

Drawing Fold — 陳敬元個展

展期 | 2025.10.30-2026.01.31

開幕 | 2025.10.30 (四) 4:30 p.m.

地點 | TKG+ Projects (台北市內湖區瑞光路 548 巷 15 號 2 樓)



關於陳敬元，關於陳敬元的畫，關於那些往返於個人記憶與集體意識間的陳述、拮抗，甚至僅是以一種清冷的視角去記錄某個當下，陳敬元的創作專注在呈現只有「繪畫」得已處理的藝術語言與形式，透過筆觸和線條的共構，佐以藝術家獨有的色感，細膩地描摹那些介於清晰與未定、在場與缺席間的幽微曖昧，在抽象感知與寫實再現的壁壘間之間敲動出繪畫獨有的敘事語彙和空間。

繪畫的語彙，又或說繪畫的語言性，在一眾形式主義支持者的簇擁下成了當代藝術發展的基石，藝術不再僅服膺於紀實記錄這個一元的敘事意識，而是仰賴於審美經驗中的顯著形式（significant form），後又再羅蘭巴特（Roland Barthes）的理論下走向了符碼學的範疇，進而使閱讀藝術成為可能。回至當代，在後殖民理論與身份政治的影響下，「藝術語言」被重新理解為權力、文化身份與語境的再現場，藝術家透過畫筆運用畫面上的斑斕有意識的搭築根於自身品味而產生的秩序，讓這些單一的色塊與痕跡具備統一的意義，進而得以去溝通個體如何所感於世界的洪流，去講述記憶如何作用於現實的朦朧，去賦予現世的物件以抽象的符號。繪畫成為了一種銜接虛幻與紀實的語法。

對敬元而言，以場境側寫的筆法去收攏人物的情緒與感知，使觀眾在平面的日常裡聚焦在潛藏底下的情緒暗流是其繪畫語彙的獨一。本次展題 Drawing Fold 便是對其藝術語彙的自我剖析。Drawing 一詞強調繪畫過程中的動態，他既能指涉油彩所留下的物質痕跡，也涵蓋了持續書寫、修訂與塗抹的過程；Fold 則表達褶皺、摺痕之意，但也隱含了「群體」與「圍欄」的概念。藝術家在此將繪畫視為一種折疊的運動，給予其 Enfold 的主動性，在線條的展開與收攏之間，將光影、身體與情感收納和環抱，使構圖成為情緒與敘事的載體；而 Unfold 的權力則掌握在觀者身上，觀者自然能從視覺經驗上去理解敬元的繪畫，不論是畫面中相互襯映的杏黃、靛青與灰藍，亦或是其對於光影的經營，其色感和技法的精彩足以滿足觀看本身，然若能在凝視的過程中探尋到藝術家所欲表達之高亢或寂寥的意義，畫面便逐步顯影，映出心靈層面的色彩。

Drawing Fold 因而形成了一個有趣的雙關。它首先可以理解為「褶皺的繪畫」，最直觀可以表現在敬元藝術語彙裡的特點：層疊。敬元的繪畫往往根植於自身的身體經驗與感官遭遇：時間的剪影、重疊的記憶、列車窗外浮光掠影般的軌跡，皆被他轉化為畫布上的痕跡。他對「痕跡」的專注化為層層疊疊的筆觸，正如在《夜行》系列中，這樣的技法既喚起夜晚的親密與朦朧，也召回留存在肌膚與心靈上的短暫印痕，呼應記憶本身的游移與不確定性。繪畫過程中不斷的塗改與修正，正如大腦在不同情感刺激下對場景的消解與重組：記憶的片刻被反覆疊合，最終壓縮為一個定格，細節被抹去，只留下模糊卻難以磨滅的印象。這樣的方法使內容與創作緊密結合，讓畫面本身成為記憶機制的具象化。

Drawing Fold 第二層的意義則是「繪畫下的群眾」，敬元的作品始終懷抱對社會與集體的關注。從早期社會運動經驗中抗爭者的肖像，到《廣場》系列以俯視角度描繪的群像側寫，藝術家不斷探問：個體如何無可避免地被捲入時代的洪流？自我的異質性又如何在龐大而獨斷的集體敘事中逐漸被稀釋、甚至消隱？在這些作品中，他延續了早期對光線與古典題材的執著，畫面氣質交織神祕與自然主義的氛圍，以戲劇化的光線探照潛伏於畫面深處的隱喻，卻不流於復古的矯飾。於是，畫中的光線並非明媚歡快，而是夾帶悲劇性的陰翳，或薄如絲綢般的哀傷。這樣的光影語法回應了他一以貫之的集體關懷，同時觸及個體與群體之間那未言明卻持續緊繃的權力張力。

一樣出彩的色感，同樣精心經營的光影，陳敬元的藝術語言從早期濃烈的古典氣息與超現實特質，逐漸演變至今日在主題上更傾向寫實或紀錄，而隱伏於幽微與曖昧氛圍之下的情感，依舊真摯動人。Drawing Fold 因而不僅是對眾生百態的紀錄，更是一種關於記憶、情愫與幽微的書寫方式，恰如其分地回應了藝術家所追求的——呈現唯有「繪畫」才能處理的藝術語言與形式。

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Chen Ching-Yuan: Drawing Fold

Dates | 10.30.2025-01.31.2026

Reception | 10.30.2025 (Thur.) 4:30 p.m.

Venue | TKG+ Projects (2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



About Chen Ching-Yuan. About his paintings. About those utterances and resistances that traverse the terrain between personal memory and collective consciousness—or, at times, simply observe a given moment with a distant, austere gaze. Chen’s practice is devoted to articulating a visual language and form that painting alone can accommodate. Through the co-construction of brushwork and line, animated by his singular sense of color, his work delicately renders what hovers between clarity and uncertainty, presence and absence. It is within this zone of ambiguity that his paintings forge a unique vocabulary of narrative and space—one that vibrates at the threshold between abstract perception and representational reality.

The vocabulary of painting—or rather, its linguistic dimension—has, under the embrace of formalist proponents, become a cornerstone of contemporary artistic development. Art is no longer confined to the univocal narrative of documentation and record-keeping; instead, it draws upon the presence of significant form within aesthetic experience. In time, this understanding was further shaped by Roland Barthes’s semiotic theories, ushering in a new mode of engaging with art as a system of reading. In the contemporary moment, shaped by postcolonial theory and identity politics, “artistic language” has been reconfigured as a renewed site for power, cultural identity, and contextual inscription. With deliberate compositional choices, the artist constructs a chromatic order that

emerges from personal sensibility. These singular blocks of color and trace elements are unified into coherent meaning—allowing painting to communicate how the individual experiences the overwhelming current of the world, how memory operates in the haze of reality, and how objects of the present might be imbued with abstract signification. Painting thus becomes a grammar that bridges the imaginary and the real.

For Chen, capturing emotion and perception through scenographic sketching—framing figures within their ambient environments—forms the distinctive core of his painterly vocabulary. His canvases invite viewers to focus not on overt narrative, but on the subtle undercurrents that ripple beneath the surface of everyday life. The exhibition title *Drawing Fold* serves as a self-reflexive inquiry into this language of painting. The term *drawing* emphasizes the act of making, encompassing not only the material traces of oil pigment but also the continuous processes of inscription, revision, and erasure. *Fold* refers to creases and contours, yet it also evokes the ideas of enclosure and collectivity.

In this context, the artist regards painting as an act of folding—imbuing it with the active force of enfolding. Through the opening and closing of lines, he gathers and embraces light, the body, and emotion, transforming composition into a vessel for affect and narrative. The power of unfolding, however, resides with the viewer. One may enter Chen's work through the sensual immediacy of the image—the interplay of pale yellow, indigo, and slate blue, or the nuanced modulation of light and shadow. These formal elements alone offer a richly satisfying visual experience. But if, in the act of sustained looking, one begins to sense the emotional registers the artist seeks to convey—exaltation or solitude, resonance or silence—then the image gradually develops, revealing a palette not merely of color, but of the psyche.

Drawing Fold thus emerges as a compelling double valence. On one level, it can be read literally—as “folded drawing”—which directly reflects a core element of Chen's painterly language: layering. His paintings often originate from bodily experience and sensory encounters—silhouettes of time, overlapping memories, fleeting traces glimpsed from a train window—all transmuted into marks upon canvas. His sustained attention to trace manifests through stratified brushstrokes. In the *Night Walking* series, this technique evokes not only the intimacy and haze of nocturnal space, but also the ephemeral imprints left on skin and spirit—echoing memory's own fluidity and uncertainty.

The continual revisions and overpaintings in his process mirror the mind's dissolution and recomposition of scenes under shifting emotional stimuli. Moments of memory are layered again and again, eventually

compressed into a single frame—details blurred, yet impressions indelible. This method forges an intimate unity between form and content, rendering the pictorial surface an embodiment of the memory mechanism itself.

The second layer of meaning in *Drawing Fold* is that of “the crowd beneath painting.” Chen’s work has long harbored a deep attentiveness to society and the masses. From early portraits of protestors shaped by his experience in social movements, to the *Square* series depicting crowds from an overhead perspective, the artist continually asks: How is the individual inevitably swept into the current of history? And how does singular identity slowly dissolve—or vanish altogether—within the overwhelming narrative of the crowd?

In these works, he carries forward his early preoccupation with light and classical imagery. The paintings are suffused with an atmosphere that intertwines mystery and naturalism, where dramatic lighting is used not for nostalgic ornamentation, but to expose the metaphors that dwell in the depths of the composition. The light here is not bright and celebratory, but carries a tragic shadow, or a sorrow as diaphanous as silk. This grammar of light and shadow reflects his enduring attention to the crowd, while also touching upon the silent yet taut tension between the individual and the multitude.

With the same striking sense of color and meticulously rendered light, Chen’s visual language has gradually evolved—from its early inflections of classical intensity and surrealist resonance toward a sensibility now more grounded in the real and the documentary. Yet the emotions that dwell beneath his subtly ambiguous atmospheres remain as sincere and affecting as ever. *Drawing Fold*, then, is not merely a record of the myriad forms of human existence; it is a mode of inscription—of memory, of sentiment, of the delicate and unspoken—that resonates with the artist’s enduring pursuit: to present a language and form that only painting can make manifest.

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