



右下 | 曾培堯，《生命—669 昇》，1966，油畫，36 × 50公分。私人收藏。

Tseng Pei-yao, Life 668: Sublimation, 1966, oil on canvas, 36 × 50 cm. Private Collection.

右上 | 曾培堯，《生命—6512 天王星》，1965，水彩、油蠟畫、紙，27 × 19公分。私人收藏。

Tseng Pei-yao, Life 6514: Spiral, 1965, watercolor on paper, 27 × 19 cm. Private Collection.

“Art creates eternal life.”

Tseng categorizes his artist career into four periods, namely the Periods of Sketching and Realism (1945-1952), Subjective and Figurative Expressionism (1953-1954), Abstract Expressionism (1955-1961), and Life-themed Series (1962-1991). Despite his short life tormented by the loss of loved ones and serious illness, Tseng relentlessly explored the true essence of artistic life and seized every moment of art and living. The exhibition features three major zones, themed as “The Dimensions of Time and Space: Tseng Pei-yao’s corridor of life”, “Intertwining”, and “Timeless Window”. Within the creations and archives in various aspects. By showcasing his iconic “convex mark (convex person)” of which the shape is similar to a keyhole, the exhibition attempts to guide viewers to obtain their key to life and to unlock the eternal within the fleeting moments, exploring different aspects of the “inner and outer self”.

Following Yen Shui-long (1903-1974), Tseng Pei-yao (1927-1991), a representative artist from Tainan, is a unique and crucial figure throughout Taiwanese art history. He made contributions to the art development in southern Taiwan following the footsteps of Kuo Po-chuan, facilitated coordination within the Tainan Fine Art Research Association, and engaged in countless international events. The artist’s rich life experience exemplifies a contemporary Tainan-centered perspective, weaving a tapestry that extends its influence to Taiwan and global arts community.

Introduction



曾培堯，《生命6817》，1968，油彩、畫布，27.3 × 22.1公分。私人收藏。

Tseng Pei-yao, Life 6817, 1972, oil on canvas, 27.3 × 22.1 cm. Private Collection.

身與他人，交錯藝術責任及友誼之「相」。畫作更如同他，是一個「相」，在精神世界及物理世界之間，成為一個觀照內外的中介，透過一線一形一色的介質，交會生命的意義，誠如他所題「藝術創造永恒生命」。

曾培堯將自己的創作分為攻擊描寫及寫實時期（1945-1952）、主觀表現具象時期（1953-1954）、抽象表現時期（1955-1961）及生命連作時期（1962-1991）。雖然

遭逢親人變故，而後患上重病，在短暫的人生裡，曾培堯一路探索藝術生命的真諦，把握藝術及生活的每一刻。本展覽以「時空之相：曾培堯生命長廊」、「交織為相」及

「雋永之窗」三大區域，在空間與時間的層次裡，多角度呈現曾培堯交疊藝術創作及檔案的生命故事。透過其代表性「凸型記號」（凸型人），造形依稀時間的鑰匙孔，帶領

觀者領取自我生命的鑰匙，開啟短暫中的永恒，在展覽中尋找不同的「內外之相」。



展覽介紹

臺灣及世界的人事物系譜。

曾的連結與脈動，乃至國際交流；從其豐富的人生可窺見該時代以臺南為中心，折射至為南部美術發展留下了建言與做法，在「臺南美術研究會」（簡稱「南美會」）促成畫

（1901-1974）之後，在臺灣藝術史的發展脈絡上，獨特且關鍵的存在。他追隨郭柏川

臺南代表藝術家曾培堯（1927-1991）是繼顏水龍（1903-1997）、郭柏川

2024.10.01 TUE - 2025.01.05 SUN

The Inner, Outer Self and In-between: Tseng Pei-yao

內外之相 曾培堯的藝術生命

臺南市美術館1館 展覽室B-H
Tainan Art Museum Building 1, Gallery B-H

曾培堯

臺南市美術館
TAINAN ART MUSEUM

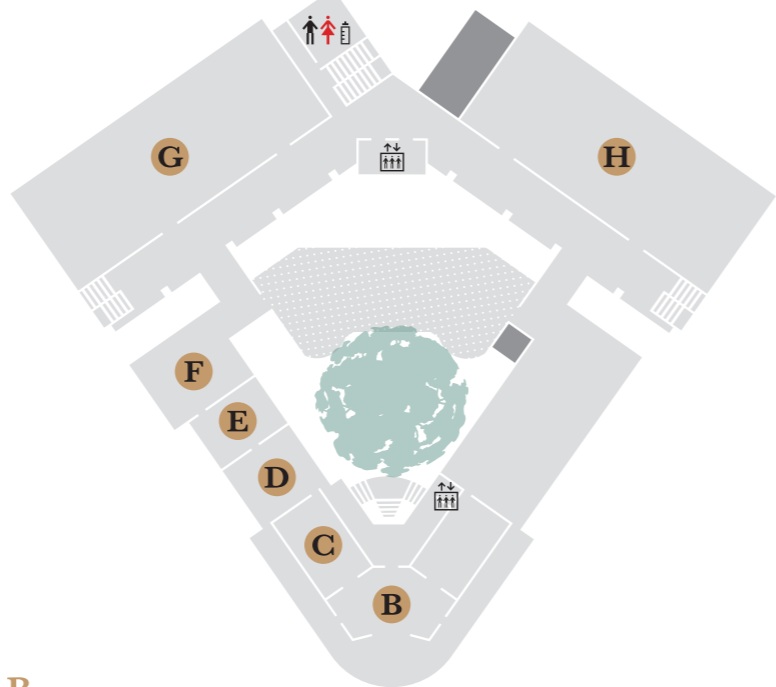
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Tainan City 70049, Taiwan(R.O.C.)

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開放時間 | 週二至週日 10:00-18:00，週一休館，週六延長開放至 21:00

Opening Hours | Tuesdays to Sundays 10:00-18:00, Saturdays 10:00-21:00



B
主視覺牆
Key visual wall

C~F、G外牆、H外牆

時空之相：曾培堯生命長廊

Gallery C~F, Exterior Walls G & H: The Dimensions of Time and Space: Tseng Pei-yao's corridor of life

G
交織為相
Gallery G: Intertwining

H
雋永之窗
Gallery H: Timeless Window

指導單位 | 文化部、臺南市政府
Supervisor | Ministry of Culture, Tainan City Government

主辦單位 | 臺南市美術館
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Special Thanks |

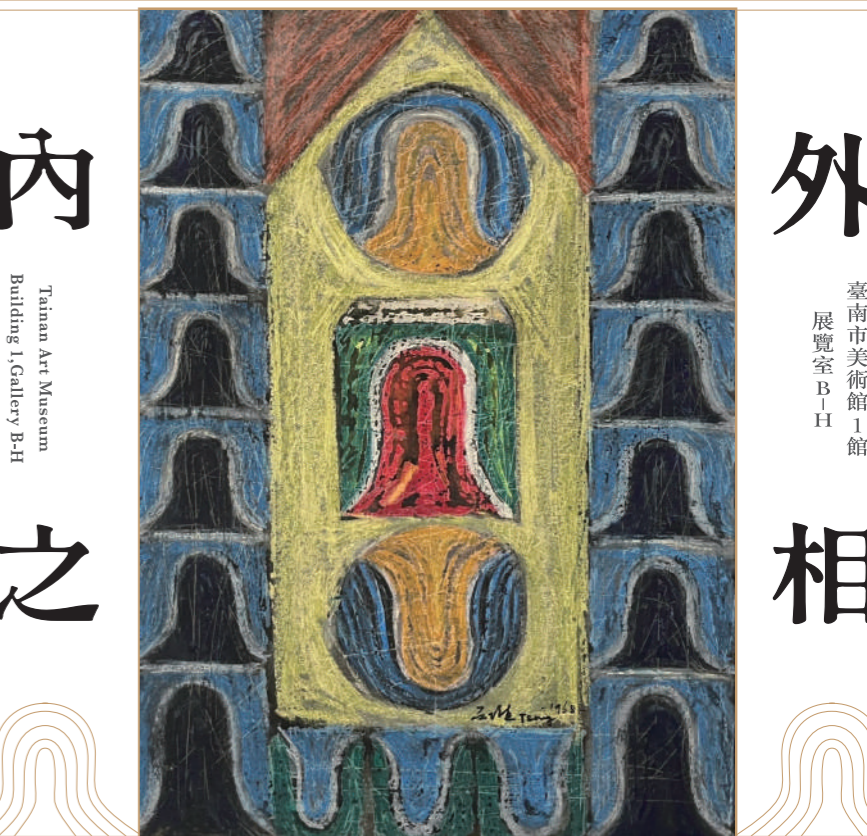
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2024.10.01 TUE - 2025.01.05 SUN

The Inner, Outer Self and In-between:
Tseng Pei-yao



曾培堯的藝術生命

曾培堯

展覽室G：交織為相 Gallery G: Intertwining

本階段多以向「外」探索為主。曾培堯一邊在臺糖工作，一邊向顏水龍、郭柏川學習繪畫，也加入臺南美術研究會。除了不停歌創作，曾培堯更熱心助人，將自己當作一個媒介，協調展覽、演講等藝文活動，一點一滴成就人事物網絡之「相」。

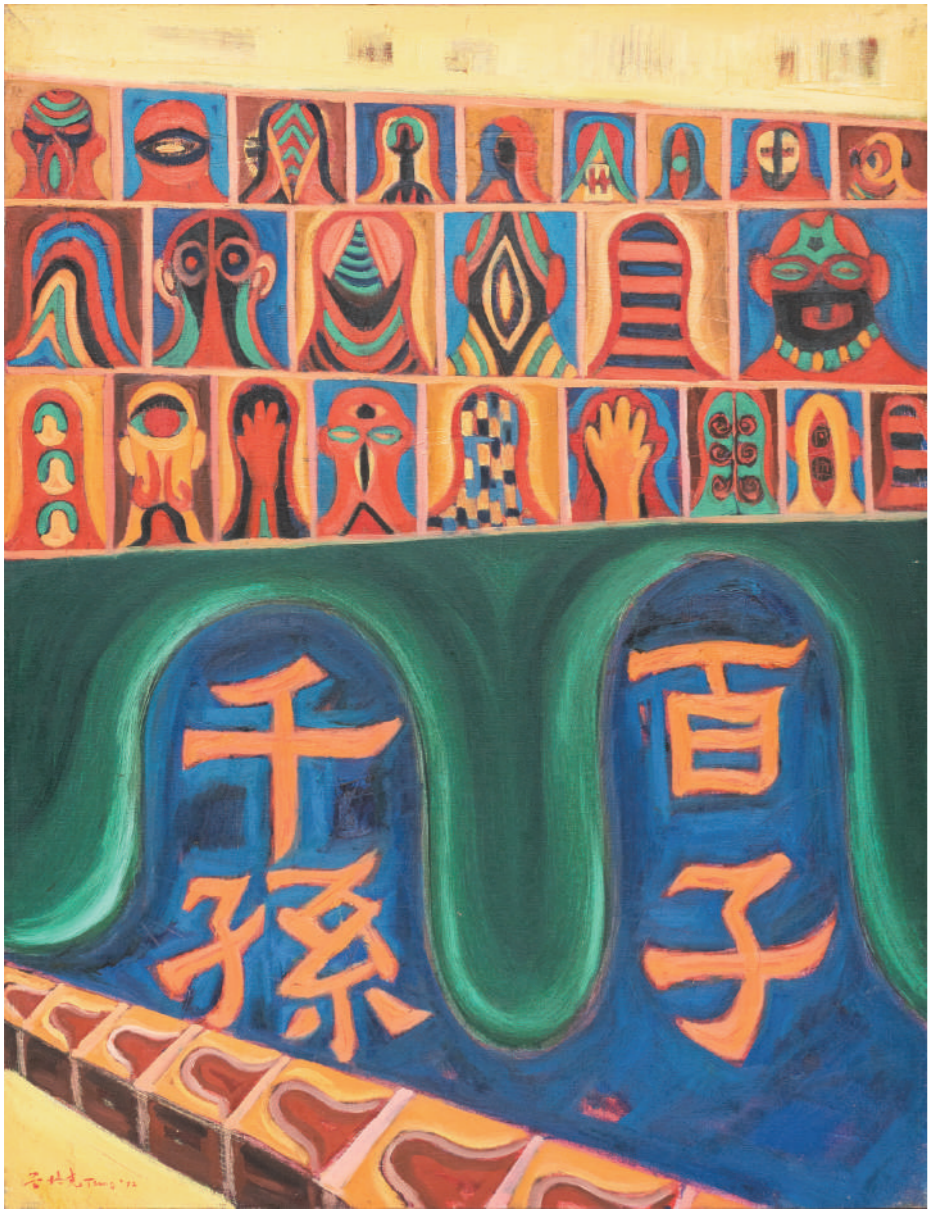
曾培堯常坐在火車上觀察，或在市井和鄉野遊走，透過旅行及對世界的好奇心，遠寫生活百態。臺南到臺灣的不同角落，在曾培堯的投入的心流與明快的畫筆下映照出特別面貌；人文與自然在曾培堯的筆下充滿了時間性，從早晨到夜暮，感受恍惚與匆匆間，光影與景緻的交融，真實的空間延伸於曾培堯的畫布空間，停格卻充滿動感態，更表現其內在與外在之間的交流。

「攻素描及寫實時期（1945~1952）」及「主觀表現具象時期（1953~1954）」，曾培堯運用水彩的特性，造就輕快的筆韻和流動的色域；當不同顏色暈染，無論是樹生長的節奏，不同色域的扶疏葉叢，抑或山巒、田野的脈動，自然的廣袤、靈動一覽無遺。有時他以油畫的質地創造量感，以堅挺、俐落的線條、厚塗的色塊呈現建築體和物體。其一生創作中常見的「框景」構圖也在此時萌芽。他從建築物的門框、柱式窺探廟宇及古厝，暗示建築物內外的空間感，帶入攝影鏡頭語言，在「框」裡延伸更細膩的多元之「相」。這個「框」是曾培堯靈魂之窗，觀看及感受鄉土與城市，而後也發展出不同的分割方式，將野獸派、後印象派及立體派融會貫通，在具象與抽象間，結合物理性的技法和精神，更成為他獨有的「相」。



曾培堯，〈夜〉，1945，水彩、紙，19 × 26公分。家屬提供。

Tseng Pei-yao, *Night*, 1945, watercolor on paper, 19 × 26 cm. Private Collection.



曾培堯，〈百子千孫〉，1972，油畫，117 × 91公分。私人收藏。

Tseng Pei-yao, *Descendants*, 1972, oil on canvas, 117 × 91 cm. Private Collection.



曾培堯，〈空間的概念〉，1960，油彩、木板，90 × 120公分。私人收藏。

Tseng Pei-yao, *Concept of Space*, 1972, oil on canvas, 90 × 120 cm. Private Collection.

During this period, Tseng focused on exploring outward. The artist simultaneously worked at Taiwan Sugar Corporation and learned painting from Yen Shui-long and Kuo Po-chuan, while becoming a member of the Tainan Fine Art Research Association. Along with relentless efforts in art creation, the artist was eager to help others. As a coordinator, Tseng organized exhibitions, speeches, and many other at events, gradually establishing the “image (*xiang*)” of a network of various people and things.

Many times, Tseng either observed others on trains or wandered between cities and the countryside, creating sketches capturing diverse forms of life with a curious heart. The artist managed to present the unique characteristics of different corners in Tainan and even Taiwan with a dedicated heart and lively brushstrokes. In his works, human and natural elements are infused with a sense of temporality, capturing the passage from dawn to dusk. Amid the fleeting and the hurried, light and landscapes merge, extending real space onto the canvas. Despite being in a momentary frozen state, the sciences Tseng captured are imbued with dynamic energy, exemplifying the interplay between his inner world and the external environment.

During the Periods of Sketching and Realism (1945-1952) and Subjective and Figurative Expressionism (1953-1954), the painter, by utilizing the characteristics of watercolor, applied lively brushstrokes and flowing colors to his creations. Under Tseng's brush, whether it's the rhythm of a tree's growth or the blending of different colors, the movements of lush leaves, mountain ranges, and fields in varying shades fully convey the vastness and vitality of nature. Sometimes, the painter adopted oil paint to create a sense of mass, portraying buildings and objects with firm, clean lines and thick color blocks. The “framed composition”, a recurring theme in his works, also began to take shape during this time. By peering through the door frames and columns of buildings and temples, he abstractly depict spatial relationships between the interiors and exteriors of buildings, incorporating photographic framing techniques to explore more nuanced and diverse “images (*xiang*)” within the frame. This frame serves as a window to the artist's soul, through which he observed and experienced both rural and urban environments. Over time, Tseng developed various ways of segmentation, integrating Fauvism, Post-Impressionism, and Cubism, blending physical techniques with spiritual elements to create his unique “image (*xiang*)” between figuration and abstraction.

2. In the 1960s, Dance and Music Composed the Melodies of Tseng Pei-yao's Life and Artistic Creation

In 1962, a show brought by the de Lavallade-Ailey American Dance Company inspired Tseng to reflect on life and explore the essence of art in creations. He then entered the Period of Life-themed Series (1962-1991):

- (1) 1962 to 1964: Exploring the Origin of Life
- (2) 1965 to 1966: Pursuing Life Propagation and Interconnection
- (3) 1967 to 1968: Advancing towards the Eternity of Life
- (4) 1969-1972: Singing the Praise of Life
- (5) 1973-1978: The Physical and Virtual Relationships between Nature, Divinity, Humanity, and Life
- (6) 1979-1986: Integration of the Universe, Deities, Desire, and Life
- (7) 1987-1992: Essence of Life and Rebirth

In the late 1960s, Tseng contemplated the essence of life and created the “convex person”. This figure represents both the artist's body and soul, serving as his presence in the transition between the spiritual and material worlds. It traverses through his life-themed series of works presenting his observations and experiences. During this period, the “framed composition” remained a distinctive feature of Tseng's works. These repetitive individual frames are, appearing confined yet open up into a microcosm through sequences, cycles, and curves, reminiscent of the roundabouts he often passed in Tainan. Through the interplay of closed and open rhythms, each frame forms an individual “image (*xiang*)” that guides the viewer into and out of the existing space, establishing a connection between psychological and physical realms. The convex person also embodies a commemorative existence, recording the artist's reflections on life and his journey of understanding, much like a window that looks inward and outward.

During this period, the artist integrated elements of Eastern ceramics, temple design, and folk religious art with the distinct cultural characteristics of East and West. He frequently used figurative human forms to symbolize the physical practice of cultivation, employing the fluidity of ink and the density of oil paint, complemented by dripping and splashing techniques to express spiritual insights. In his works, Tseng also transformed religious motifs, such as bodhisattvas' attendants or disciples and the halos of deities, into irregular shapes or even brushstrokes, often appearing in a circular form. This circular form is akin to ripples, as he described in his work *Ripples*, “*Whether created by a gentle breeze or the rhythmic breathing of a small fish, ripples are like the beautiful traces in people's memories or the tracks of life, where disappearance may be the eternal manifestation of life.*” Ripples carry a sense of time, with brushstrokes arranged in a circular pattern like the markings of a clock, sometimes moving, sometimes still, resembling the circles of modern digital devices awaiting to be turned—brief at times, prolonged at others.

展覽室H：雋永之窗 Gallery H: Timeless Window

一、1955年，曾培堯在具象及抽象之間，由外而內

本階段以向「內」探索為主，在多層次顏色的引領下，從〈安平運河〉聽到朝陽及餘暉船隻的鳴笛聲，體現臺南在地風景。作品在線條交錯下，呈現不規則的形狀，像是不同形狀的框，框裡延伸更細碎的空間，母題也被拆解成不同的塊面，愈漸抽象，走向精神性。

這個時期全球的藝術正受到美國抽象表現主義（Abstract Expressionism）的影響，如波洛克（Jackson Pollock）及克萊恩（Franz Kline）等。抽象表現主義曾經受到存在主義（Existentialism）以及東方水墨中的寫意啟發，曾培堯在臺灣除了透過西方雜誌了解藝術發展的趨勢，更試圖回歸東方的水墨線條，建立自己的表現風格。他在交錯的線條中建立不同的空間層次，而線條錯落交疊成「蜂巢」形狀，或猶如交纏的枝葉，生長在這片黑白肅靜的土地。1951年，年僅22歲的曾培堯弟弟曾錦堂因鄭海樹案遭槍決，白色恐怖蒙上了黑色的記憶。透過曾培堯作品中穿梭的線條、多變的形狀，和滴流、潑灑的顏料，以及櫃子上靜置的檔案和相片，生命有著黯然，但依然璀璨及綿延。

1. In 1955, Tseng Pei-yao Began Exploring the Space between Figuration and Abstraction

Entering this period, Tseng turned to focus on exploring inward. Guided by multi-layered colors, the sounds of morning and evening ship whistles from *The Anping Canal* evoke the local cityscape of Tainan. The intersecting lines create irregular shapes, resembling different frames, within which more fragmented spaces extend. The motif is deconstructed into various segments, becoming increasingly abstract and moving towards spiritual expression.

During the period, the global art world was being affected by artists associated with American Abstract Expressionism, such as Jackson Pollock and Franz Kline, which inspired by Existentialism and Easter ink art. In addition to reading magazines published in the Western world to understand the current art trends, Tseng also attempted to return to Eastern ink lines and develop his own expressive style. The artist created various spaces among the interplay of lines, which then form a hive-like shape or “grow on the land of black-and-white serenity”. In 1951, the artist's younger brother, Tseng Chin-tang, was executed at the young age of 22 for involvement in the Cheng Hai-shu case, casting a shadow over Tseng Pei-yao's memory of the White Terror era. In Tseng's works, the intersecting lines, varied shapes, dripped and splashed paints, as well as files and photographs quietly resting on cabinets signified that life is marked by shadows, yet remains brilliant and enduring.

三、「雋永之窗」開啟

一輩子的空間與時間有限，然曾培堯畫中軀體與靈魂沒有界線，相交在具體和抽象的向度，更橫跨於精神世界及物理世界的維度，開啟連結過去、現在及未來的雋永之窗。

曾培堯對於外在世界日常生活中的人物與景象有深刻的體察與描摹；就精神面而言，曾培堯向內在探索人生觀及存在的意義。畫布猶如曾培堯心理與身體交會的面，無論遭逢親友離別與多方變化，無論是否即將觸及生命的彼岸，曾培堯始終以以不懈的畫筆，呈現內在情感與外在經歷交織之相，用藝術創造永恒生命。



曾培堯，〈生命系列-744三昧耶曼荼羅〉，1974，水彩、油蠟筆、紙，38.5 × 56.5公分。私人收藏。

Tseng Pei-yao, *Life 744: Samaya Mandala*, 1974, watercolor, oil pastel on paper, 38.5 × 56.5 cm. Private Collection.

二、1960年代，舞蹈及音樂讓曾培堯生命及創作中的旋律響起

1962年，一場美國愛琳歌舞蹈團表演，讓曾培堯思索生命，在創作中探索藝術的真諦。他開啟了生命連作時期（1962~1991）：

- ① 1962年至1964年的「探索生命根源時期」
- ② 1965年至1966年的「追求生命繁殖與連鎖時期」
- ③ 1967年至1968年的「邁進生命永恒時期」
- ④ 1969年至1972年的「高唱生命謳歌時期」
- ⑤ 1973年至1978年的「自然、神性、人性和生命的虛實關係」
- ⑥ 1979年至1986年的「宇宙、神靈、愛慾與生命統合時期」
- ⑦ 1987年至1991年的「生命本質與重生時期」

1960年代末，曾培堯思索生命的原形，創造了「凸型人」。他是曾培堯身體及靈魂的「相」，更是他行於精神世界到物質世界的角色，穿梭在生命系列中的創作中，觀望和體驗。在此時期的構圖中，「框景」仍舊是曾培堯很強烈的特色，重複性和單一性的出現，圍限卻又透過序列、連環和曲線等途徑，成為開放的小宇宙，也像是他常經過的臺南圓環。這些框景都是一個個「相」，透過封閉及自由的韻律，引導向內及向外空間，並建立了其心理空間和物理空間的鏈結。「凸型人」如同一個「紀念式」的存在，記錄了曾培堯思索生命的體悟與軌跡，也像一扇「窗」，由內而外，由外而內的望著。

在此時期，曾培堯將東方陶瓷、廟宇、民俗信仰之藝術元素，融合東、西方之不同文化特性。他時常以具象的人體象徵肉身的修行，以水墨的動勢、油畫的凝鍊，佐以滴流、潑灑等技法表現精神的體悟。他更在創作中轉化宗教母題，如將喬侍菩薩或弟子、神佛的頭光等母題，轉化為不規則形，甚至是筆觸，並以「環狀」出現。「環狀」也像「漣漪」，如曾培堯在作品〈漣漪〉自述裡提及「**無論是由微風拂起獲由小魚呼吸律動所構成的漣漪，猶似人們記憶中美麗的痕跡惑生命的軌跡，而消失也許是生命永恒的呈現**」。「漣漪」具有時間性，筆觸猶如時鐘的刻度環形排列，時而律動，時而凝結，彷彿當代數位設備等待轉動的圈，而或短促，而或漫長。



曾培堯，〈修觀〉，1984，油彩、壓克力、水墨、畫布，116.7 × 91公分。私人收藏。

Tseng Pei-yao, *Practice of Seeing*, 1984, ink, acrylic, pastel, gold color, oil on canvas, 116.7 × 91 cm. Private Collection.