

魏畫廊 | 漆咸居「麥田的呼喚」——傅慶豐首場大型回顧展 1980–2022

日期：2022年12月7日–2023年3月7日

展覽地點：漆咸居藝術研究與交流中心

“Wheatfields’ Whisper” — Alixe Fu 1<sup>st</sup> Retrospective Exhibition 1980–2022

Date: 7<sup>th</sup> December 2022 – 7<sup>th</sup> March 2023

Location: Chatham Maison Art Research & Exchange Centre



在「漆咸居」這香港難得可見、集藝術與歷史於一身的藝術古宅，魏畫廊將呈現傅慶豐四十餘年豐富的藝術人生。傅慶豐半生遊走於巴黎、北京、台北、紐約等地，最終回到法國巴黎北郊的瓦茲河畔歐韋小鎮——又名「梵高村」，將此地視為人生歸宿，並在當地確立了他備受肯定的藝術地位。如其所言：「在此除了創作，也在梵高的烏鴉麥田裏奔跑了三十多年」，所以首場傅慶豐大型回顧展命名為「麥田的呼喚」。

At Chatham Maison, a unique viewing centre in Hong Kong combining art & history, Amanda Wei Gallery presents over 40 years of Alixe Fu’s wonderful artistic journeys. Alixe Fu has lived in Paris, Beijing, Taipei, New York, and various other places before settling in Auvers-sur-Oise, in the northern suburbs of Paris, France, also known as “Van Gogh Village”. Alixe Fu regards this small French town as the place where he really belongs, as it established his position as an artist. Besides creating artworks here, he has also set his feet on the raven wheatfields of Van Gogh for over 30 years. Thus, his first retrospective exhibition is titled “Wheatfields’ Whisper”.



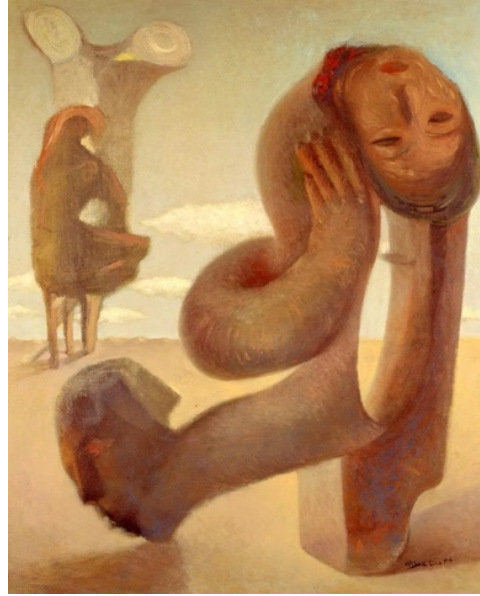
宿命 Fate, 1980, 混合媒介 Mix  
media on canvas, 103 x 169.5 cm

展覽「麥田的呼喚」將「漆咸居」藝術研究中心進行了藝術性改造，以傳慶豐其象徵性的系列策劃內部獨立空間。展覽主軸以藝術家的創作系列為主，時間為輔，分為七大系列：「80-90年代早期系列：1980《宿命》，1983-1987《遊戲》，1987-1991《聖德尼》，1991-2022《稻草人十字架》，1994-1997《誕生》」，「1997-2022《植物人動物人》系列」，「2012-2022 古畫新作《反復古》系列」，「1997-2022《臉譜》系列」，「2022 最新作系列」，「1980-2022 素描系列」以及「2006-2022 “Sign Me” 雕塑系列」。

The exhibition integrates a spatial transformation of the venue itself, curating 7 independent themes following Alixe Fu's symbolic series. The curatorial concept is primarily based on his series, supported by his creation timeline: '80-90s early series: 1980 "Fate", 1983-1987 "Game", 1987-1991 "Saint Denis", 1991-2022 "Scarecrow and The Cross" series, 1994-1997 "Birth", '1997-2022 "Plant Man-Animal Man" series', '2012-2022 Old Pictures-New Works "Anti-Retro" series', '1997-2022 "Hybrid Portraits" series', '2022 Recent Works series', '1980-2022 Sketches series', and '2006-2022 "Sign Me" Sculpture series'.



兩個稻草人 *Two Scarecrows*, 1991,  
布面油畫 Oil on Canvas, 130 x 195 cm



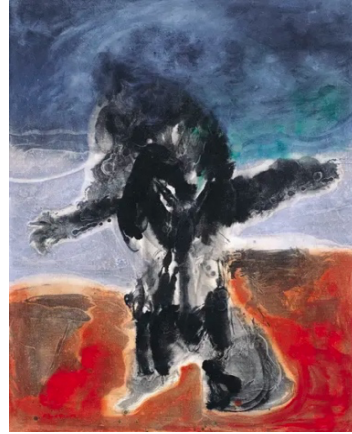
仙人掌 *Cactus*, 1993,  
布面油畫 Oil on Canvas, 73x60 cm

「80– 90 年代早期系列」以學生時期 1980 年創作的《宿命》揭開序幕。表現內心多重身份認同的模糊與矛盾。旅居巴黎所創作的作品，探討年輕時身在異鄉。傅慶豐從存在感的問題「我是誰？」開始，延伸到「為什麼在這裡？生命目的是什麼？」，重要的哲學命題縈繞在作品中。1987 年移居巴黎市聖德尼到 1991 年定居巴黎郊區瓦茲河畔歐韋小鎮，開始創作《稻草人十字架》系列。

‘80–90s early series’ is revealed by “Fate” created during his academic period in 1980. Expressing the ambiguity and contradiction of his younger self. From ‘Who am I?’ to ‘Why am I here? What is the purpose of life?’, these existential questions linger around the works. He then immigrated to Paris in 1987 and settled in Paris’s rural area called Auvers-sur-Oise, where he created the “Scarecrow and The Cross” series.



仕女圖 *Lady*, 2000,  
丙烯、水墨 Acrylic, Chinese Ink,  
Paper on Canvas, 50 x 61 cm



風景三 *Landscape III*, 2002,  
丙烯、水墨 Acrylic, Chinese Ink, Paper  
on Canvas, 54 x 73 cm

「1997–2022《植物人動物人》系列」演化人的存在概念，從視覺上對肉體進行分解與重構，探索靈魂的幻化與聯想，進而達到物我兩忘。

‘1997–2022 “Plant Man–Animal Man” series’ explores the theme of human existence, in a visual scope, he dissects and reconstructs the bodies, diving deep into the spiritual thinking and imagination, finally reaching an epiphany.



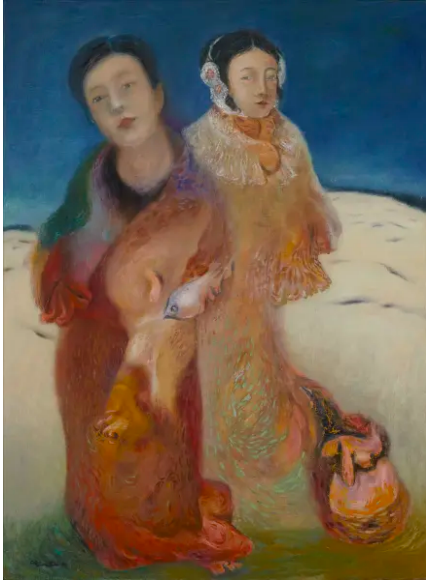
+19 世紀法國畫家布盧瓦伯爵夫人 *École française XIXè, Countess Blois, XIXè ~ 2013,*  
布面油畫 *Oil on Canvas, 73 x 60 cm*



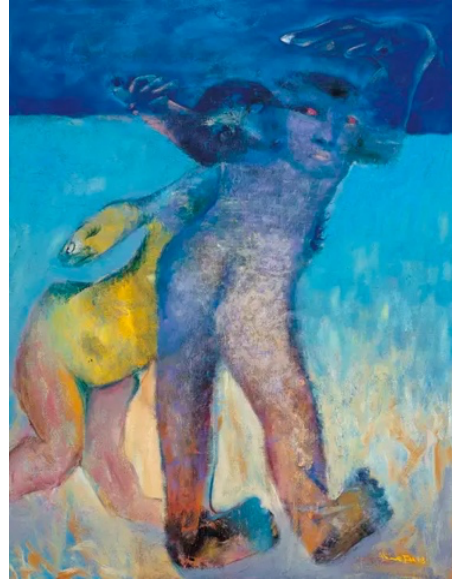
+19 世紀法國畫家庭院, *École française XIXè, Farmyard Scene, XIXè ~ 2019,*  
布面油畫 *Oil on Canvas, 124 x 98 cm*

「2012–2022 古畫新作《反復古》系列」模糊了時間的界限，透過與古代畫作、畫家在畫布上的對話，交織過去、現在與未來，在重疊的時空中思考個人與歷史抽象卻事實存在的關係。

‘2012–2022 Old Pictures–New Works “Anti–Retro” series’ muffles the boundaries of time. Through dialogues with ancient paintings, the past, present and the future intertwines. The abstract yet existing relationship between the individual and history is therefore displayed to be an overlapping time space.



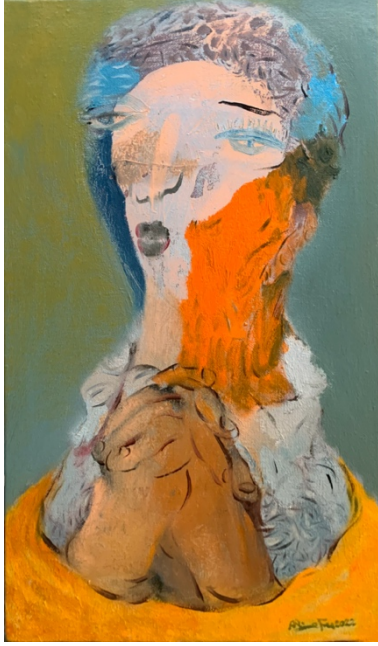
教堂前留影 *In Front of the Church*, 2004  
布面油畫 Oil on Canvas, 73 x 100 cm



一鼓作氣 *In One Vigorous Effort*, 2008  
布面油畫 Oil on Canvas, 73.5 x 100 cm

「1997–2022《臉譜》系列」是最具標誌性的系列，凸顯傅慶豐平面性解構的視覺觀，透過破除具象與抽象的對立，在現實與夢境之間建立起第三種屬於他自己的超現實空間，將前三十多年來藝術探索的成果融合於畫面上，似有大千世界。

‘1997–2022 “Hybrid Portraits” series’ is the most iconic series, highlighting Alixe Fu’s vision of 2 dimensional visual concepts. By breaking the opposition between figuration and abstraction, he establishes a third surreal space of his own, integrating three decades worth of artistic exploration onto his imagery, both vast and global.



我的朋友 *Mon ami*, 2022  
布面油畫 Oil on Canvas, 41 x 24 cm



鳴唱 *Singing*, 2021  
布面油畫 Oil on Canvas, 27.2 x 19.2 cm

「2022 最新作系列」傅慶豐繼續展現其作品飄浮於虛實之間，為觀眾帶來超現實的視覺衝擊。當具象的人臉、人體、風景、物件透過他獨有的視覺和筆觸轉化，他便得以在解構與建構之間尋找自我，於連結過去、現在與未來的路上確立自己的存在。

‘2022 Recent Works series’ Alixe Fu continues to present works that float between realities, they bring surreal visual impact to his audience. His unique sense of vision and brushstrokes as he transforms figurative faces, human bodies, landscapes, and objects, reflecting his exploration of identity between artistic deconstruction and construction. By connecting the past, present and the future, he establishes his own existence.



都市裡的風箏 *Kites in the City*, 1990  
鉛筆, 紙 pencil on paper, 23.9 x 31.6 cm



戲台上 III *On Stage III*, 1990  
鉛筆, 紙 pencil on paper, 21.1 x 29.7 cm

「1980–2022 素描系列」貫穿了傅慶豐的創作生涯，在他的藝術創作中佔據重要位置。1988年起，傅慶豐開始紙上手稿研究，至1989年留下15件模特兒素描。從參考1983–1987《遊戲》系列作品圖案到模特兒素描的影響，1989年的傅慶豐相對以往的拘泥線條和寫實風格，開始無拘無束地發揮富有想象空間的線條。其後又開始豐富色彩和多材質嘗試，打破原有的慣性思維及創作框架，開啟了創作的另一扇門。

'1980–2022 sketches series' run through Alixe Fu's creative career and occupy a significant position in his artistic inspiration. In 1988, he began studying sketches on paper, and by 1989, he left 15 sketched models. Referencing 1983–1987 "Game" where his imagery and subjects were previously rigid and realistic, Alixe Fu's sketches in 1989 became more unrestrained and freer through lines. Additionally, the artist began using a more vibrant colour palette, experimenting with a variety of mediums, breaking away from the in-the-box framework, opening a new door for creative flow.



手足 *Brothers*, 2008

玻璃鋼與丙烯酸 Fiberglass, Acrylic , 222 x 160 x 100 cm

「2006–2022“Sign Me” 雕塑系列」於 2008 年開始的 17 尊大雕塑便來源於素描。傅慶豐邀請觀眾在“Sign Me”系列的雕塑上簽名，最後上色，通過作品與公眾對話、結合，最後形成共榮與共生。

為本次藝術饗宴劃上完美句點，我們邀請貴賓們來到天台參與”Sign Me”雕塑系列中的「手足」簽名活動，以此共同「為愛而簽」。

‘2006–2022 “Sign Me” Sculpture series’, started in 2008 where 17 large sculptures are all derived from his sketches. Alixe Fu invited his audience to sign on the sculptures from the “Sign Me” series, and eventually coloured them. Through these works, he communicates, connects, and travels towards prosperity and symbiosis.

To conclude this art feast, we welcome guests to the rooftop to participate in our signing activity with the “Sign Me” series sculptures “Brothers”, together ‘sign for love’.



## 關於傅慶豐

1961 年出生臺灣雲林  
1985 年畢業於臺北中國文化大學美術系  
1987 年旅居法國  
1988–1989 年巴黎美院石版畫研究  
1991 年進駐巴黎梵高國家畫室  
2005 年回台灣做公共藝術一年  
2014 年進駐北京 T3 國際藝術區  
現於巴黎、北京、台北三地工作



法籍華裔藝術家傅慶豐 1961 年出生於台灣。1983 年於台北舉行首次個展，1985 年畢業於中國文化大學美術系。1987 年旅居法國，並於 1988–1989 年在巴黎國立美術學院學習石版畫。

傅慶豐的足跡遍布台北，巴黎，紐約，北京，名古屋，香港等地，包括個展，群展和雙年展。在台北市美術館，台北當代藝術館，巴黎龐畢度中心，巴黎大皇宮，法國布盧瓦古堡美術館和 Auvers 城堡美術館，北京今日美術館等機構展覽。1984 年參加台北市立美術館的「前衛·裝置·空間」，「新繪畫大展」，「現代雕塑特展」，「現代繪畫新展望」，「風格 22」，「新具象 繪畫展」，「當代抽象畫展」等，其中於八十年代台灣第一個大型裝置藝術展—台北市立美術館「前衛·裝置·空間」為二十位藝術家之一。也曾參加巴黎大皇宮「秋季」，「五月」，「青年繪畫」，「獨立」，「比較」等沙龍展。1999，2005，2008 年分別為法國及台灣製作公共藝術。其作品獲法國，日本，中國，台灣等公私立美術館收藏。

## About Alixe Fu

1961 born in Taiwan

1985 graduated from the College of Arts in Chinese Culture University in Taipei

1987 travelled to France

1988–1989 studied lithograph at National School of Fine Arts in Paris

1991 moved into the studio in Van Gogh Village, Paris till now

2005 worked on public arts in Taipei for 1 year

2014 resided in the Beijing T3 Artistic Community

Currently lives and works in Paris, Beijing and Taipei



Alixe Fu was born in Taiwan in 1961. In 1983, Alixe had his first solo exhibition in Taipei where he graduated from the Department of Fine Arts of Chinese Culture University in 1985. He travelled and lived in France since 1987, and learned lithograph at National School of Fine Arts in Paris during 1988–1989.

Alixe Fu has made his mark throughout Taipei, Paris, New York, Beijing, Nagoya, Hong Kong etc. He has been involved in solo, group shows and biennales in institutions including Taipei Fine Arts Museum, Museum of Contemporary Art Taipei, Centre Georges-Pompidou, Grand Palais, Château Royal de Blois, Auvers-sur-Oise Castle, and Today Art Museum in Beijing. In 1984, he participated in Taipei Fine Arts Museum's "Avant-Garde, Installation and Space", "New Painting", "Modern Sculpture Special Exhibition", "Contemporary Art Trend", "Style-22", "New Representational Painting", "Modern Abstract Painting", etc. One of which was Taiwan's first large scale art installation exhibition in Taipei Fine Arts Museum called "Avant-Garde, Installation and Space", where he was one of the 20 participants. He also exhibited in "Salon d'automne", "Salon de mai", "Salon de la jeune Peinture", "Salon des Indépendants", and "Salon des Comparaisons" at Grand Palais in Paris. In 1999, 2005, 2008 he made public works for France and Taiwan respectively. His works have been collected and archived in public & private art museums in France, Japan, China, Taiwan and more.

## 關於「漆咸居」藝術研究與交流中心

「漆咸居」座落於香港中環曲徑幽深的半山區，是一座優雅又神秘的私人古宅，擁有近百年歷史。英國建築師莊·奇勒·克拉克 (John Caer Clark) 於 1927 年完成建造，成為這棟建築的第一任主人。日佔時期，漆咸居被用做日本高級軍官辦公室；1952 年至 1973 年間，該建築由私人住宅轉為一間私立中學（策文書院）。2018 年，漆咸居經香港政府界定成為二級歷史建築。自 2020 年初疫情爆發，魏畫廊在中環雲咸街的商業空間之外，將漆咸居改造為多功能的當代藝術空間以藝術研究為宗旨，建立藝術家研究個案，組織學術研討；常設非商業性展覽；定期舉辦培訓及專題講座；出版；接待訪港學者及藝術家駐地創作活動。這座典雅的英殖民時期建築現用於舉辦博物館規模的展覽，展示更多國際藝術大師級的作品。



## About “Chatham Maison” Art Research & Exchange Centre

“Chatham Maison” Art Research and Exchange Centre is a private house, located in an elegant and mysterious British colonial building in Mid-Levels, Hong Kong, with a history that dates to nearly 100 years. The building was listed as a Grade II historical building by the Hong Kong Government in 2018. British architect John Caer Clark completed the construction in 1927 and became the first owner of the building. During the Japanese occupation, it was used as an office for senior Japanese military officers; between 1952 and 1973, the building was converted from a private residence to a private secondary school (Chatham English School. Since the outbreak of the epidemic in early 2020, Wei Gallery has breathed new artistic life into the building beyond its commercial space on Wyndham Street in Central, naming it “Chatham Maison” and transforming it into a non-profit art research and exchange institution. The main purpose of the institution is to conduct art research, establish artist research cases, organize academic seminars, hold regular art lectures and training, publish, host visiting scholars and artists in residence for creative and exchange activities, and organize non-commercial exhibitions.

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Exhibition location: Chatham Maison Art & Research Centre

Chatham Maison reception: Central AMANDA WEI GALLERY (Shop B, Wilson House, 19-27 Wyndham Street, Central)

