

人生如季：春流，秋積 — 陳張莉個展

展期 | 2025.08.30-10.24

開幕 | 2025.08.30 (六) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1 樓)



人生如季： 春流，秋積

AS LIFE AS SEASON:
Spring Flows,
Autumn Gathers

JENNY CHEN
陳張莉

2025.8.30 SAT — 10.24 FRI

●開幕 Reception 8.30 SAT 4:30p.m. ●地點 Venue 耿畫廊 1F

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關於陳張莉。

關於她的身段，關於她對音樂和舞蹈的熱愛，或是關於投身於抽象藝術的追求。這些書寫和紀錄散見於往昔無數的媒體和文本中，拼湊出陳張莉，以及她在創作歷程中的點點片段與足跡。

總歸來說，陳張莉作為一位台灣抽象繪畫的藝術工作者，所代表的不僅是一種美學風格的實踐，更形塑了長年在自身的創作路徑上，踽踽前行的女性藝術家身影。她在靜默中的持續堅持，也恰恰回應了台灣當代藝術發展中，抽象表現主義如何在地化，以及女性創作者如何以自身視角詮釋當代繪畫之可能。

本次於耿畫廊的「人生如季：春流，秋積」，是陳張莉繼 2022 年「亂中有序」之後，睽違三年的全新個展。此次展覽展出近 27 件新作，作品涵蓋壓克力與拼貼小品兩個系列。值得一提的是，「人生如季：春流，秋積」也是耿畫廊在歷經數月整修後，嶄新空間下的首檔展覽，而在這樣一個全新的場域中，陳張莉的作品則以更開闊的節奏，更明亮的視覺語言，去回應空間上的改變。

據藝術家所言，原旅居紐約的她，自疫情期間因家人健康狀況而匆促返台，此段突如其來的生活轉折，不論在心境上，亦或在環境適應上，皆因驟變而略感失衡；超過卅年的紐約生活，陳張莉早已對當地多元的文化刺激習以為常，而回台後較為含蓄的生活步調，以及家人所帶來的牽繫，也令陳張莉心力交瘁。因此，在過去的幾年中，陳張莉的作品不論在用色、或是情緒表現上，都顯得較為沉鬱。

然而隨著時間的推移，也由最初的不快，到漸漸習慣和適應。心境上的安定，使作品畫面開始轉為明亮，色彩選用上也逐漸淡雅；除此之外，近年創作中，更換了新款顏料的使用，也讓其創作語彙得以擴展：由於在成分與水分上的不同，作品在乾涸與交融等物理變化方面，產生了更多肌理與層次，也出現更豐富的流動感與深度。陳張莉容許這些顏料自然產生的效果，並從這些不控制的自動性技法中，建構新的畫面與節奏。也正是這些轉變，陳張莉的作品漸漸從過去的強烈內聚，走向當下更開闊、明亮，甚至帶有某種平靜、安定的氣質。

源自西方的抽象表現主義，終究促使東方創作者思考自身主體性，或是參照文化上的異同，試圖在看似西化的抽象語彙中，重申自身的立場；然而對於陳張莉而言，這樣的命題從未以對抗性的姿態出現，在她作品的肌理與節奏之下，陳張莉既不刻意強調東方性，也不完全服膺於西方形式，而是在自由流動與內在秩序之間，找到一條個人語言的路徑。陳張莉認為，「創作」是一個在不斷實驗中，尋找最適合藝術生成的過程，而創造、死亡與重生的循環中，經由不斷轉化，打破原有秩序，再重新結構，孕育出新的畫面與感知。如此造就長久以來陳張莉所堅信的理念，也是她在作品中所實踐的哲學思維；與此同時，陳張莉在她的創作核心中，特別關注人與自然的關係，認為創作本身就是對生活的回應。因此，她特別著眼於人類與自然之間的深層連結，並深信藝術源自一種不隨時間與空間改變的本能，這種本能引導其創作方向，也構成她藝術語言的根本。

此次個展中，除了延續過往為人所熟知的壓克力繪畫，藝術家更進一步拓展創作維度，以顏料乾涸後所遺留之各式色塊，建構成一系列拼貼作品。這些顏料碎片透過藝術家的拾遺和重組，轉化成新的視覺語言，保留了時間痕跡，也包含過程中，剝落、沉積與再利用的片段記憶。如此的新嘗試並非風格的跳躍，而是對陳張莉繪畫語彙的

延伸與進化，顯示她對材質掌握與畫面布局的高度成熟；而無論是壓克力作品或拼貼系列，皆呈現出一種由平面繪畫邁向立體物件的過渡，這種過渡不僅體現在形式與材質的轉化，更在於視覺經驗上畫面所產生的張力，而此正源自藝術家有意識地保留與組構的空間秩序。

展名「人生如季：春流，秋積」並非指涉線性的四季或是單向的時間流動，而更貼近於循環性的感知節奏，在創作歷程中交替發生、彼此滲透；創作並非從一點走向另一點的線性進程，而是經由反覆的感受、回望與重構，在流與積之間緩慢生成。對陳張莉而言，「春」與「秋」不代表季節的更迭，而是情緒與意識的不同層次：「春流」象徵情感的萌芽與精神的開展，如涓涓細流，潤物無聲，喚醒潛藏的渴望與創造力；而「秋積」則凝聚歷練後的沈著與智慧，如同收穫後大地的靜謐與深邃。

「人生如季：春流，秋積」是一個關於陳張莉，以及關於這兩年創作中的凝視與拾掇。興許只在陳張莉那疊加的人生閱歷和深沉的核心精神間，僅僅窺見其中一隅，卻已足以感受到她如何以創作，回應生命中的轉折與福禍，走出屬於陳張莉的視覺語言與節奏。我們也不妨在漫步展場的片刻間，走入陳張莉思索的節奏之中，自行尋找與補足那份未竟之語，親眼見證畫面中的那些縈縈音律，那些翩翩起舞。

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As Life As Season: Spring Flows, Autumn Gathers ***- Jenny Chen Solo Exhibition***

Dates | 08.30–10.24.2025

Reception | 08.30.2025 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery (1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



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About Jenny Chen.

Much has been written and recorded—scattered across past media and texts: her graceful presence, her deep love for music and dance, and her unwavering pursuit of abstraction in art. These fragments, when pieced together, form a mosaic of the artist and the many steps and stages of her creative journey.

Ultimately, as a practitioner of abstract painting in Taiwan, Jenny Chen represents more than the expression of a particular aesthetic style. She embodies the enduring figure of a woman artist who has quietly and persistently forged her own path. Her sustained dedication in silence reflects not only the localized evolution of abstract

expressionism within Taiwanese contemporary art but also the ways in which female artists interpret and expand the possibilities of painting from their own perspectives.

Jenny Chen's latest solo exhibition at Tina Keng Gallery, *As Life As Season: Spring Flows, Autumn Gathers*, marks her long-awaited return following 2022's *Order in Chaos*. After a three-year hiatus, this new exhibition presents nearly 27 new works, encompassing two major series: acrylic paintings and collages. Notably, *As Life As Season: Spring Flows, Autumn Gathers* is also the inaugural exhibition in Tina Keng Gallery's newly renovated space. In response to this fresh setting, Chen's works adopt a more expansive rhythm and a brighter visual language, engaging directly with the transformed gallery environment.

According to the artist, after decades of living in New York, she returned to Taiwan abruptly during the pandemic due to a family health emergency. This unexpected life shift brought about a sense of disorientation, both emotionally and in adapting to a new environment. Having been immersed in New York's rich and diverse cultural landscape for over 30 years, Chen had grown accustomed to its constant stimulation. Back in Taiwan, the quieter pace of life and the emotional demands of familial responsibility left her physically and mentally drained.

As a result, the works she created in recent years reflect this inner turbulence. Both in color palette and emotional tone, her pieces took on a more somber, introspective quality—a testament to the challenges of transition and the weight of care.

However, as time passed, what began as discomfort gradually gave way to familiarity and adaptation. With a growing sense of emotional stability, Jenny Chen's works began to shift—her compositions became lighter, and her color palette more refined and subdued. In addition to this internal transformation, her recent practice also reflects a material evolution: the adoption of a new type of paint has expanded her visual vocabulary. Due to differences in composition and moisture content, these new materials introduced richer textures and layers through their drying and blending processes, imbuing the works with a heightened sense of movement and depth. Chen embraces the spontaneous effects generated by these materials, allowing their organic interactions to shape new visual rhythms and compositions. It is precisely through these transitions—both personal and technical—that her work has gradually moved away from the intense inwardness of earlier periods toward a more expansive, luminous presence, one that now carries a quiet sense of calm and resolution.

Rooted in Western Abstract Expressionism, the language of abstraction has inevitably prompted Eastern artists to reflect on their own subjectivity—often navigating cultural similarities and differences in an effort to assert a distinct position within a seemingly Western framework. Yet for Jenny Chen, this tension has never manifested as a form of opposition. Beneath the textures and rhythms of her work, she neither overtly emphasizes “Easternness” nor fully conforms to Western forms. Instead, she forges a personal path—one that exists between fluid spontaneity and internal order.

For Chen, artmaking is a continuous process of experimentation, a search for the most fitting conditions under which art can emerge. Within the cycles of creation, death, and rebirth, she allows forms to evolve—breaking down established structures and reassembling them anew to give rise to fresh images and perceptions. This philosophy of transformation has long shaped her practice and reflects the core beliefs she has quietly upheld throughout her career.

At the heart of her work is a sustained inquiry into the relationship between humans and nature. Chen sees art as a response to life itself—an instinctive act that transcends time and space. She believes that this innate creative impulse guides her direction and forms the foundation of her artistic language.

In this solo exhibition, Jenny Chen not only continues her well-known practice in acrylic painting but also expands her creative vocabulary by venturing into a new series of collage works. These collages are composed of paint fragments—residue left behind as pigment dries and peels—collected and reassembled by the artist into a fresh visual language. Through this act of salvaging and recomposing, the fragments retain traces of time and memory, embodying the cycles of detachment, accumulation, and reuse. This new direction does not represent a stylistic leap, but rather a natural extension and evolution of Chen’s painterly language. It reflects her deepening command over material and composition, showcasing a mature sensitivity to both the tactile and formal elements of her work. Whether in her acrylic paintings or collage works, Chen’s latest works present a subtle shift from two-dimensional painting toward three-dimensional objecthood. This transition manifests not only in material and form, but also in the heightened visual tension across her surfaces—tension derived from the artist’s deliberate preservation and orchestration of spatial order.

The exhibition title *As Life As Season: Spring Flows, Autumn Gathers* does not refer to a linear progression of the four seasons or a unidirectional flow of time. Instead, it evokes a cyclical rhythm of perception—one that unfolds and interweaves throughout the creative process. For Chen, artmaking is not a journey from point A to

point B, but a slow formation shaped by repeated sensations, reflection, and reconstruction—growing between the acts of *flowing* and *gathering*. Here, “spring” and “autumn” are not literal seasons, but emotional and mental states. *Spring Flows* symbolizes the stirring of emotion and the unfolding of spirit—like a quiet stream that nourishes all things silently, awakening dormant desires and creativity. In contrast, *Autumn Gathers* embodies the composure and wisdom gained through experience—like the stillness and depth of the earth after harvest, filled with a sense of quiet resolve. Together, these states reflect a rhythm that underpins Chen’s creative philosophy: not forward momentum, but cycles of emergence and consolidation, through which her work continues to evolve.

As Life As Season: Spring Flows, Autumn Gathers is a reflection on Jenny Chen herself, and on the acts of observation and gathering that have shaped her creative practice over the past two years. Even a brief glimpse into the layered experiences and quiet intensity at the core of her life reveals how she uses art to respond to moments of change, fortune, and adversity—gradually shaping a visual language and rhythm uniquely her own. As we move through the exhibition space, we are invited to enter the tempo of Chen’s contemplation—to search for and complete what remains unsaid. In doing so, we bear witness to the resonant harmonies within her compositions, and to the subtle choreography unfolding on each canvas.

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