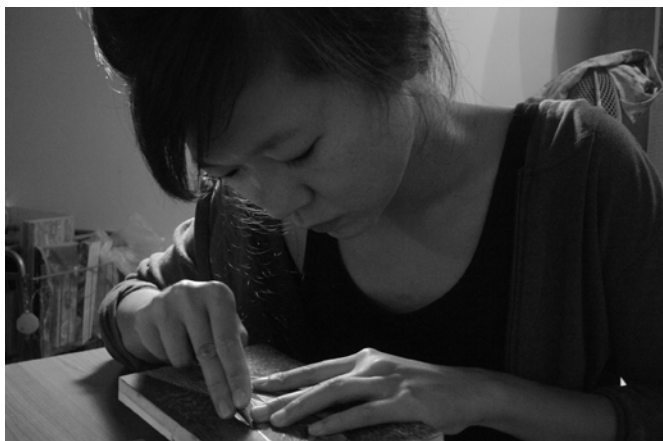


簡

歷

Biography

曾美禎 (1977~) MEI CHEN TSENG



花蓮出生

Born in Taiwan in 1977.

1999

輔仁大學英文系學士

BA degree in English literature in Fu-jen Catholic University in Taiwan

1999~2007

旅居義大利

Lived and Worked in Florence/Rome, Italy

2005

義大利羅馬藝術學院繪畫研究所碩士

Master degree in painting in Rome Academy of Fine Arts in Italy, 2006.

主要獲獎紀錄

2004 入選義大利國家藝術首獎

2005 入選義大利國家藝術首獎

2006 入選第五界國際Miniatures Little m展

2006 入選國際Fabio Bertoni版畫首獎

2008 入選台北版畫雙年展

收藏機構

義大利國家樂器博物館

Culture Communication Center of Lithuania

義大利拉菲爾美術學院

台灣駐教廷大使館

義大利Formello國際版畫中心

國立台灣美術館

個 展

- 2003 Flu' Caf' 羅馬 義大利
- 2004 Nube d' Argento 旅館 Sorrento 義大利
- 2005 「藝術家與A.R.G.A.M.羅馬現代美術藝廊協會」由羅馬現代美術藝廊協會主辦
LA VETRATA 藝廊 羅馬
- 2006 “Signs and Words” Fahrenheit 451 藝術書店 羅馬 義大利
- 2006 「兩個世界中的木版畫」台灣駐教廷大使館 羅馬；拉菲爾美術學院 Urbino 義大利
- 2007 「木版畫」文化協會Atelier Parissetti羅馬 義大利
- 2007 「人的存在與人---木口木刻的呈現」喜臻藝術精品飯店，花蓮，台灣
- 2008 「記憶的回聲—義大利創作回顧展」花蓮縣文化局美術館，花蓮，台灣
- 2010 「被遺棄的樹頭The Story of an Abandoned Trunk」MOCOBO 馬可博文化中心，
羅馬，義大利
- 2010 「手與腳的負面肖像」華蘿藝術中心，台北，台灣

聯 展

- 2005 「木版畫xilografia」由國際版畫中心Formello 主辦
- 2005 “La Libreria Piccolomini Attraverso Le Incisioni”
由國家PIO II Piccolomini 協會主辦，羅馬，義大利。
- 2006 “Personaggio e Rituale” 由義大利國家圖書館主辦 TROPEA, Italy.
- 2006 “Linoelumgrafie” 由義大利國際版畫中心Formello 主辦，Formello, Italy.
- 2006 “Il Segno Contemporaneo Italiano義大利當代素描” 由「羅馬現代藝廊協會」藝術指導Roberto Savi主辦，Venanzo Crocetti 博物館，羅馬，義大利。
- 2008 「木刻版畫聯展」福華沙龍，台北
- 2010 「造物主的詠嘆Cantico di San Francesco」Galleria il tempo ritrovato, 羅馬，義大利
- 2010 「紀念蕭邦200週年誕辰Carte in musica」Palazzo Mathis di Bra (Cuneo),
Torino, Italy
-

Personal Exhibitions

- 2003 *"Paintings"* **Flu Caf** in Rome Italy
- 2006 *"Wood-engraving Between West and East"* --- organized by the "National Committee of Pio II Piccolomini" in **Embassy of Taiwan in Vatican, Gallery of Palace Viviani, Accademia Raffaello, Urbino, Italy.**
- 2006 *"Signs and Words"* curated by Catia Gabriele in **Fahrenheit 451 Bookstore,** Rome, Italy.
- 2006 *"Paintings and Engravings"* curated by Antonio Pascuzzo in **"The Place",** Rome, Italy.
- 2007 *"xilografia"* organized by **cultural association Atelier Parissetti,** Rome, Italy.
- 2008 *"Frammenti di memoria"* organized by **Cultural Bureau Gallery of Hualien County,** Hualien, Taiwan,
- 2010 *"The Story of an Abandoned Trunk"* curated by Emma Assisi, **MOCOBO center for arts and culture,** Rome, Italy.
- 2010 *"Negative Portraits of Hands and Feet",* Artpillar, Taipei, Taiwan.



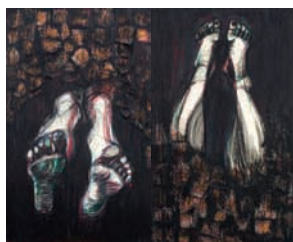
Group-exhibitions

- 2003 “*National premiere of Arts 2004*” in
National museum of musical instruments in Rome, Italy
- 2005 “*Artisti A.R.G.A.M. Accademie*” Organized by Associazione Romana Gallerie D’Arte
Moderna in Gallery “La Vetrata” Rome Italy.
- 2005 “*Xilografie*” organized by Comune di Formello Assessorato alla Cultura in **Centro per l’incisione e la Grafica d’Arte a Formello, Italy.**
- 2005 “*La Libreria Piccolomini Attraverso Le Incisioni*” organized by National committee of
PIO II Piccolomini in the **Monument of San Salvatore in Lauro**, Accademia Raffaello
di Urbino e L’istituto Svizzero di Roma curated by Arianna Antoniutti, Rome, Urbino,
Italy.
- 2005 “*National premiere of Arts 2005* “ in the **National Museum of Musical Instruments of
Rome, Italy**
- 2006 “*Engravings of Asian artists*” organized by Comune di Formello Assessorato alla Cultura
in **Centro per l’incisione e la Grafica d’Arte a Formello, Italy.**
- 2006 “*International premiere “Fabio Bertoni” for engravings VI^a Edizione*” organized by the
community of Fermignano and The Academy of Art of Urbino Italy at **La Galleria
Donato Bramante** in Fermignano, Italy
- 2006 “*LINOELUMGRAFIE*” organized by Comune di Formello Assessorato alla Cultura at
International center for engravings and graphic art in Formello, Italy
- 2006 “*Personaggio e Rituale*” in **National Library of Tropea, Italy**
- 2006 “*Il Segno Contemporaneo Italiano*” curated by Roberto Savi e Fabiana Panichella in the
Museo Venanzo Crocetti, Rome, Italy
- 2008 “*Woodcut*” organized by **Howard Plaza Boutique, Taipei, Taiwan.**
- 2010 “*Cantico di San Francesco*” **Galleria il tempo ritrovato**, curated by Daniela Vaccher,
Rome, Italy.
- 2010 “*Carte in musica*” **Palazzo Mathis di Bra (Cuneo), Torino, Italy.**
-





算命去 Fortune-telling



印度輓歌 Requiem I&II



成長的壓力 The Silent Process of Growing Up



白光 White Light



不飛 Can't Fly



不舞 Can't Dance



布 Paper



依莎貝拉與巴西利
Isabella and a Pot of Basil



太急一 Taiji I



指紋系列 Fingerprint Series



左手的勃起 Left Hand Erection



手的三聯畫 Triptych of Hands



驗明正身 Identity



聽的藝術 The Art of Listening



沒有七的日子 Life without



不看 Can't See



不求 Can't Pray



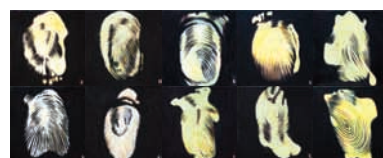
快樂的結局 happy Ending



太急二 Taiji II



佛腳印 Buddhapada



指紋系列：負 Fingerprint Series-in between



生日蛋糕 Birthday Cake



黑鍵白鍵 Black and White keys

手與腳的負面肖像畫

NEGATIVE PORTRAITS of HANDS and FEET

作者：曾美禎

出版者：華蘿藝術活動中心

網址：www.artpillar.com

發行人：吳慶厚

編輯：王馥之

藝術經理人：邱佩貞

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攝影製作：曾美禎/黃栩薇

義文翻譯：圖莉

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電子信箱：service@artpillar.com

印刷：仁泉印刷有限公司

出版日期：2010年11月12日

售價：新台幣NT\$300元整

書號：978-986-86742-0-2

Author: Mei Chen Tseng

Publisher: ArtPillar

Web Site: www.artpillar.com

Issuer: Teddy Wu

Editor: Micky Wang

Art Manager: Saffron Chiu

Book Design: Shin-Yi Wang

Photographer: Mei Chen Tseng, Yu Wei Huang

Italian Translator: Antonella Tulli

Address: 33 Ming Zu W. Rd., Taipei, Taiwan 103

Telephone: 886-2-2595-7097

Email: service@artpillar.com

Printing: Jen Chuen Stationery & Printing Co., Ltd.

Date of Publication: Nov. 12, 2010

List Price: NT\$300.00 / US\$10.00

ISBN: 978-986-86742-0-2

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Printed in Taiwan