



合奏
200×177cm
絹 膠彩 1934



小男孩
101×80cm 絹 膠彩



母與子
54×71cm 絹 膠彩 1993

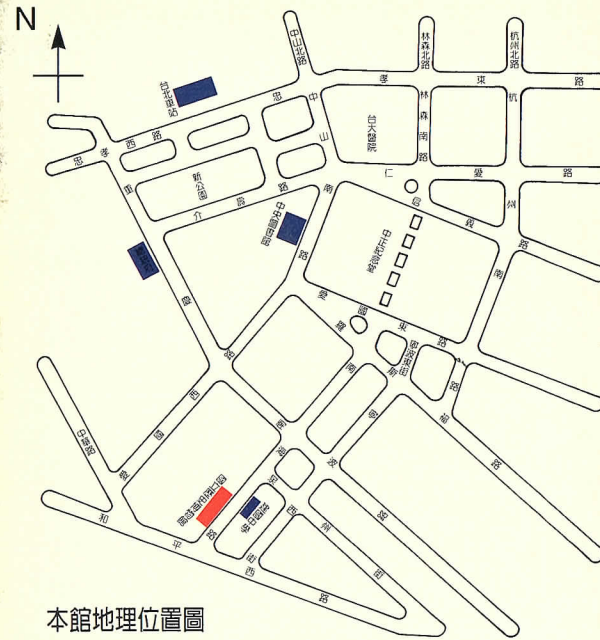
CHEN CHIN'S ART WORLD RETROSPECTIVE EXHIBITION ON HER 90th



國立歷史博物館

陳進的繪畫世界 ——九十回顧展

展期 民國 85 年 2 月 15 日至 3 月 26 日
地址 台北市南海路四十九號
展出時間：自每日上午十時起至每日下午六時止
(每逢週一 休館一天，但國定假日照常開放)



本館地理位置圖

◆聯營公車

- 0東、3、262、238、239、304、雙和2、243、248—於「民衆活動中心」站下車。
- 0西、1、204—於「建國中學」站下車。
- 5、38、227、241、244、10、235、295、0南、中正幹線—於「南昌街」下車。
- 羅斯福路各線路公車於「南門市場」站下車亦可。

◆精彩預告

2A.2B.2C. 3A.3C	中國民間插花藝術展	3.29-4.7
THE EXHIBITION OF EARLY CHINESE FLOWER ARRANGEMENT		
1C2.	明清銅爐名品展	2.10-5.12
FINE BRONZE INCENSE BURNERS OF MING AND CHING		
3A.3C	千峰翠色——越窠特展	2.10-3.26
Verdant Colour of a Thousand Peaks - Special Exhibition of Ancient Chinese Greenware		

展覽如有變更，以本館公告為準，A:正廳 B:右特展區 C:左特展室

台北市南海路四十九號

49 NAN HAI ROAD, TAIPEI 107, TAIWAN R.O.C.
(02)361-0269 · 361-0270

陳進的繪畫世界—九十回顧展

陳進女士一九〇七年生於新竹縣香山莊牛埔，一九二二年在台北第三高女（即今之中山女中）就學期間獲得日籍畫家鄉原古統的賞識，展露其繪畫天份，四年之後，考入東京女子美術學校日本畫師範科，自此致力於膠彩畫的創作不綴。台灣早期的女性學習繪畫的人口十分稀少，而能堅持漫長創作之路的創作者又如鳳毛麟角，陳進女士以當時女性地位未受重視，卻又能有堅定的意志從事膠彩畫創作，其貢獻著實難能可貴。

陳進女士雖然接受日本的教育，但出身新竹書香世家，並在中國傳統家庭教育之下，仍然保持著中國的傳統思想，從她的創作中自然可以發現源自於中國的脈絡。對膠彩畫的一份執著超過一甲子，從日據時代經過留學日本，再到台灣光復，我們可以從作品內容中發現時空轉換的痕跡，但是以膠彩做為表現形式的核心又是不變的矜持。她的作品中顯現一種閨秀的氣質，這種氣質屬於女性特殊的敏銳與陰柔，同時在整體表現上呈現出極為細膩的寫實風格，而這種寫實風格彰顯出不同時代背景之下，一個女性畫家對周遭人、事、物的觀察。

事實上，陳進女士的創作是圍繞在她自身生活世界的每一個觸動心靈的感受，雖然沒有宏大的氣魄或者雄偉的景觀，但卻忠實地反應出自心中特有的氣質；相信這種氣質是源自於中國的，源自於中國傳統的精神以及人文觀照。據她自己表示，她的作品是完全自由的，是追求創新的，而這種創新是從她所真實接觸到的生活世界中觀察所得，可能是一種新的仕女穿著，或者孫兒聚精會神地玩電視遊樂器。在以膠彩為媒材的創作領域裡，她的觀察和思緒未受到東洋畫傳統的限制，這才是她所謂自由與創作的真諦。

今天，陳進女士已經即將九十高齡，對膠彩畫創作的熱誠絲毫未減，本館舉辦陳進女士個展的目的，除了是對她在膠彩畫創作成就的喝采之外，更重要的是，她同時代表著台灣早期繪畫創作的開啓，也為女性畫家在台灣現代美術發展上店有一席之地。

The Art of Chen Chin

Chen Chin was born in 1907 in Hsiang Shan Village, Hsin Chu County, Taiwan. In 1922 she entered the Third Girls High School in Taipei. Her gift as a painter was discovered there by a Japanese instructor Gohara Kotoh who later recommended her to attend Tokyo Girls Art School for further studies, it became the starting point of Chen Chin's art career.

Chen Chin grew up during Japanese occupation period, a time when the whole society was under a conservative atmosphere and man was the dominate role in society. It was not usual that a woman can have chance to study, not to mention to become an artist. Chen Chin was so determined and devoted to have her life in art creating.

Although Chen Chin learned painting in Japan, the spirit of her art was still very Chinese. She often depicted Taiwanese gentry women sitting on a seashell inlaid lacquer chair, a furniture often seen in a traditional Chinese family. Her paintings revealed an elegant quality originating from Chen Chin's well-educated family background.

When Chen Chin talked about her art, she said that her art was not limited by the medium. She has however constantly chosen glue painting as the way of expression. As for the theme of her art, she depicted new things appeared to this world which can either be new fashions of ladies or new video games of her grandsons. Chen Chin used her keen observation as well as her realistic descriptions to record things and people around her. The subject matter changed as she went through different stages in her life.

Chen Chin is ninety years old this year and is recognized as an important painter in Taiwan. Till this very days, her enthusiasm for painting persists. In February, the National Museum of History is holding an exhibition to honor her which assembled over one hundred paintings including her earlier works as well as more recent ones. This will be a wonderful opportunity for us to appreciate the works of Chen Chin.



素心蘭 71×86cm
絹 膠彩 1981



阿里山
49×58cm 絹 膠彩 1945



西雅圖秋色
39×53cm 紙 膠彩 1973