

Hope for America



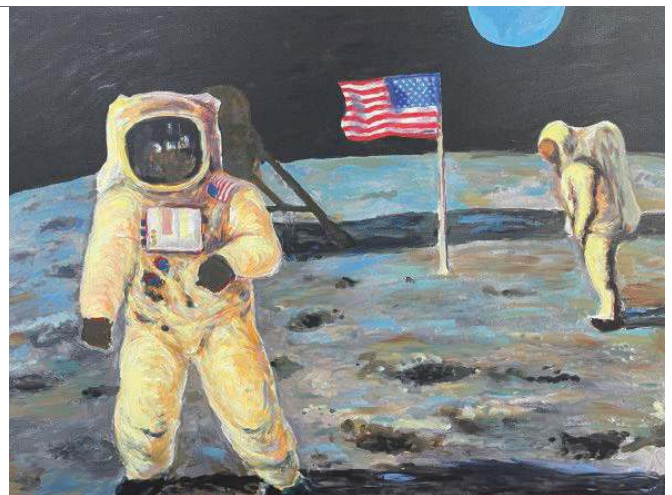
Celebrating

250th Anniversary of American Independence

400th Anniversary of the Founding of Manhattan

Spirit of Liberty • Art for Humanity

Dr. TF Chen (陳錦芳博士)



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Hope for America

Preface

In 2026, the United States will celebrate the 250th anniversary of its independence, alongside the 400th anniversary of the founding of New York City (Manhattan). As a Taiwanese-American artist and a “Friends of the UN”-designated “Cultural Ambassador for Tolerance and Peace,” I feel a profound responsibility to honor these milestones of human history by presenting an art exhibition in their commemoration.

At the age of 90, I have spent the past two years delving deeply into America’s history, natural landscapes, cultural heritage, and political ideals, channeling my reflections into my paintings, such as through hand-painted canvases, I seek to express my reverence and understanding of this land: the U.S. Capitol alongside a rainbow symbolizes democracy and hope; the moon landing with the American flag pays tribute to scientific exploration; the Metropolitan Museum of Art embodies cultural continuity; and the Statue of Liberty rising above the skyline stands as a beacon of freedom and world peace.

I hope to tour this show in the following cities: New York City, Washington, D.C., Boston, Los Angeles, San Francisco, Miami, Dallas, Houston, Phoenix, Pittsburgh, Harrisburg, Charleston, etc.

The founding of the United States remains one of the most significant events in modern human history. Beyond its vast territory, America embodies centuries of European spiritual values—illuminated by the Renaissance in Italy and further advanced by the ideals of the French Revolution: liberty, equality, fraternity. These values were institutionalized and globalized, and they have also become the core of my artistic vision.

It was in 1969, while completing my doctoral thesis in Paris, that I developed the concept of the “Five-Dimensional Worldview of Culture” and pioneered the artistic style of “Neo-Iconography”. I have since advocated for “Art for Humanity,” opening new pathways and missions for art in the modern era. In 2001, I was awarded the Global Tolerance Award at the United Nations headquarters in New York, and designated as “Cultural Ambassador for Tolerance and Peace.” From 2003 to 2020, I carried this mission through my global “Art for Humanity” touring exhibitions. Many of these works anticipated what we now call ESG and CSR: they address environmental and social issues through art. For example, my “Post-Van Gogh Series” painting “No Smoking” was exhibited with the support of New York Mayor David N. Dinkins and the American Lung Association to advocate against smoking. Another work, “The City Gleaners” from my “Spirit of Liberty Series”, was featured on the cover of an American sociology textbook for its themes of environmental consciousness and social inequality.

Through this exhibition, I hope not only to celebrate America’s independence and the founding of New York, but also to advance social education, aesthetic living, and the vision that art can become a way of life for all people across the world.

This touring exhibition speaks in the universal language of art—non-political, yet deeply human—aiming to strengthen the founding spirit of America: freedom, equality, democracy, and human rights. At the same time, it is also my way of expressing gratitude. As an immigrant, I found in America a stage for my ideals and artistic journey, and I remain deeply appreciative of the openness and inclusivity of this society.

I sincerely invite you and your organization to join in this historic celebration—the dual commemoration of America’s 250th Independence Day and New York’s 400th anniversary.

With wishes for peace and enduring creativity,

Dr. T.F. Chen



迎向美國的希望

自序

公元2026年，適逢美國獨立250週年與紐約市（曼哈頓）建城400週年紀念，作為一位台美藝術家，並榮任聯合國「寬容與和平文化大使」，我深感責無旁貸，必須以藝術之名舉辦畫展，共慶這兩項人類歷史的重要里程碑。

今年我已90歲。過去兩年多來，我持續深入探索美國的歷史、自然景觀、文化遺產與政治理念，並將所感所思融入畫筆之中，以手繪方式呈現我對這片土地的敬意與理解，如封面4幅作品：美國國會大廈與彩虹象徵民主與希望，登月場景與美國國旗，致敬科技與探索精神；紐約大都會藝術博物館，彰顯文化與歷史傳承，自由女神與城市天際線，象徵自由與世界和平。

我希望將這個展覽巡迴至以下城市：紐約市、華盛頓特區、波士頓、洛杉磯、舊金山、邁阿密、達拉斯、休士頓、鳳凰城、匹茲堡、哈里斯堡、查爾斯頓等地。

美國的獨立建國，是近現代人類史上最具有意義的事件之一。她不僅幅員廣大，更融合了歐洲數千年的精神價值，尤其承襲了義大利文藝復興的光芒，並實踐了法國革命所倡導的「自由、平等、博愛」理念，使之具體化、制度化，並引領全球。這些價值也成為我藝術創作的核心方向。

因此1969年我在巴黎寫博士論文時，我深入研究後創立了「五次元世界文化觀」與「新意象派」藝術風格，主張「為人類而藝術」，開啟了新時代藝術的潮流與使命。2001年我在紐約聯合國大廈授頒「全球寬容獎」，並榮任為「寬容及和平文化大使」，進行「為人類而藝術」世界巡迴展2003年-2020年共17年，展覽中以我的作品特別推動聯合國的ESG和CSR，其實這些作品早在1969年開始至今，一直和ESG、CSR有關，以作品來推動環保和社會議題，如「後梵谷系列」的「No Smoking」，在紐約前市長David N. Dinkins，我們與美國防癆協會推動禁止吸煙，另外在自由精神系列的「都市拾穗者」，此作品曾刊載在美國社會學教科書的封面，因為作品中有環保的意識及社會貧富不均的問題，希望在這個展覽除了慶祝美國獨立、紐約建城外，更希望能夠以藝術來推動社會教育、生活美學，更希望全世界的人都能藝術生活化、生活藝術化。

本次藝術巡迴展，是以非政治的藝術語言，希望強化美國建國精神——自由、平等、民主、人權——並迎接一個以「愛」為核心的新時代。同時，我也藉此展覽向美國社會表達感謝。作為一位移民，我在這片土地上找到了人生的理想與創作的舞台，深深肯定美國開放社會對個人發展的支持與包容。

誠摯邀請您與貴組織共襄盛舉，一同慶祝美國獨立250週年與紐約建城400週年的雙重盛典。
敬祝 和平與創意永續。

陳錦芳 博士

陳錦芳





Dr. TF Chen (New York, Taiwan, Paris)

- Painter, writer, art historian, thinker
- Master of Arts & Ph.D. in Art History, Tainan First High School, National Taiwan University, and the University of Paris, 7 years at the Paris Academy of Fine Arts.
- Founder and advocate of the "Neo-Iconography", promotes "Art for Humanity"
- "United Nations Global Tolerance Award" & "Cultural Ambassador of Tolerance & Peace".
- "TF Chen Cultural Center" & "New World Art Center" in New York.
- Founder & Honorary Chairman of the "TF Chen Cultural Center & TF Chen Art Foundation" in Taiwan.
- TFChen has held more than 250 solo shows around the world & given hundreds of lectures in English, French & Chinese. His philosophy & works have been featured in more than 300 textbooks & magazines in 37 countries, especially in many world art history textbooks. He has published 24 books & his works are widely collected.

"In this information age of computers and media, we need not only Hardware and Software, but also Soulware."

--Dr. TF Chen's acceptance speech for the "Global Tolerance Award" (United Nations Building, New York, 2001)



A) The first Oriental painter and thinker with a doctorate in art history from the University of Paris. In the 1960s, he established the "Five-Dimensional World Culture View" in academic theory and advocated the focus of Chinese culture. In art, he derived the "Neo-Iconography" that integrates past and present, East and West. He spent 12 years in Europe (1963-1975) and more than 50 years in the United States (1975-present).

B) A painter with an art history orientation. In 1963, he won a French scholarship and borrowed \$100 to study in France. TF Chen has created thousands of works, held more than 250 solo exhibitions around the world, and has given hundreds of lectures in English, French and Chinese. His thoughts and works have been introduced in more than 300 textbooks and magazines in 37 countries, especially included in world art history textbooks.

C) His literary attainments enriched his artistic creation. He was the first translator of the French masterpiece "The Little Prince" into Chinese in 1968. Chen has published 24 books.

D) Contribution to the East and the World: Dr. Chen has promoted cultural exchange between the East and the West through creation, exhibitions, lectures, and book publishing for half a century. He is a "Renaissance" artist with cultural foresight and a sense of historical mission. He is 89 years old and has worked hard to create a peaceful and harmonious culture throughout his life, using art to promote cultural exchange and a global new renaissance based on "love".



陳錦芳 博士 (台灣、巴黎、紐約)

- 畫家、作家、藝術史家、思想家
- 台南一中、台大、巴黎大學文學碩士及藝術史博士、巴黎藝術學院7年
- 「新意象派」創辦人及倡議者、推動「為人類而藝術」
- 聯合國「全球寬容獎」,「寬容及和平文化大使」
- 紐約「陳錦芳文化館」、「新世界藝術中心」創辦人及榮譽董事長
- 台灣「財團法人陳錦芳文化藝術基金會」創辦人及榮譽董事長

「在這電腦及媒體的資訊時代，我們不僅需要硬體和軟體，更需要靈體 (Soul-ware)」陳錦芳博士「全球寬容獎」授獎致謝詞 (紐約聯合國大廈，2001)

- A)東方第一位巴黎大學藝術史博士的畫家及思想家。1960年代在學術理論上建立「五次元世界文化觀」同時提倡中華文化，而在藝術上衍生出融合古今中外的『新意象派(Neo-Iconography)』。在歐洲12年(1963~1975)，美國50多年(1975~至今)。
- B)一位具有藝術史定位的畫家。1963考取法國獎學金借100美金赴法留學。陳錦芳創作了數千件作品，在全球舉辦過250多次個展，並以英、法、中文演講數百次。他的思想及作品被37個國家300多本教科書及雜誌所介紹，尤其是被多國世界藝術史教科書收錄。
- C)文學造詣豐富了他的藝術創作。他是第一位將法國名著《小王子》在1968譯成中文的譯者。陳出版24部著作。
- D)貢獻東方及世界：陳博士半世紀以創作、畫展、演講、出版書籍來推動東西文化交流，他是一位具有文化前瞻性，歷史使命感的「文藝復興型」藝術家。已89歲的他，一生都朝著締造和平及和諧的文化而努力，以藝術促進文化交流及以『愛』為宗的全球新文藝復興而努力。



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**Celebrating
250th Anniversary
of
American Independence**

慶祝美國獨立250週年





Celebrating 250th Anniversary of American Independence

Works Overview 作品總覽

The "American Independence Series" is one of the signature art initiatives created by Dr. TF Chen to commemorate the 2026 U.S. Semiquincentennial (250th Anniversary) and the 400th Anniversary of New York City. Through his signature "Neo-Iconography" style, Chen seamlessly blends history, culture, politics, and natural landscapes to showcase the multifaceted nature of the American spirit—freedom, equality, innovation, inclusivity, and hope.

Comprising 29 paintings, this series spans historical events, iconic landmarks, urban vistas, and breathtaking natural wonders. Utilizing vibrant colors and symbolic language, it offers a fresh, profound reinterpretation of America's cultural myths and democratic ideals.

《美國獨立系列》是陳錦芳博士為2026年美國建國250週年與紐約建城400週年所創作的代表性藝術計畫之一。透過其「新意象派」(Neo-Iconography)風格，他融合歷史、文化、政治與自然景觀，展現美國精神的多重面貌——自由、平等、創新、包容與希望。此系列共收錄29幅畫作，涵蓋歷史事件、地標建築、城市風貌與自然奇景，並以鮮明色彩與象徵語言，重新詮釋美國的文化神話與民主理想。



Works Overview 作品總覽

1. The Dutch Landing at Manhattan, 1625 《荷蘭人登陸曼哈頓》 (30" x 40")
2. Mayflower Pilgrims Landing at Plymouth 《五月花號清教徒登陸普利茅斯》 (30" x 40")
3. George Washington Crossing the Delaware 《喬治·華盛頓率軍橫渡德拉瓦河》 (51.2" x 61.4")
4. Liberty Bell Facing Independence Hall 《自由鐘面向獨立宮》 (30" x 40")
5. Revolutionary Place in Boston 《波士頓革命地標》 (30" x 40")
6. Capitol Hill, Washington D.C. 《美國國會山莊》 (51.2" x 61")
7. Mount Rushmore 《拉什莫爾山總統雕像》 (53.1" x 61.4")
8. Lincoln Memorial 《林肯紀念堂》 (35.6" x 45.4")
9. JFK Jr. Salutes His Father's Casket 《小約翰·甘迺迪向父親靈柩敬禮》 (30" x 40")
10. Martin Luther King Jr.'s "I Have a Dream" Speech 《馬丁·路德·金恩博士「我有一個夢想」演說》 (40"x 30")
11. Smithsonian Institution, Washington D.C. 《美國史密森尼學會 (華盛頓特區) 》 (36" x 48")
12. National Cathedral, Washington D.C. 《華盛頓國家大教堂》 (30" x 24")
13. Wall Street Financial District 《國家金融區》 (36" x 48")
14. Niagara Falls 《尼加拉瀑布》 (30" x 40")
15. Big Buildings along Chicago River 《芝加哥河畔高樓林立》 (36" x 47.8")
16. San Diego, L.A. 《聖地牙哥》 (36" x 48")
17. Welcome to Disneyland 《歡迎來到迪士尼樂園》 (36" x 48")
18. Hollywood 《好萊塢》 (36" x 48")
19. San Francisco Skyline with Oakland Bay Bridge 《舊金山天際線與奧克蘭灣大橋》 (36" x 48")
20. Yellowstone National Park 《黃石國家公園》 (48" x 36")
21. Bryce Canyon National Park, Utah 《猶他州布萊斯峽谷國家公園》 (36" x 48")
22. Two sisters at home District 《在原鄉地區的二姐妹》 (30" x 40")
23. Glittering Strip of Las Vegas 《五花八門耀眼吸睛的賭城》 (56" x 78")
24. Seven Colored Stones in Mojave Desert 《七彩巨石位於莫哈維沙漠》 (36" x 48")
25. City of phoenix skyline with cactus Arizona 《亞利桑那州鳳凰城天際線》 (35.8" x 45.7")
26. Historic Christiansted skyline south Carolina 《南卡羅里娜州克羅士頓古城天際線》 (31.4" x 39.4")
27. Lower Manhattan at Night 《夜色中的曼哈頓下城》 (36" x 48")
28. American Moon Landing, July 10, 1969 《登陸月球 1969年7月10日》 (36" x 48")
29. Mar-a-lago, Icons of Power & Paradise 《海湖莊園·權力與天堂之象徵》 (31.5" x 39.4")



1. The Dutch Landing at Manhattan 1625 荷蘭人登陸曼哈頓1625年 (30" × 40")

This painting depicts the historic moment in 1625 when the Dutch landed on Manhattan Island. The scene shows Dutch ships anchored along the Manhattan coastline, with their crew interacting with the local indigenous people. The vibrant painting captures the first contact between these two cultures.

As a commemoration of the 250th anniversary of the United States, this work of art highlights the historical significance of cultural integration. It reminds us that the formation of America was a process of embracing diverse backgrounds, and this spirit of inclusion and exchange is the foundation of the nation's strength. Let us take this as a lesson and continue to promote the diverse development of American society, together writing an even more brilliant future.

這幅畫描繪了1625年荷蘭人登陸曼哈頓島的歷史時刻。畫面中，荷蘭船隻停泊在曼哈頓海岸，船員與當地原住民互動交流。色彩鮮明的畫作捕捉了兩種文化首次接觸的場景。

作為美國建國250週年的紀念作品，此畫突顯了文化融合的歷史意義。它提醒我們，美國的形成是一個包容多元背景的過程，而這種交流與接納的精神正是國家力量的根基。讓我們以此為鑑，持續推動美國社會的多元發展，共同書寫更加燦爛的未來。



2. Mayflower Pilgrims Landing at Plymouth, Mass 五月花號清教徒登陸普利茅斯 (麻州) (30" x 40")

Dr. TF Chen's artwork for the 250th anniversary of American Independence depicts the Pilgrims' arrival at Plymouth. A small, dark boat reaches a rugged, brownish-yellow shore, carrying weary yet hopeful Pilgrims in dark, simple attire. A woman in black appears to guide them ashore.

To the left, the Mayflower, a large brown and beige sailing ship with full white sails, rests on the blue sea, suggesting a long voyage. A smaller sailboat is visible in the distance.

A bright yellow sky with a full moon illuminates the sparse coastline in the distance.

The painting's vivid strokes and colors recreate the historic landing, linking the Pilgrims' journey to the spirit of American independence. It honors their courage and foundational role in the establishment of America.

陳錦芳博士為慶祝美國獨立250週年所創作的畫作，描繪了清教徒抵達普利茅斯的歷史場景。

一艘小巧、深色的船隻駛向崎嶇、帶有褐黃調的海岸，船上載著一群疲憊卻充滿希望的清教徒，他們身穿深色、簡樸的服飾。其中一位身穿黑衣的女性似乎正引導眾人登岸。

畫面左側，五月花號——一艘大型棕褐色與米色帆船，張滿白帆，停泊在蔚藍海面上，暗示著這是一段漫長的航程。遠方還可見一艘較小的帆船。

明亮的黃色天空中，一輪滿月照亮遠方荒涼的海岸線。

畫作以鮮明的筆觸與色彩重現這段歷史性登陸，將清教徒的旅程與美國獨立精神相連結，讚頌他們的勇氣與在美國建國過程中的奠基角色。

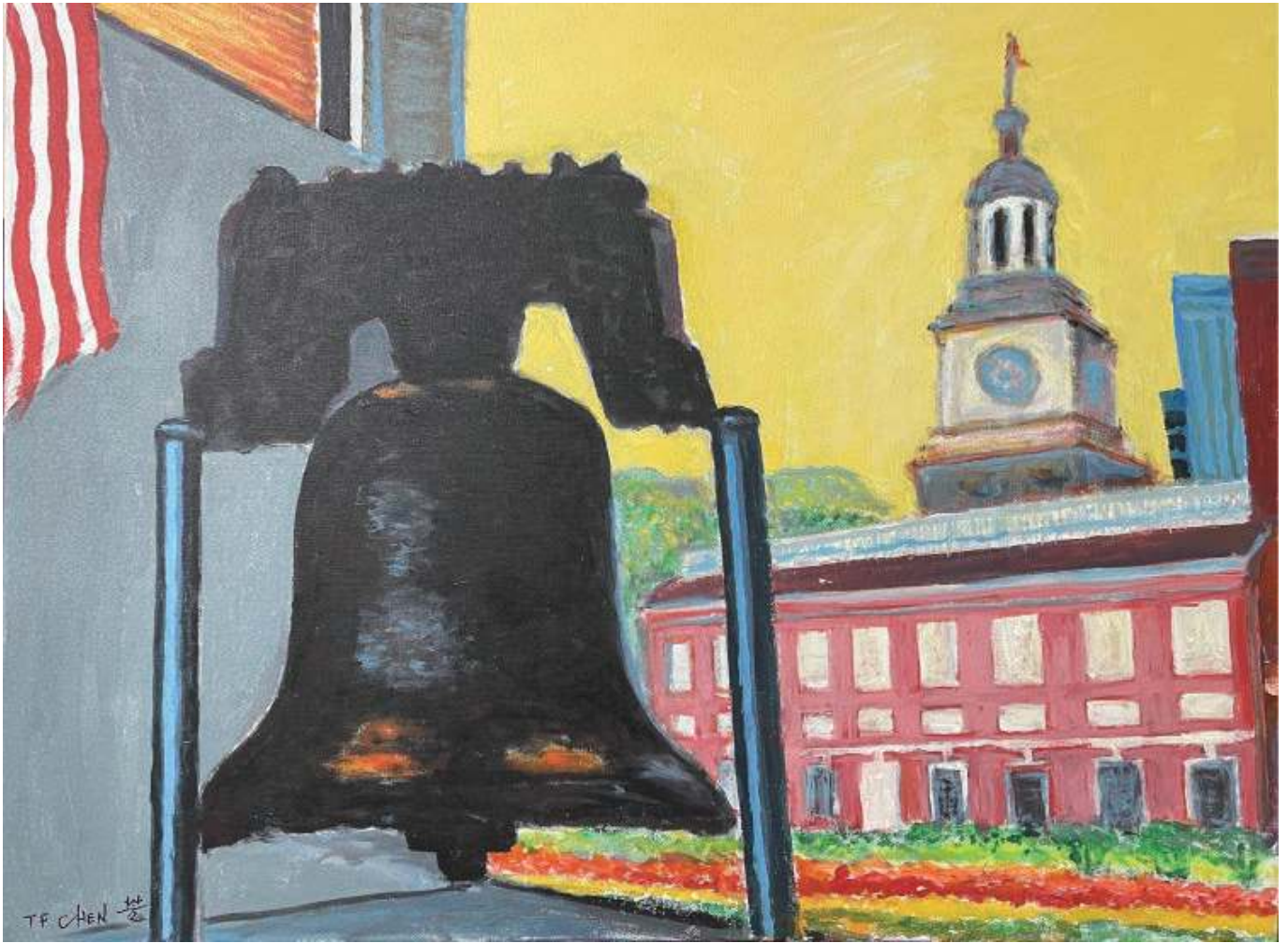


3. G. Washington Led the Troup acrossing Delawane River
喬治·華盛頓率軍橫渡德拉瓦河 (51.2" × 61.4")

This painting vividly depicts the historic moment when George Washington led the American Revolutionary Army in crossing the Delaware River. In the scene, Washington stands tall, holding the American flag aloft as he bravely guides his troops across the river, ready to fight for the impending victory. The dynamic composition captures the high morale and unwavering determination of the revolutionary soldiers.

As a pivotal moment in the American War of Independence, this iconic scene has become one of the most representative paintings in American history. It evokes admiration for Washington and his comrades who fought for the nation's freedom, serving as a spiritual beacon for the unity and courage of the American people. Let us draw inspiration from this, continuing to embody the revolutionary spirit of the American people and write new chapters in the story of this great nation.

這幅畫生動描繪了喬治·華盛頓率領美國革命軍橫渡德拉瓦河的歷史時刻。畫面中，華盛頓高高站立，手持美國國旗，引領部隊勇敢前行，準備迎接即將到來的勝利。作品以動感構圖展現了革命士兵高昂的士氣與堅定不移的決心。作為美國獨立戰爭中的關鍵時刻，這一經典場景已成為美國歷史上最具有代表性的畫作之一。它喚起人們對華盛頓及其戰友爭取自由的敬意，並成為美國人民團結與勇氣的精神燈塔。讓我們從中汲取力量，持續傳承美國人民的革命精神，共同書寫這個偉大國家的新篇章。



4. Liberty Bell Facing Independence Hall 自由鐘面向獨立宮 (30" × 40")

This painting vividly depicts the iconic scene of the Liberty Bell standing in front of Independence Hall. In the background, the majestic Independence Hall building stands tall, while the gleaming Liberty Bell takes center stage in the foreground. The bell's ringing symbolizes the historical significance of American independence, serving as a spiritual symbol of the nation's freedom and democracy.

This work of art captures this iconic moment, evoking memories of the American Revolutionary War and its historical importance. The image of the Liberty Bell not only represents American liberty, but also embodies the spirit of the people's unity and determination to fight for the nation's ideals. Let us draw inspiration from this, continuing to embody this patriotic spirit and write even more brilliant chapters in the future of the United States.

這幅畫生動描繪了自由鐘矗立於獨立宮前的經典場景。背景中，雄偉的獨立宮高聳挺立；前景中，閃耀的自由鐘成為畫面焦點。鐘聲象徵著美國獨立的歷史意義，亦是國家自由與民主的精神象徵。

此藝術作品捕捉了這一標誌性時刻，喚起人們對美國獨立戰爭及其歷史重要性的記憶。自由鐘的形象不僅代表美國的自由，也體現人民團結一致、為國家理想奮鬥的精神。讓我們從中汲取靈感，持續傳承這份愛國精神，共同書寫美國更加燦爛的未來篇章。



5. Revolutionary Place in Boston 波士頓革命地標 (30" × 40")

This artwork by Dr. TF Chen commemorates the 250th anniversary of American Independence by depicting Boston's Revolutionary Place – the Old State House – within its modern urban setting.

The prominent red brick Old State House, with its Georgian architecture, stands as the central focus, recalling its pivotal role in the American Revolutionary War.

Surrounding it, modern glass and steel skyscrapers illustrate Boston's contemporary vibrancy, creating a stark contrast that highlights the city's historical continuity and evolution.

A lively crowd of modernly dressed people moving between the historic building and modern structures indicates the Old State House's enduring relevance in city life.

Overall, the painting directly connects Revolutionary War history with modern Boston, emphasizing the Old State House's significance and the city's blend of heritage and dynamism. It's a direct celebration of American Independence and a tribute to Boston's crucial historical role.

這幅由陳錦芳博士創作的藝術作品，為紀念美國獨立250週年，描繪了波士頓的革命地標——舊州議會大廈——置身於現代都市景觀之中。

畫面中央是紅磚外牆的舊州議會大廈，以喬治王朝式建築風格呈現，喚起其在美國獨立戰爭中的關鍵角色。周圍則是玻璃與鋼鐵構成的現代摩天大樓，展現波士頓今日的繁榮，形成鮮明對比，突顯城市歷史的延續與演變。

一群身穿現代服飾的人群穿梭於古今建築之間，象徵舊州議會大廈在城市生活中持續的存在感與影響力。

整體而言，此畫作將革命歷史與現代波士頓直接連結，強調舊州議會大廈的重要性，以及波士頓融合傳統與活力的城市精神。這是一幅向美國獨立致敬的作品，也讚頌波士頓在歷史中的關鍵角色。



6. USA Capitol Hill Washington D.C. 美國華盛頓特區國會山莊 (51.2" × 61")

This painting vividly depicts the iconic Capitol Hill in Washington, D.C., the capital of the United States. The majestic Capitol Building stands tall at the center, surrounded by a vibrant, rainbow-like array of colors. The work of art captures the grand and imposing presence of this landmark structure, while also conveying the democratic spirit it represents.

As the political heart of the nation, the Capitol Building symbolizes the power of the American government and the will of the people. This painting presents this iconic scene from a unique perspective, eloquently expressing the profound significance behind this architectural marvel.

Let us draw inspiration from this, continuing to uphold and promote the democratic values of the United States, and write even more brilliant chapters in the future of this great nation.

這幅畫生動描繪了美國首都華盛頓特區的國會山莊。雄偉的國會大廈矗立於畫面中央，四周環繞著如彩虹般繽紛的色彩。作品不僅展現了這座地標建築的宏偉氣勢，也傳達出其所代表的民主精神。

作為國家的政治核心，國會大廈象徵著美國政府的權力與人民的意志。此畫以獨特視角呈現這一經典場景，深刻表達了這座建築奇觀背後的歷史意義。

讓我們從中汲取靈感，持續堅守並弘揚美國的民主價值，共同書寫這個偉大國家更加燦爛的未來篇章。



7. Sculpture of 4 American Presidents by Gutgen Borglum at mount Rushmore National Memorial. S. Dakota
由古特松·博格勒姆雕刻的美國四位總統雕像·位於南達科他州的拉什莫爾山國家紀念碑。(53.1" × 61.4")

This painting vividly depicts the four American presidential sculptures at the Mount Rushmore National Memorial in South Dakota. The colossal statues of Washington, Jefferson, Roosevelt, and Lincoln stand against a vibrant, rainbow-colored backdrop, exuding a dynamic and energetic atmosphere.

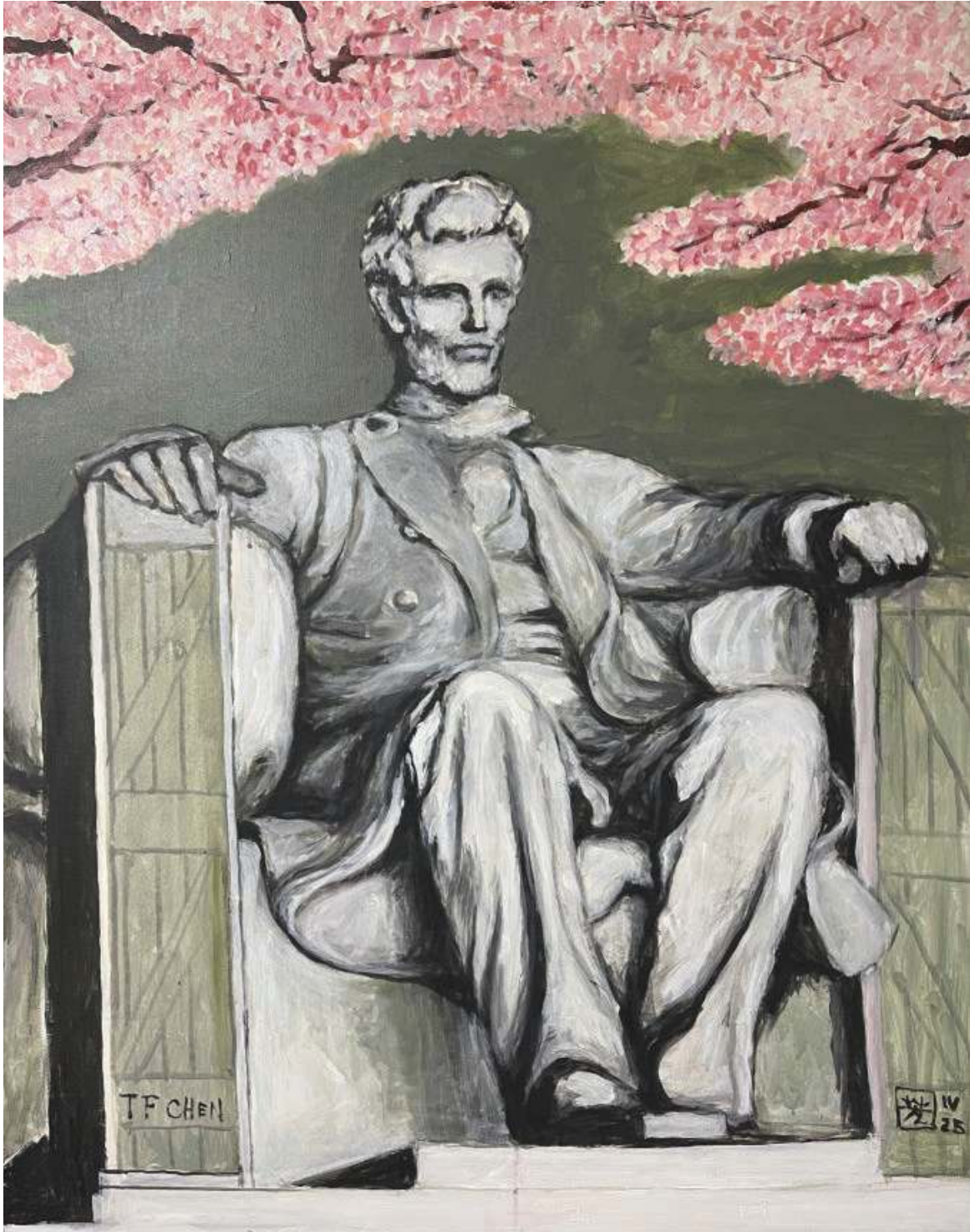
The sculpture group represents the four most significant presidents in American history, whose extraordinary contributions have shaped the greatness of this nation. This work of art captures this iconic scene from a unique perspective, bringing to life the heroic stature of these eminent figures and the American spirit they embody.

Let us draw inspiration from this, continuing to uphold the ideals and legacies of these great leaders, and write even more brilliant chapters in the future of the United States.

這幅畫生動地描繪了位於南達科他州拉什莫爾山國家紀念碑的四位美國總統雕像。華盛頓、傑佛遜、羅斯福與林肯的巨型雕像矗立於繽紛的彩虹背景前，展現出充滿動感與活力的氛圍。

這組雕像象徵著美國歷史上最具有代表性的四位總統，他們卓越的貢獻奠定了這個國家的偉大基石。此藝術作品以獨特的視角捕捉這一經典場景，賦予這些偉人英雄般的形象，並彰顯他們所代表的美國精神。

讓我們從中汲取靈感，持續傳承這些偉大領袖的理想與精神，共同書寫美國未來更加燦爛的篇章。



8. Lincoln Memorial 林肯紀念館 (35.6" × 45.4")

To commemorate the 250th anniversary of the United States, this painting portrays the Lincoln Memorial, highlighting the solemn presence of this great president. The grayscale palette accentuates Lincoln's dignified character, while falling cherry blossoms symbolize national prosperity. The artwork expresses deep respect for Lincoln and hope for America's future, echoing the ideals of freedom, equality, and justice. It stands as a spiritual beacon for generations to come. Let us celebrate the nation's prosperity and embrace its bright future together.

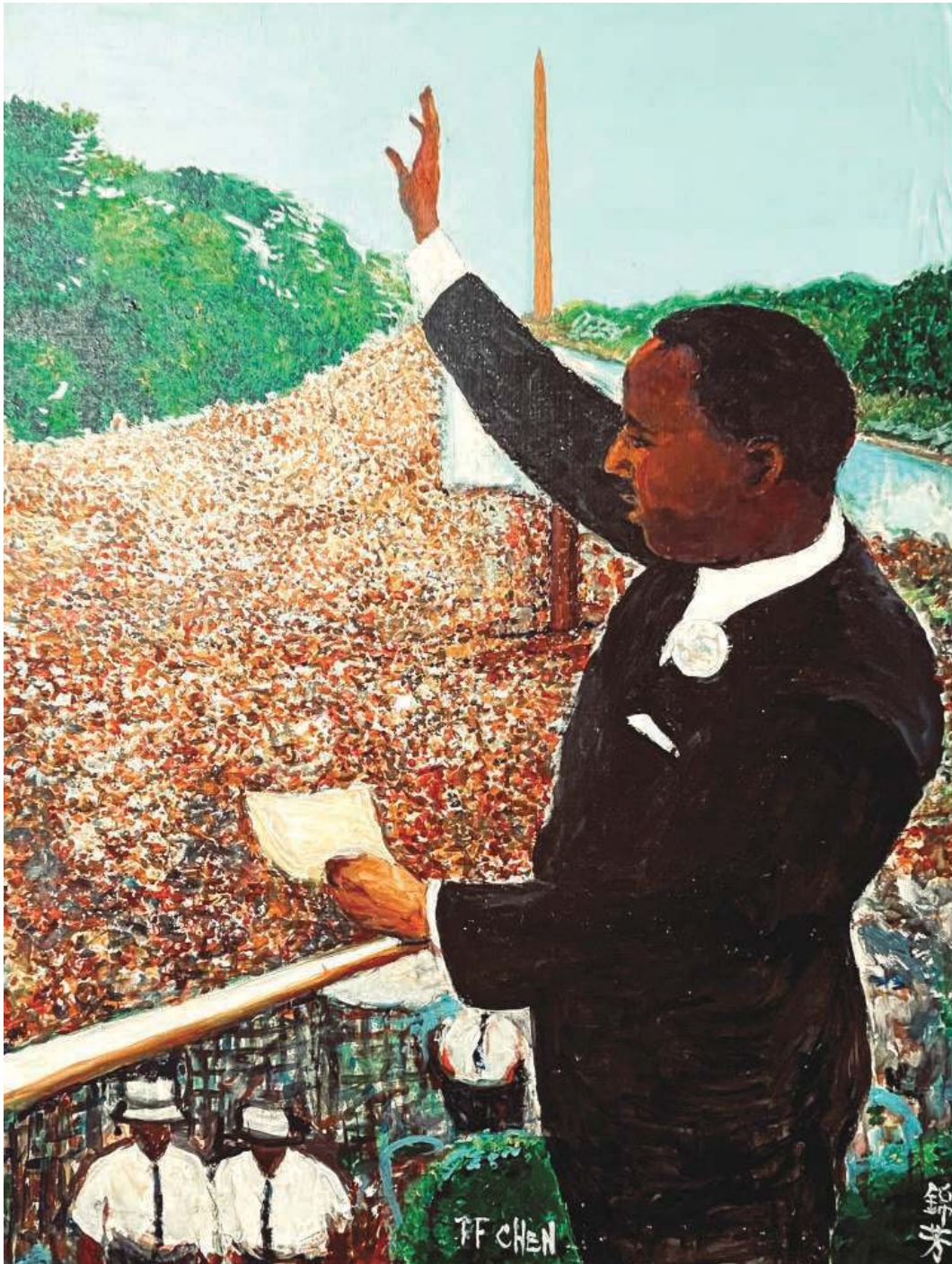
為紀念美國建國250週年，本書描繪林肯紀念堂，展現這位偉大總統的莊嚴形象。灰階色調襯托林肯的沉穩氣質，飄落的櫻花象徵國家繁榮。作品傳達對林肯的敬意與對美國未來的希望，呼應自由、平等與正義的理想，成為世代精神的燈塔。讓我們共同慶祝美國的繁榮，迎向光明未來。



9. John F. Kennedy Jr. salutes at the casket of his father, the late President John F. Kennedy
小約翰·甘迺迪在其父親——已故總統約翰·甘迺迪的靈柩前敬禮 (30" × 40")

Using a starkly contrastive composition, this artwork captures a profound and poignant moment in American history. On the left, a young John F. Kennedy Jr. in a light coat raises his hand in a salute, symbolizing innocence and loss. On the right, a portrait of the late President John F. Kennedy in a blue suit, white shirt, and red-striped tie stands smiling before the American flag, embodying leadership and national spirit. By juxtaposing "the childhood salute" with "the father figure," the composition reflects the intertwining of family, nation, and history. This salute, one of the most iconic images in America's collective memory, represents bereavement and continuity, as well as a generation's remembrance of its leader. Through bold brushstrokes and vibrant colors, Dr. T.F. Chen transforms this historical event into a cultural allegory: amid loss and mourning, faith, hope, and the national spirit endure. The masterpiece invites viewers to feel the weight of history and the depth of human emotion.

這幅作品以鮮明的對比構圖，呈現美國歷史上一個深刻而感人的瞬間。畫面左側是一位年幼的約翰·甘迺迪小約翰（John F. Kennedy Jr.），身穿淺色外套，舉手敬禮，象徵童真與失落。右側則是已故總統約翰·甘迺迪的肖像，他身著藍色西裝、白襯衫與紅條紋領帶，微笑站立於美國國旗前，象徵領袖的尊嚴與國家精神。這一對比構圖，將「童年的敬禮」與「父親的形象」並置，傳達出家族、國家與歷史的交織。小約翰的敬禮成為美國集體記憶中最具象徵性的畫面之一，代表失去與延續，也象徵著一個世代對領袖的追思。陳錦芳博士透過奔放的筆觸與鮮豔的色彩，將歷史事件轉化為文化寓言：在失落與哀悼之中，仍有信仰、希望與國家精神的延續。作品讓觀者在欣賞時，感受到歷史的重量與人性的深情。



10. Martin Luther King Jr's "I have a dream" speech 1963
馬丁·路德·金恩博士於1963年發表的「我有一個夢想」演說 (40"×30")

This painting by Dr. TF Chen captures the historic moment of Dr. Martin Luther King Jr.'s 1963 speech in Washington D.C. At the center, Dr. King stands at a podium in a black suit, right hand raised, left hand holding notes, his expression focused and resolute. Behind him, a vast crowd stretches into the distance, rendered in abstract strokes, with green trees and the Washington Monument marking the scene. Through expressive brushwork and color, the painting honors King's powerful presence and the significance of this moment in American history.

此畫由陳錦芳博士創作，描繪馬丁·路德·金恩博士於1963年在華盛頓發表演說的歷史時刻。畫面中央，金恩身穿黑色西裝，站在講台上，右手高舉，左手持稿，神情堅定有力。背景以抽象筆觸描繪浩瀚人群，綠樹與遠方的華盛頓紀念碑標示出場景位置。此作以獨特筆法與色彩，重現金恩的精神風采與這一歷史時刻的深遠意義。

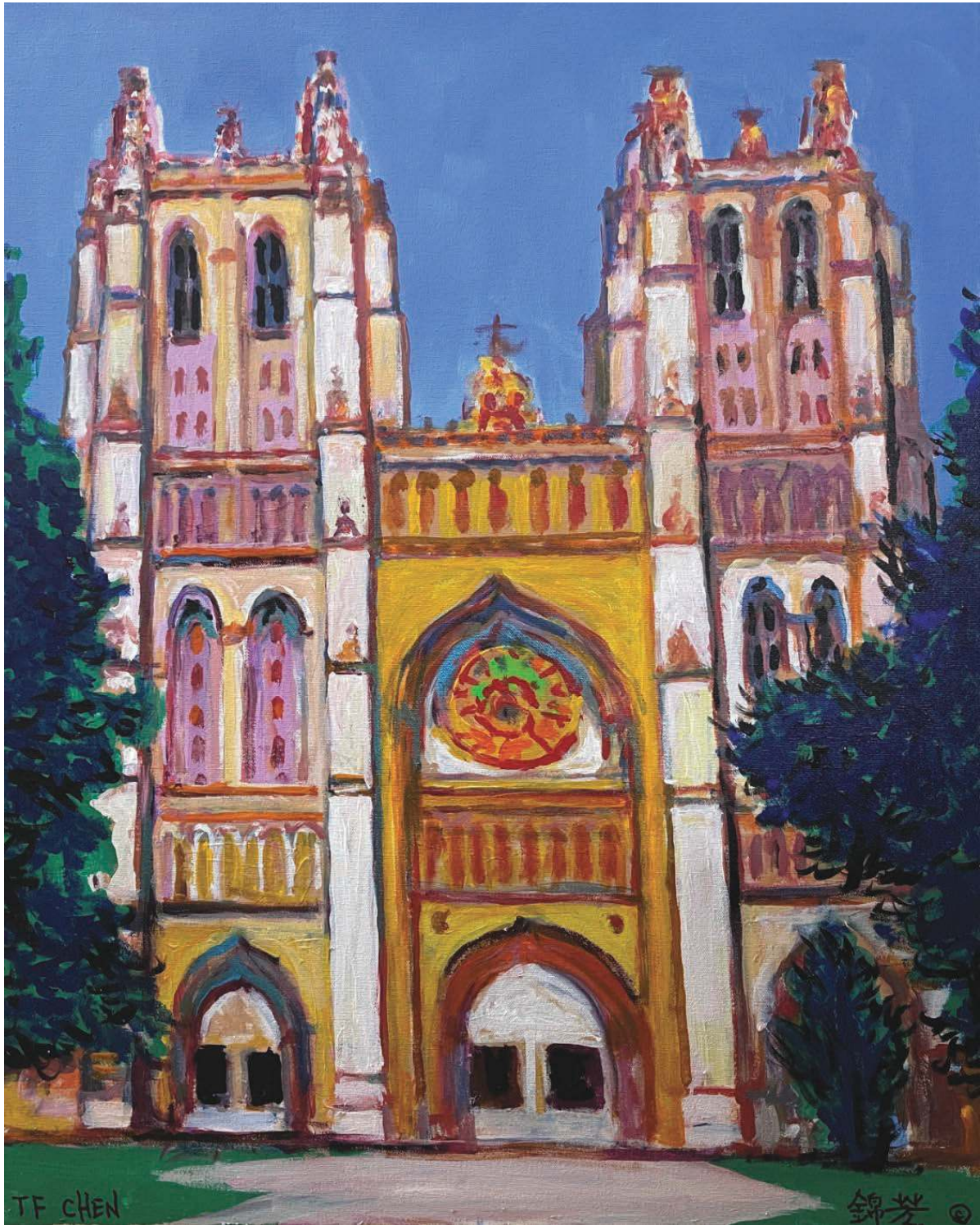


11. Smithsonian Institution D.C. 美國史密森尼學會（華盛頓特區）（36" × 48"）

This painting by Dr. TF Chen depicts the renowned Smithsonian Institution Building, also known as "The Castle." The artwork presents the building with its iconic red brick exterior and multiple towers, appearing grand and solemn under a clear blue sky. In the foreground, two lush green trees add vibrancy and color to the scene. A white statue, surrounded by flowers, is visible in front of the building, and the signature "TF Chen" is present in the lower right corner.

Overall, this is a vivid and richly colored painting that captures the classic appearance of the Smithsonian Castle.

這幅由陳錦芳博士創作的畫作描繪了著名的史密森尼學會主建築，也被稱為「城堡」。畫面呈現出這座建築標誌性的紅磚外觀與多座塔樓，在晴朗的藍天下顯得莊嚴而宏偉。前景中，兩棵翠綠的樹木為畫面增添了生氣與色彩。建築前方可見一座白色雕像，周圍環繞著鮮花。整體而言，這是一幅色彩鮮明、充滿生命力的作品，生動捕捉了史密森尼城堡的經典風貌。



12. National Cathedral DC 華盛頓國家大教堂 (30" x 24")

This painting by Dr. TF Chen portrays the Washington National Cathedral in bold, expressive strokes. The Gothic twin spires and rose window rise above the entrance, rendered in vibrant hues of cream, pink, purple, and orange. Set against a deep blue sky and framed by dark green trees, the cathedral radiates solemn beauty and spiritual grandeur.

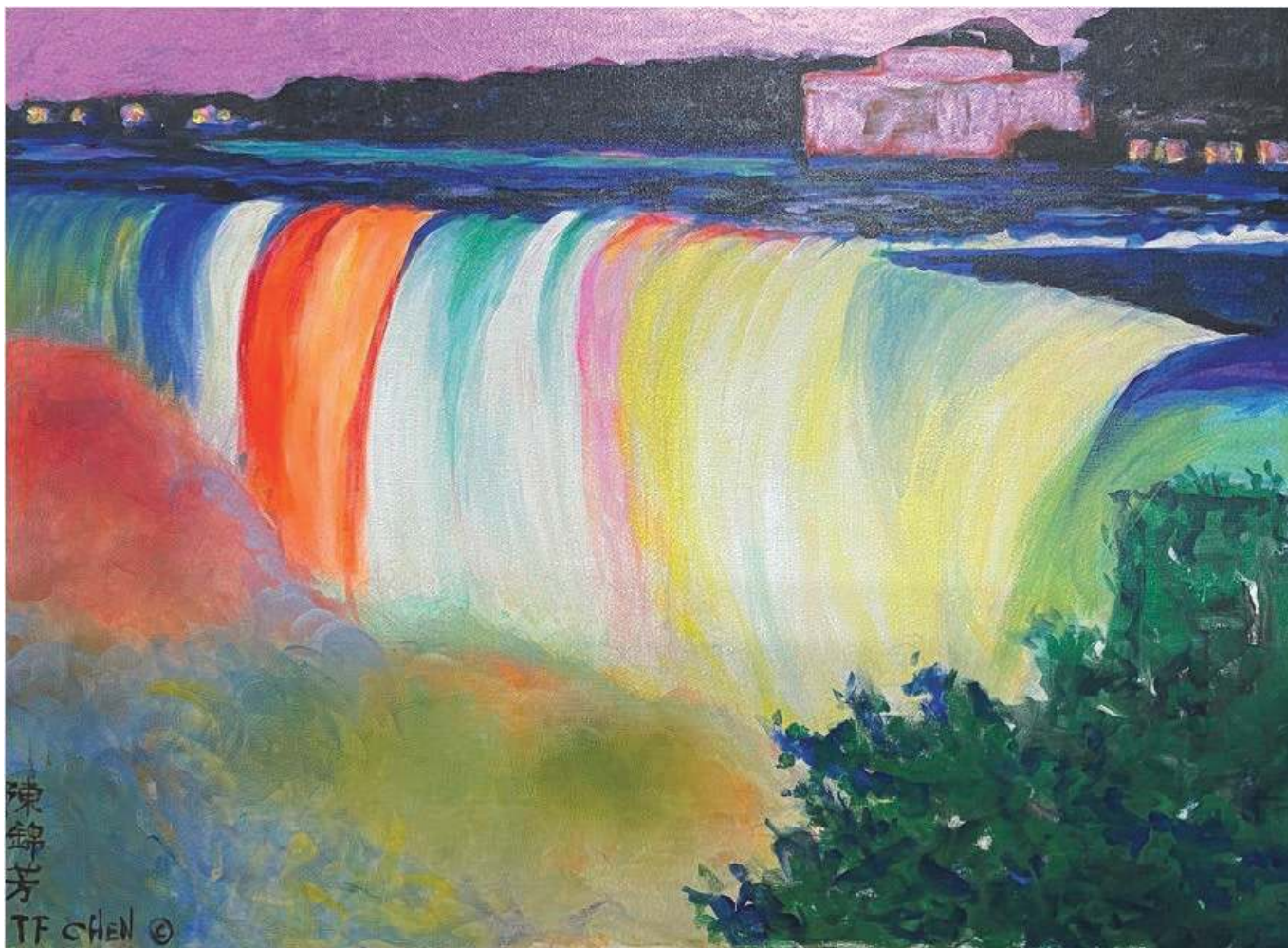
陳錦芳博士以奔放筆觸描繪華盛頓國家大教堂，雙塔與玫瑰窗高聳於入口之上。建築融合米白、粉紅、紫與橘色，在深藍天空與墨綠樹影映襯下，展現莊嚴與靈性的美感。



13. wall street Financial District 國家金融區 (36" × 48")

Dr. T.F. Chen's vibrant portrayal of Wall Street transforms the financial epicenter into a mythic stage of ambition and national identity. The Charging Bull dominates the canvas, surging forward with raw energy—its exaggerated form symbolizing the aggressive optimism of American capitalism. Behind it, skyscrapers loom and flags wave, evoking the architectural grandeur and patriotic fervor of the Financial District. Crowds gather at the margins, suggesting public fascination, speculation, and the social consequences of financial power. Through Neo-Iconography, Chen fuses realism with symbolism, inviting viewers to reflect on the forces that shape modern America.

陳錦芳博士以鮮明的筆觸，將華爾街這個金融核心轉化為充滿野心與國族象徵的神話舞台。畫面中的銅牛怒吼衝刺，充滿原始力量，其誇張造型象徵美國資本主義的進取與樂觀。背景高樓林立，國旗飄揚，喚起金融區的建築壯麗與愛國情懷。畫面邊緣人群聚集，暗示大眾對金融的關注、投機心理，以及其社會影響。陳博士以「新意象派」融合寫實與象徵，引導觀者思考塑造現代美國的力量。



14. Niagara Fall 尼加拉瓜瀑布 (30" × 40")

This artwork depicts the grandeur of Niagara Falls in a vivid palette. The cascading waters pour down in rainbow layers—from red and orange to green, blue, and yellow—creating a surreal visual impact, while the mist below softens into a dreamlike atmosphere. In the background, subtle architectural outlines and dark landscapes accentuate the waterfall's monumental power. The purple-pink sky echoes the composition, infusing the scene with poetic tension. Through bold brushstrokes and intense colors, Dr. T.F. Chen transforms this natural wonder into a cultural allegory: the power of nature is not just a landscape, but a profound awakening for the human soul. The piece reflects the fusion of nature and civilization, leaving viewers with a sense of vital energy and timeless spirit.

這幅作品以鮮豔的色彩描繪了壯麗的尼加拉瀑布。瀑布的水流以彩虹般的色彩層層傾瀉而下，從紅橙到綠藍黃，形成一種超越自然的視覺震撼。下方的水霧與柔和色調交融，營造出夢幻般的氛圍。背景中隱約可見建築與暗色的地景，襯托出瀑布的宏偉與自然力量。天空的紫粉色調與整體構圖相呼應，使畫面充滿張力與詩意。陳錦芳博士透過奔放的筆觸與強烈的色彩，將瀑布的壯麗轉化為文化寓言：自然的力量不僅是景觀，更是人類心靈的震撼與啟示。作品展現了自然與文明的交融，讓觀者在欣賞時感受到生命力與永恆的精神。



15. Big Buildings along Chicago River 芝加哥河畔高樓林立 (36" × 47.8")

This vibrant painting captures the dynamic skyline along the Chicago River, where towering buildings rise in bold hues of blue, orange, yellow, and red. The river winds through the city, dotted with boats—one in the foreground marked “TF CHEN,” symbolizing the artist’s personal journey and creative presence.

The composition radiates urban energy and optimism, celebrating the architectural grandeur and cultural vitality of Chicago. As part of the Hope for America series, this work reflects Dr. Chen’s tribute to American cities as beacons of innovation, diversity, and freedom.

Through expressive color and symbolic detail, the painting honors the spirit of independence and envisions a hopeful future for America’s urban landscapes.

此幅色彩鮮明的畫作描繪芝加哥河畔的動感天際線。高聳建築以藍、橘、黃、紅等大膽色彩呈現。河流蜿蜒穿城而過，點綴著船隻——前景一艘標有「TF CHEN」字樣的船象徵藝術家的創作旅程與精神印記。整體構圖洋溢城市能量與樂觀氛圍，讚頌芝加哥的建築壯麗與文化活力。作為《希望美國》系列的一部分，此作展現陳博士對美國城市的致敬——它們是創新、多元與自由的燈塔。透過奔放色彩與象徵細節，畫作頌揚獨立精神，並描繪美國城市景觀充滿希望的未來。



16. San Diego LA 聖地牙哥 (36" x 48")

This painting by Dr. TF Chen depicts the San Diego city skyline. Deep blue waters in the foreground, dotted with sailboats, bring movement to the scene. Colorful buildings in blue, green, red, and brown rise in the midground, reflecting the city's diverse architecture. In the background, rolling green mountains contrast with the urban view, highlighting San Diego's coastal geography. The artwork captures the city's vibrant energy and scenic charm.

陳錦芳博士以此畫描繪聖地牙哥市天際線。前景深藍海面點綴帆船，增添動感；中景高樓林立，藍、綠、紅、褐等色交織，展現城市多元建築風貌。遠處綠色山巒與都市景觀形成對比，突顯聖地牙哥的濱海地理特色。整幅作品色彩鮮明，充滿活力，展現城市的魅力與生機。



19. San Francisco Skyline with Oakland Bay Bridge 舊金山天際線與奧克蘭灣大橋 (36" × 48")

This painting showcases one of the most iconic urban vistas of the American West—the San Francisco skyline with the Oakland Bay Bridge. The bridge stretches across the canvas, its towers and suspension cables rendered with clarity and grace. Behind it, the city's buildings glow under a radiant sunset, while the sky bursts with hues of blue, orange, and yellow, creating a vibrant and hopeful atmosphere. More than a depiction of architecture, this piece symbolizes connection, innovation, and cultural diversity. Through his expressive style, Dr. Chen captures the energy and inclusiveness of urban America, inviting viewers to see the city not just as a place, but as a beacon of possibility.

此畫展現美國西岸最具代表性的城市景觀之一——舊金山天際線與奧克蘭灣大橋。橋身橫跨畫面，塔柱與懸索清晰優雅；背景城市建築在夕陽映照下熠熠生輝，天空則綻放藍、橘、黃等色彩，營造出充滿希望與活力的氛圍。這不僅是建築的描繪，更象徵連結、創新與文化多元。陳博士以奔放風格捕捉城市的能量與包容性，邀請觀者將城市視為一座充滿可能性的希望燈塔。



17. Welcome to Disneyland 歡迎來到迪士尼樂園 (36" x 48")

This painting vibrantly captures a classic Disneyland scene. The fairytale castle stands prominently in the center, its pink and teal roofs striking against a golden yellow sky. In the plaza before the castle, the iconic Disney characters Mickey Mouse, Minnie Mouse, Goofy, and Donald Duck are lined up, radiating joy and energy.

Mickey Mouse, in his signature red shorts, black jacket, and yellow gloves, gazes affectionately at Minnie Mouse, who wears a red dress with white polka dots. Goofy is dressed in an orange shirt, blue pants, and a green hat, while Donald Duck sports his blue sailor suit and red bow tie. Their expressions and poses all convey a cheerful and welcoming atmosphere.

The artwork features saturated colors and bold brushstrokes, creating a dreamlike and whimsical ambiance that seems to invite viewers into the magical world of Disney.

這幅畫鮮明地捕捉了迪士尼樂園的經典場景。童話城堡矗立於畫面中央，粉紅與青綠色的屋頂在金黃色的天空映襯下格外醒目。城堡前的廣場上，米奇、米妮、高飛與唐老鴨等標誌性角色排排站立，洋溢著歡樂與活力。

米奇身穿紅色短褲、黑色外套與黃色手套，深情地望向米妮，米妮則穿著紅底白點的洋裝。高飛穿著橘色上衣、藍色褲子與綠色帽子，唐老鴨則以藍色水手服與紅色領結亮相。他們的表情與姿態皆展現出歡愉與親切的氛圍。畫作以飽和色彩與大膽筆觸呈現，營造出夢幻且充滿童趣的氛圍，彷彿邀請觀者一同進入迪士尼的魔幻世界。



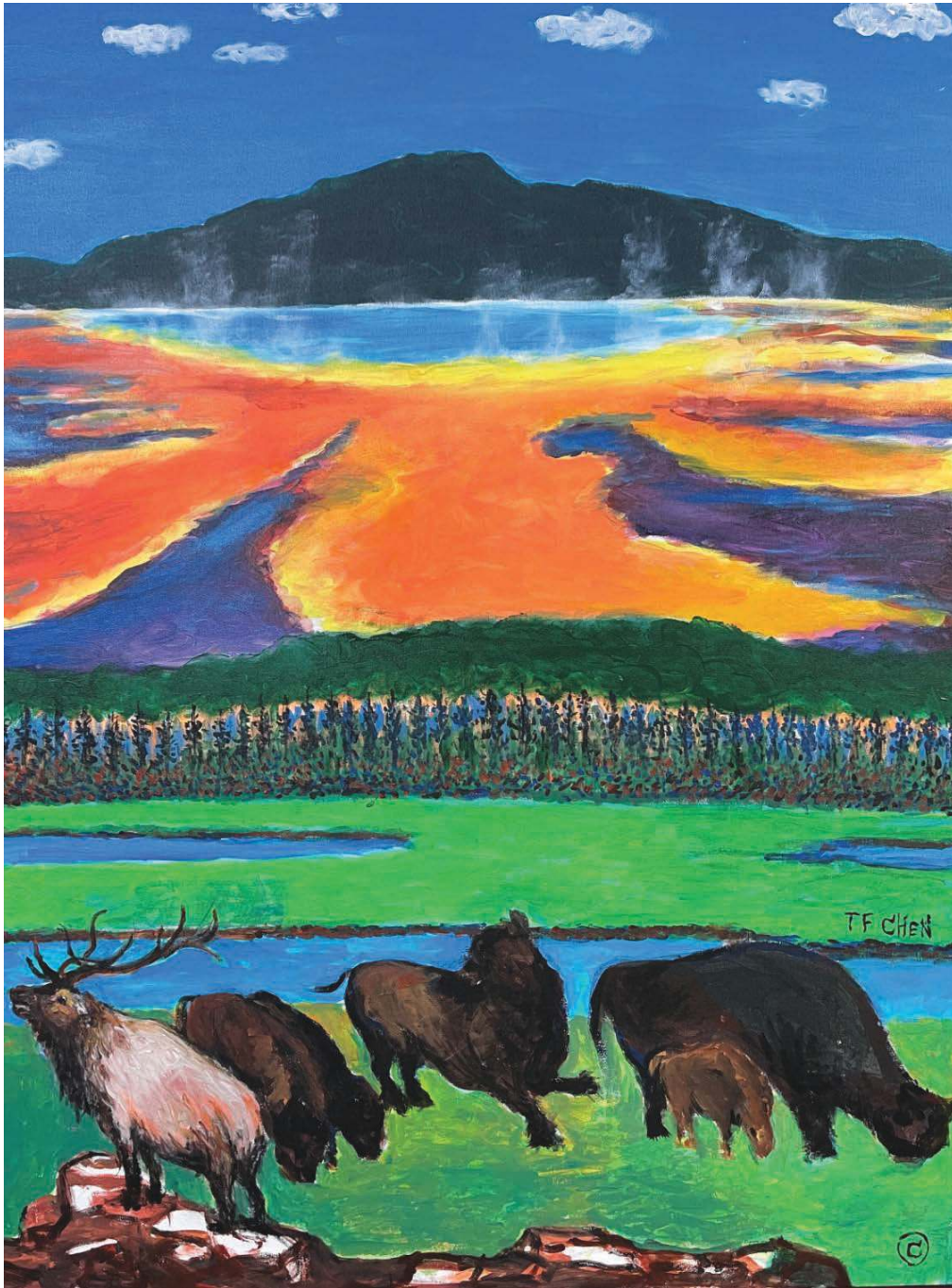
18. Hollywood 好萊塢 (36" x 48")

Set against the iconic backdrop of Hollywood, this vibrant painting celebrates America's cultural mythology through the lens of cinema and celebrity. Dr. Chen reimagines the TCL Chinese Theatre and the Hollywood Hills—complete with the legendary "HOLLYWOOD" sign—as symbols of artistic freedom and global influence. Palm trees sway beneath a star-filled sky, while Walk of Fame stars shimmer in the foreground, evoking dreams, ambition, and the allure of fame.

Rendered in Dr. Chen's Neo-Iconographic style, the work fuses East and West, tradition and pop culture, to honor Hollywood as a beacon of imagination and independence. It stands as a tribute to the creative spirit that helped shape America's identity.

這幅色彩鮮明的畫作以好萊塢為背景，透過電影與名人文化的視角，讚頌美國的文化神話。陳博士重新詮釋TCL中國劇院與好萊塢山，並以著名的“HOLLYWOOD”標誌作為藝術自由與全球影響力的象徵。棕櫚樹在星空下搖曳，前景中的星光大道閃耀著夢想、野心與名聲的魅力。

作品採用陳博士獨創的「新意象派」，融合東西文化、傳統與流行，將好萊塢呈現為想像力與獨立精神的燈塔。此畫是對塑造美國文化身份的創造力致敬。



20. Yellow Stone National Park 黃石國家公園 (48" × 36")

Dr. TF Chen's painting for the 250th anniversary of American Independence captures the vibrant landscape of Yellowstone National Park. Under blue skies and dark peaks, vivid thermal springs in orange, yellow, and blue reflect the park's geothermal wonders. A winding river flows through green forests and meadows, where a bull elk and grazing bison—including a mother and calf—bring life to the scene. Through rich colors and dynamic composition, the artwork celebrates Yellowstone's natural beauty and links it to the spirit of freedom and preservation central to American identity.

陳錦芳博士為美國獨立250週年創作的畫作，生動描繪黃石國家公園的自然風貌。藍天與深色山巒之下，橘、黃、藍色的地熱泉展現地貌奇觀。蜿蜒河流穿越綠色森林與草原，一頭雄性麋鹿與一群野牛（包括母牛與幼崽）構成充滿生命力的場景。作品以鮮明色彩與動態構圖讚頌黃石之美，並呼應美國自由精神與自然保育的重要價值。



23. Glittering Strip of Las Vegas 五花八門耀眼吸睛的賭城 (56" X 78")

Through a vivid palette and bold brushstrokes, this artwork captures the bustling energy of the Las Vegas Strip, featuring iconic landmarks and hotel signs such as the Flamingo, MGM, Caesars Palace, The Mirage, and the Eiffel Tower replica at Paris Las Vegas. The vibrant interplay of intense reds, yellows, blues, and greens recreates the shimmer of neon lights, showcasing the city's vitality and cultural diversity. Beyond a mere cityscape, the painting serves as a cultural allegory where entertainment, luxury, and dreams intertwine, symbolizing the human pursuit of pleasure and freedom. By materializing the dazzling and kaleidoscopic essence of Las Vegas, Dr. T.F. Chen invites viewers to experience the city's unique vitality and cultural tension.

這幅作品以鮮豔的色彩與奔放的筆觸，描繪了拉斯維加斯大道的繁華景象。畫面中可見多座著名地標與酒店招牌，包括 Flamingo、MGM、Caesars Palace、The Mirage，以及巴黎酒店的艾菲爾鐵塔複製品。整體構圖以紅、黃、藍、綠等強烈色彩交錯，營造出夜晚霓虹燈閃爍的氛圍，展現賭城的活力與多元文化。作品不僅是城市景觀的描繪，更是一種文化寓言：在燈火輝煌的舞台上，娛樂、奢華與夢想交織，象徵人類追求歡愉與自由的精神。陳錦芳博士透過這幅作品，將拉斯維加斯的「耀眼」與「五花八門」具象化，讓觀者在欣賞時感受到賭城獨特的生命力與文化張力。



24. 7 colored Big stones installed at Mojave Desert Near Las Vegas
七彩巨石位於拉斯維加斯附近的莫哈維沙漠 (36" × 48")

This vibrant painting captures the striking installation of seven brightly colored stone towers in the Mojave Desert near Las Vegas. Inspired by the real-life land art known as Seven Magic Mountains, Dr. Chen reinterprets the scene through his signature lens of optimism and cultural reflection.

Three towering stacks of irregularly shaped boulders dominate the canvas, each stone painted in vivid hues—orange, yellow, green, blue, pink, and white—standing in bold contrast against the deep blue sky and arid desert landscape. In the foreground, visitors shaded by umbrellas gaze up at the monumental forms, symbolizing humanity's enduring curiosity and reverence for art and nature.

As part of the Hope for America series, this piece embodies Dr. Chen's vision of unity, diversity, and resilience. The colorful stones rise from barren earth like beacons of possibility, reminding us that even in the most desolate places, creativity can spark hope.

這幅色彩鮮明的畫作描繪了位於拉斯維加斯附近莫哈維沙漠中的七座繽紛巨石塔裝置藝術。靈感源自現實中的地景藝術《七座魔幻山》(Seven Magic Mountains)，陳博士以其樂觀與文化反思的視角重新詮釋此景。畫面中，七座高聳的巨石堆疊而成，每塊石頭形狀不一，塗上橘、黃、綠、藍、粉紅與白等鮮明色彩，在深藍天空與乾燥沙漠背景中形成強烈對比。前景中，撐著陽傘的遊客仰望這些壯麗造型，象徵人類對藝術與自然的持久好奇與敬意。

作為《希望美國》系列的一部分，此作品體現陳博士對團結、多元與韌性的願景。繽紛巨石自荒蕪大地中拔地而起，如同希望的燈塔，提醒我們即使在最荒涼的地方，創造力也能點燃希望。



21. Bryce Canyon National Park, Utah 猶他州布萊斯峽谷國家公園 (36" × 48")

This painting captures the breathtaking landscape of Bryce Canyon National Park in Utah, renowned for its dramatic hoodoos and vibrant geological formations. With vivid colors and expressive brushwork, Dr. Chen brings the canyon's fiery red-orange spires to life, glowing under the sunlight like nature's own sculptures—symbols of endurance, transformation, and time.

As part of the Hope for America series, the artwork celebrates the majestic beauty of the American West while expressing a deep reverence for nature and a call for environmental stewardship. Through his art, Dr. Chen invites viewers to reflect on the land's resilience and the hope it inspires for future generations.

這幅畫描繪了猶他州布萊斯峽谷國家公園壯麗的自然景觀，該地以奇特的尖塔岩（hoodoos）與絢麗的地質構造聞名。陳博士以鮮明色彩與奔放筆觸，將峽谷火紅橘黃的岩柱生動呈現，在陽光照耀下宛如大自然的雕塑——象徵著堅韌、蛻變與時間的力量。

作為《希望美國》系列的一部分，此作品讚頌美國西部的雄偉之美，同時傳達對自然的深切敬意與環境守護的呼籲。透過藝術，陳博士邀請觀者思索土地的韌性，以及它為未來世代所帶來的希望。



27. Lower Manhattan at night 夜色中的曼哈頓下城(91.4 x 122cm)

This painting by Dr. TF Chen depicts the Lower Manhattan cityscape at night.

The artwork uses a deep black as the background for the night sky, setting off the brilliant lights of the urban buildings. The foreground features calm water, reflecting the colorful lights of the structures, creating a captivating night scene. Several high-rise buildings are identifiable within the composition, rendered in vivid colors such as orange, blue, yellow, and purple, presenting an abstract yet vibrant urban silhouette. Particularly striking are the two upward-extending blue light beams on the right side of the canvas, symbolizing the "Tribute in Light" for the 9/11 events, adding commemorative significance and emotional depth to the work.

The signature "TF Chen" is visible in the lower right corner. Overall, this is an expressive and profoundly meaningful nightscape painting that captures the unique urban atmosphere and spirit of Lower Manhattan.

這幅由陳錦芳博士創作的畫作描繪了夜晚的曼哈頓下城城市景觀。

作品以深黑色作為夜空背景，襯托出城市建築璀璨的燈光。前景是一片平靜水面，倒映著建築物的繽紛光影，營造出迷人的夜景氛圍。畫面中可辨識出多棟高樓建築，以橘色、藍色、黃色與紫色等鮮明色彩呈現，構成抽象而充滿活力的城市剪影。畫面右側特別醒目的，是兩道向上延伸的藍色光束，象徵「悼念之光」(Tribute in Light)，紀念911事件，為作品增添深刻的情感與紀念意義。

整體而言，這是一幅充滿表現力與深層意涵的夜景畫作，生動捕捉了曼哈頓下城獨特的城市氛圍與精神。



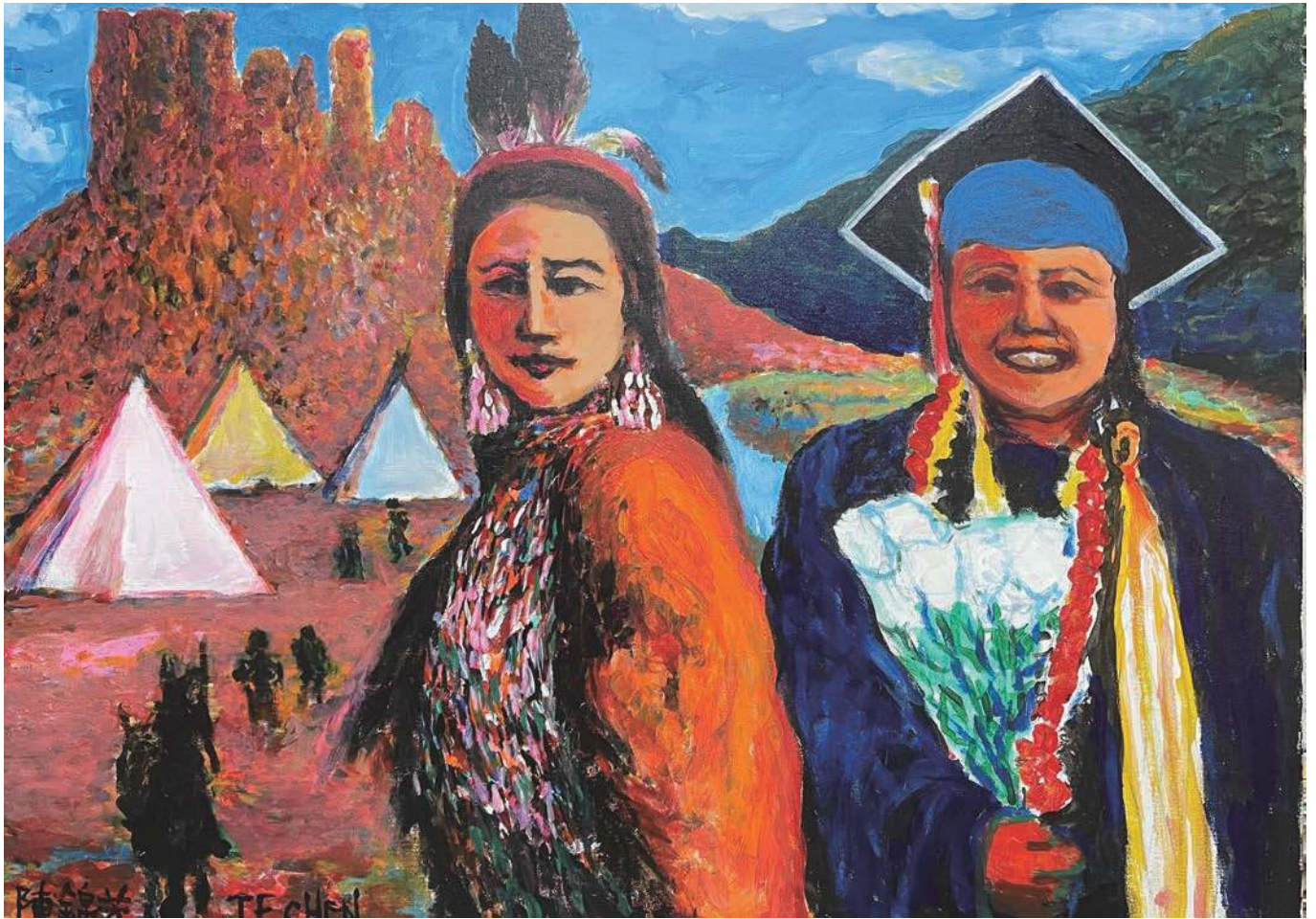
28. American Moon Landing, July 10, 1969 《登陸月球 1969年7月10日》(36" x 48")

This artwork by Dr. TF Chen, created to celebrate the 250th anniversary of American Independence, is set against the stark backdrop of the lunar surface, with a blue Earth suspended in the deep cosmos. In the foreground, an astronaut clad in a white spacesuit, bearing the American flag, stands with a slight tilt, suggesting the moon's low gravity. The midground features a still American flag planted on the lunar terrain, adjacent to what appears to be a leg of the lunar lander. In the distance, a smaller figure of another astronaut seems to be engaged in exploration. The painting connects the national symbol of the United States with the monumental achievement of human lunar landing, an event often seen as a testament to American technological prowess and national pride. By incorporating this historical event into the celebration of the 250th anniversary of American Independence, Dr. TF Chen likely aims to highlight America's accomplishments in scientific innovation and the exploration of the unknown, as well as its significant place in human history. The artwork, with its distinctive colors and brushstrokes, blends the depiction of scientific exploration with humanistic reflection.

這幅由陳錦芳博士創作的畫作，為慶祝美國獨立250週年而作，背景設於冷峻的月球表面，深邃宇宙中懸浮著一顆湛藍的地球。畫面前景中，一名身穿白色太空衣的太空人手持美國國旗，身體微微傾斜，暗示月球的低重力環境。

畫面中景可見一面靜止的美國國旗插在月球地表旁，鄰近似乎是登月艙的一隻支架。遠方則有另一位太空人的身影，似正進行探索任務。

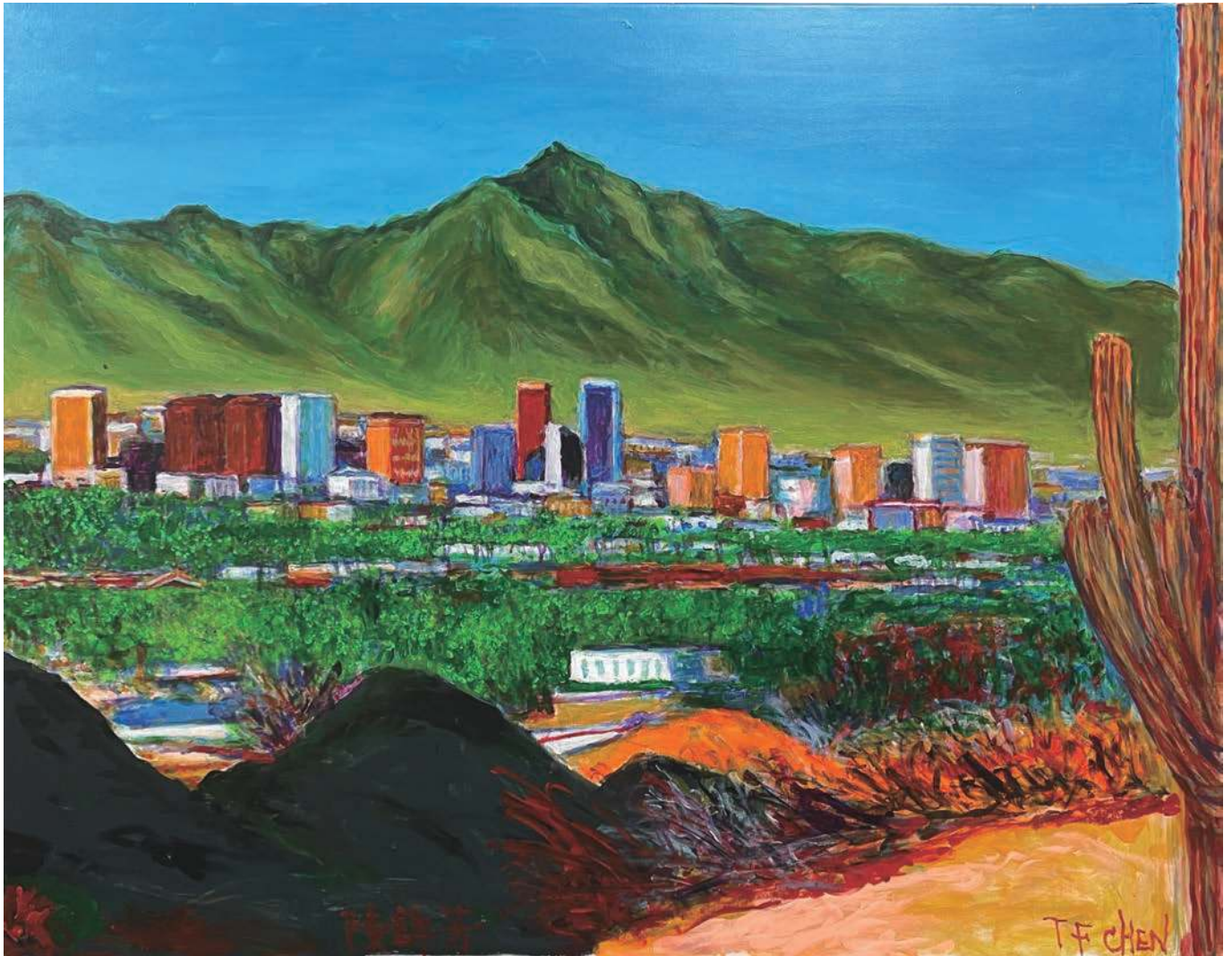
此作品將美國的國家象徵與人類登月的壯舉相結合，展現此事件作為美國科技實力與民族驕傲的象徵。透過將這段歷史納入美國獨立250週年的慶典中，陳博士意在凸顯美國在科學創新與未知探索上的成就，以及其在人類歷史中的重要地位。畫作以獨特的色彩與筆觸，融合科學探索的描繪與人文省思的深度。



22. Bryce Canyon National Park, Utah 猶他州布萊斯峽谷國家公園 (36" × 48")

Dr. T.F. Chen's artwork employs vibrant colors and symbolic compositions to manifest the harmonious convergence of indigenous roots and contemporary achievements. Approaching the canvas, the viewer's eye is first drawn to two women standing side by side. On the left, a sister is adorned in traditional feathers and beaded attire, symbolizing the cultural roots and spiritual guardianship of her people. To her right, another sister wears a graduation gown and cradles white flowers, representing educational triumph and the hope of a new generation. In the background, the crimson ridges, azure skies, and traditional teepees echo the natural environment and communal life of the homeland, while the silhouetted riders carry forth the community's historical memory. By juxtaposing tradition and modernity, the overall composition conveys that "cultural continuity" and "progressive advancement" are not contradictory, but rather mutually reinforcing forces. This masterpiece is not only a celebration of the role of indigenous women, but also a profound cultural narrative—demonstrating a vision of balance and hope across education, heritage, and modernization. Upon engaging with the piece, viewers can deeply feel the artist's profound devotion to cultural identity and his inspiring outlook for the future.

陳錦芳博士的作品以鮮豔的色彩與象徵性的構圖，呈現原鄉文化與現代成就的交融。走近畫面，觀者首先會注意到兩位並肩而立的女性：左側的姊妹身著傳統羽飾與串珠服飾，象徵族群的文化根源與精神守護。右側的姊妹則穿著畢業禮袍，手捧白花，代表教育成果與新世代的希望。背景中的紅岩山脈、藍天與帳篷，呼應原鄉的自然環境與社群生活；騎馬的身影則延續了族群的歷史記憶。整體構圖將傳統與現代並置，傳達「文化延續」與「進步成就」並非矛盾，而是相互支撐的力量。這幅作品不僅是對原鄉女性角色的讚頌，更是一種文化敘事，展現族群在教育、傳統與現代化之間的平衡與希望。觀者在欣賞時，能感受到藝術家對族群身份的深刻關懷，以及對未來的積極展望。



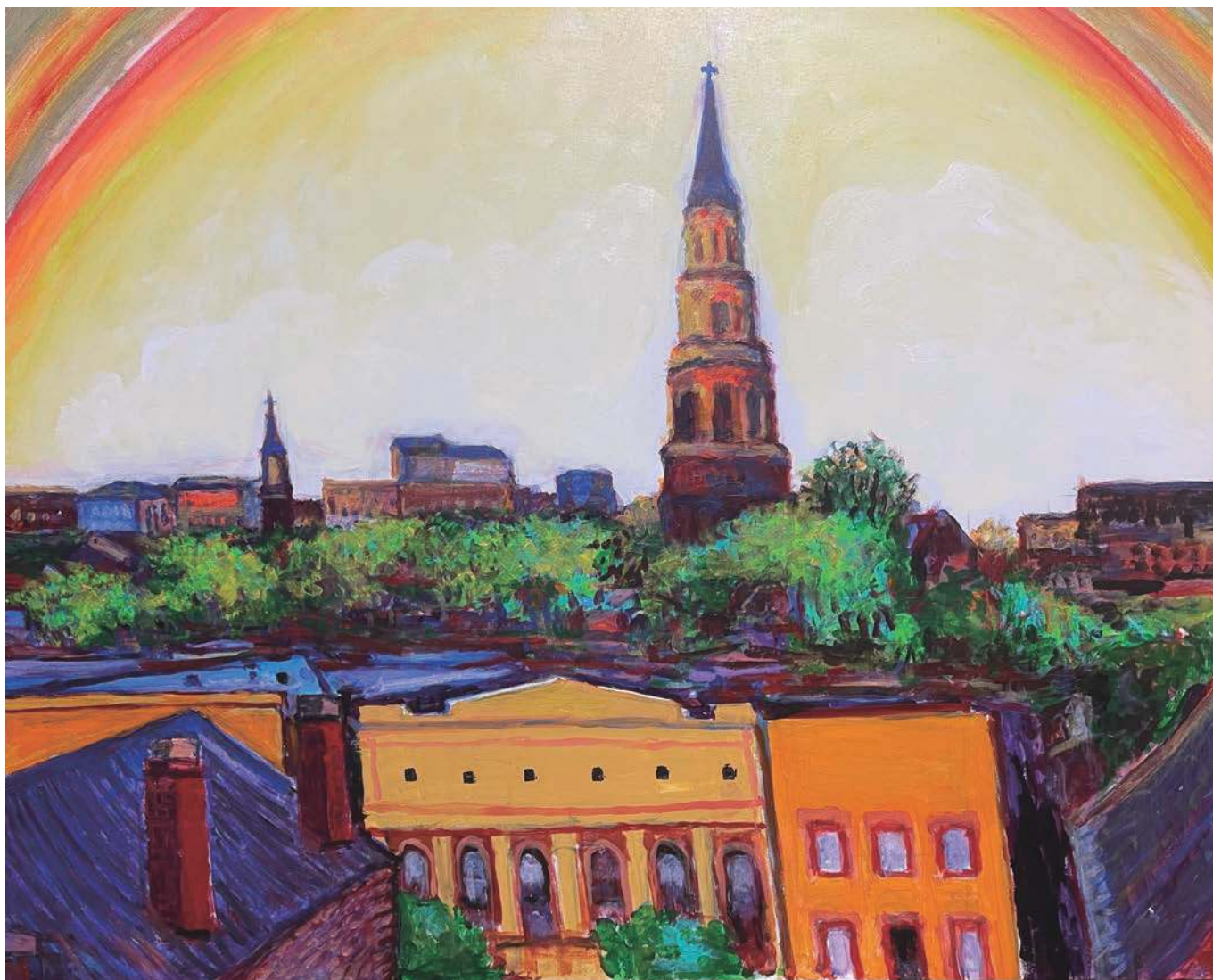
25. Bryce Canyon National Park, Utah 猶他州布萊斯峽谷國家公園 (36" × 48")

This artwork depicts the Phoenix skyline interwoven with the Arizona desert landscape. In the foreground, cacti and rocks are rendered in orange-red tones, symbolizing the rugged passion of the land. The midground features a vibrant clustering of skyscrapers in orange, red, blue, and white, showcasing urban prosperity. In the background, green mountains and blue skies symbolize the eternity of nature and its coexistence with the city.

Through vibrant colors and bold brushstrokes, Dr. T.F. Chen juxtaposes the raw power of the desert, modern civilization, and the timeless mountains to convey the symbiosis between humanity and nature. Celebrating the spirit of cultural fusion, the painting allows viewers to experience the unique character and vitality of Phoenix.

這幅作品描繪鳳凰城的都市天際線與亞利桑那州沙漠景觀。前景的仙人掌與岩石以橙紅色調呈現，象徵土地的粗獷與熱烈。中景的高樓群以橙、紅、藍、白交錯，展現城市的繁榮與活力。背景的綠色山脈與藍天，象徵自然的永恆與城市的依存。

陳錦芳博士透過鮮豔的色彩與奔放的筆觸，將沙漠的自然力量、都市的現代文明與山脈的永恆意象並置，傳達人類文明與自然環境的共生關係。作品展現文化融合的精神，讓觀者在欣賞時感受到鳳凰城獨特的面貌與生命力。



26. Historic Christiansted skyline south Carolina 南卡羅里娜州克麗士頓古城天際線79.8x100cm

This artwork captures the historic skyline of Creston, centering on a church spire in warm brown and orange, its cross symbolizing faith and history. The surrounding buildings interweave yellow, orange, and blue to reflect the town's diverse character, while midground greenery infuses the streets with life.

A vibrant rainbow arches across the sky, bringing hope, blessings, and renewed vitality to the historic setting. Through bold brushstrokes and vivid colors, Dr. T.F. Chen seamlessly blends religion, urbanity, and nature. The composition conveys the town's cultural depth and spiritual power, using the rainbow to symbolize future hope and the harmonious symbiosis of heritage, nature, and humanity.

這幅作品描繪了克麗士頓古城的天際線。畫面中央的教堂尖塔以溫暖的棕橙色調呈現，頂端的十字架象徵信仰與歷史。尖塔周圍的建築以黃色、橙色與藍色交錯，展現古城的多元風貌。中景的綠樹填滿街區，為城市增添生機。

天空中鮮明的彩虹橫跨整個畫面，象徵希望與祝福，為古城的歷史氛圍注入活力。整體構圖以奔放的筆觸與鮮豔的色彩，將宗教、城市與自然融合，呈現出一種充滿生命力的景象。

陳錦芳博士透過這幅作品，傳達古城的文化底蘊與精神力量，並以彩虹象徵未來的希望。作品展現了歷史與現代的交融，讓觀者在欣賞時感受到信仰、自然與人文的共生。



29. Mar-a-Lago, Icons of Power & Paradise 《海湖莊園，權力與天堂之象徵》 (31.5" x 39.4")

This artwork depicts Mar-a-Lago, where boats and figures on blue waters symbolize the harmony between humanity and nature. Midground palm trees and red-roofed buildings evoke tropical allure, while a towering American flag embodies national power. A rainbow arches across the sky, infusing the scene with hope and paradise.

Acquired by Donald Trump in 1985, Mar-a-Lago served as his private residence and the "Winter White House" during his presidency, standing as a powerful diplomatic and political landmark.

Through vivid colors and bold brushstrokes, Dr. T.F. Chen juxtaposes natural scenery with political emblems to explore the dual themes of power and paradise. The painting serves as a cultural allegory, reflecting the intertwining of civilization, faith, and idealism.

這幅作品描繪了海湖莊園的景象。前景的船隻與人物漂浮在藍色水面上，象徵人類活動與自然環境的交融。中景的棕櫚樹與紅頂建築，展現莊園的熱帶風情。高聳的旗桿上飄揚著美國國旗，象徵國家與權力。天空中的彩虹橫跨整個畫面，賦予莊園希望與天堂意象。

海湖莊園自1985年由川普購入後，成為他的私人住所與政治舞台，並在他擔任總統期間被稱為「冬季白宮」。這座莊園不僅是私人豪宅，更是外交與政治的象徵場所，承載著權力與文化的雙重意涵。

陳錦芳博士透過鮮豔的色彩與奔放的筆觸，將自然景觀、國家象徵與政治符號並置，傳達「權力」與「天堂」的雙重主題。作品不僅是場景的描繪，更是一種文化寓言：在權力的象徵與自然的美景之間，觀者能感受到文明、信仰與理想的交織。



Celebrating

**400th Anniversary of the
Founding of Manhattan**

**慶祝曼哈頓(紐約市)
建城400週年**



Celebrating 400th Anniversary of the Founding of Manhattan

Introduction 前言

Created by Dr. T.F. Chen, the “400th Anniversary of Manhattan” series features 17 paintings that span historic landmarks, park life, community culture, and contemporary urban scenes. Through vibrant colors and expressive brushwork, the artist captures bridges, architecture, street views, festivals, and nature—revealing New York’s legacy of tradition and innovation across four centuries.

由陳錦芳博士 (TF Chen) 創作的「紐約建城400週年系列」共17幅作品，橫跨歷史地標、公園休憩、社區文化與當代城市風貌。藝術家以多元色彩與筆觸，刻畫大橋、建築、街景、節慶與自然，展現紐約於400年來的傳承與創新。



Works Overview 作品總覽

1. **The Statue of Liberty after Raining** 《雨後的自由女神像》 (36" × 48")
2. **The Metropolitan Museum in NYC** 《紐約市大都會藝術博物館》 (36" × 48")
3. **MoMA, NYC** 《紐約現代藝術博物館》 (35.7" × 45.7")
4. **New York University, NYC** 《紐約市紐約大學》 (36" × 48")
5. **Times Square, NYC** 《紐約市時代廣場》 (36" × 48")
6. **Trump Tower in NYC** 《紐約市川普大廈》 (40" × 30")
7. **Rockefeller Center, NYC** 《紐約市洛克斐勒中心》 (30" × 40")
8. **An Aspect of the United Nations** 《聯合國的一個側影》 (30" × 40")
9. **Empire State Building, NYC** 《紐約帝國大廈》 (36" × 48")
10. **Police on Horseback NYC** 《紐約騎警》 (30" × 40")
11. **Thanksgiving Day in NYC** 《紐約市的感恩節》 (36" × 48")
12. **An Aspect of the Central Park at NYC** 《紐約中央公園的一景》 (30" × 40")
13. **The VIP Carriage Ride, NYC** 《紐約市尊榮馬車之旅》 (36" × 48")
14. **Chinatown, NYC** 《紐約唐人街》 (30" × 40")
15. **The Little Italy in NYC** 《紐約市小義大利》 (30" × 40")
16. **One World Trade Center NYC** 《紐約市世界貿易中心一號大樓》 (30" × 40")
17. **Brooklyn Bridge, NYC** 《紐約市布魯克林大橋》 (36" × 48")



1. The Statue of Liberty after Raining 雨後的自由女神像 (36" x 48")

Dr. TF Chen painting, "The Statue of Liberty after Raining," depicts New York City's iconic symbol, the Statue of Liberty, with vivid and dreamlike colors. In the artwork, the city sky after the rain reveals a clear blue, with a magnificent rainbow stretching across it, adding a sense of hope and poetry to the solemn Statue of Liberty. Holding her torch high, the statue stands tall against the city skyline, symbolizing the spirit of freedom and hope. As we celebrate New York's 400th anniversary, this painting reminds us that the Statue of Liberty is not only the pride of New York but also an enduring symbol of the American Dream and multiculturalism.

陳錦芳博士的繪畫作品《雨後的自由女神》·以鮮明而夢幻的色彩描繪了紐約市的標誌——自由女神像。畫中·雨後的天空呈現出清澈的藍色·一道壯麗的彩虹橫跨天際·為莊嚴的自由女神增添了一份希望與詩意。女神高舉火炬·巍然屹立於城市天際線之上·象徵著自由與希望的精神。值此紐約建城 400 週年之際·這幅作品提醒我們·自由女神不僅是紐約的驕傲·更是美國夢與多元文化的永恆象徵。



2. The Metropolitan Museum in NYC 紐約市大都會藝術博物館 (36" x 48")

Dr. TF Chen painting, "The Metropolitan Museum in NYC," captures the majestic and art-filled facade of this world-renowned museum with his unique artistic perspective. In the artwork, the museum's grand architectural front is clearly visible, with classic sculptures displayed at the entrance and striking exhibition posters hanging on either side, hinting at the rich and diverse art collections within. In the foreground, people are seen pausing to admire or slowly entering, showcasing the museum's significant place in the hearts of New Yorkers and global visitors alike. As we celebrate New York's 400th anniversary, this painting reminds us that New York is not only an economic center but also a palace that gathers world culture and art.

陳錦芳博士的畫作《紐約市大都會藝術博物館》，以其獨特的藝術視角捕捉了這座世界知名博物館壯麗且充滿藝術氣息的外觀。作品中，博物館宏偉的建築正面清晰可見，入口處陳列著經典雕塑，兩側懸掛著醒目的展覽海報，暗示著館內豐富多元的藝術收藏。畫面前景中，人們或駐足欣賞，或緩步進入，展現出這座博物館在紐約市民與全球訪客心中的重要地位。值此紐約建城四百週年之際，這幅畫提醒我們，紐約不僅是經濟中心，更是一座匯聚世界文化與藝術的殿堂。



9. MOMA NYC 紐約現代藝術博物館 (35.7" × 45.7")

Integrating a representative landmark of New York's cultural significance—the Museum of Modern Art (MoMA)—into its creatively rendered scene, this artwork allows us to identify MoMA's iconic logo, cleverly juxtaposed with the style of Van Gogh's "Starry Night" and the Pop Art-inspired "LOVE" lettering. This artistic dialogue across time not only highlights MoMA's pivotal role in promoting the development of modern art but also showcases New York City's inclusive and ever-innovating cultural spirit. As we celebrate New York's 400th anniversary, this piece serves as a reminder that art is an indispensable soul of the city, continuously inspiring creativity and imagination.

這幅作品巧妙地融入紐約具有文化代表性的地標——紐約現代藝術博物館 (MoMA) ，在創意十足的畫面中，我們可以辨識出MoMA的標誌性Logo，並與梵谷《星夜》的風格及普普藝術風格的「LOVE」字樣巧妙並置。這場跨時代的藝術對話，不僅突顯MoMA在推動現代藝術發展中的關鍵角色，也展現紐約市包容且不斷創新文化精神。值此紐約建城四百週年之際，這幅作品提醒我們，藝術是城市不可或缺的靈魂，持續激發創造力與想像力。



2. New York University, NYC 紐約市紐約大學 (36" × 48")

Dr. TF Chen painting, "New York University," captures the vibrant scene of Washington Square Park, with the iconic Washington Arch standing prominently amidst the surrounding greenery and city buildings. In the artwork, the fountain's water sparkles, and people leisurely stroll and converse in the park, creating a relaxed and carefree atmosphere. New York University is located near this area, making the park not only a recreational space for citizens but also imbued with academic and cultural vibrancy. As we celebrate New York's 400th anniversary, this painting reminds us that beyond its bustling urban landscape, New York also offers such lively and culturally rich public spaces, adding a wealth of color to the city's history.

陳錦芳博士的畫作《紐約大學》描繪了華盛頓廣場公園充滿活力的景象，標誌性的華盛頓拱門矗立於綠意盎然的環境與城市建築之間。畫中噴泉水花閃耀，人們悠閒地散步、交談，營造出一種輕鬆自在的氛圍。

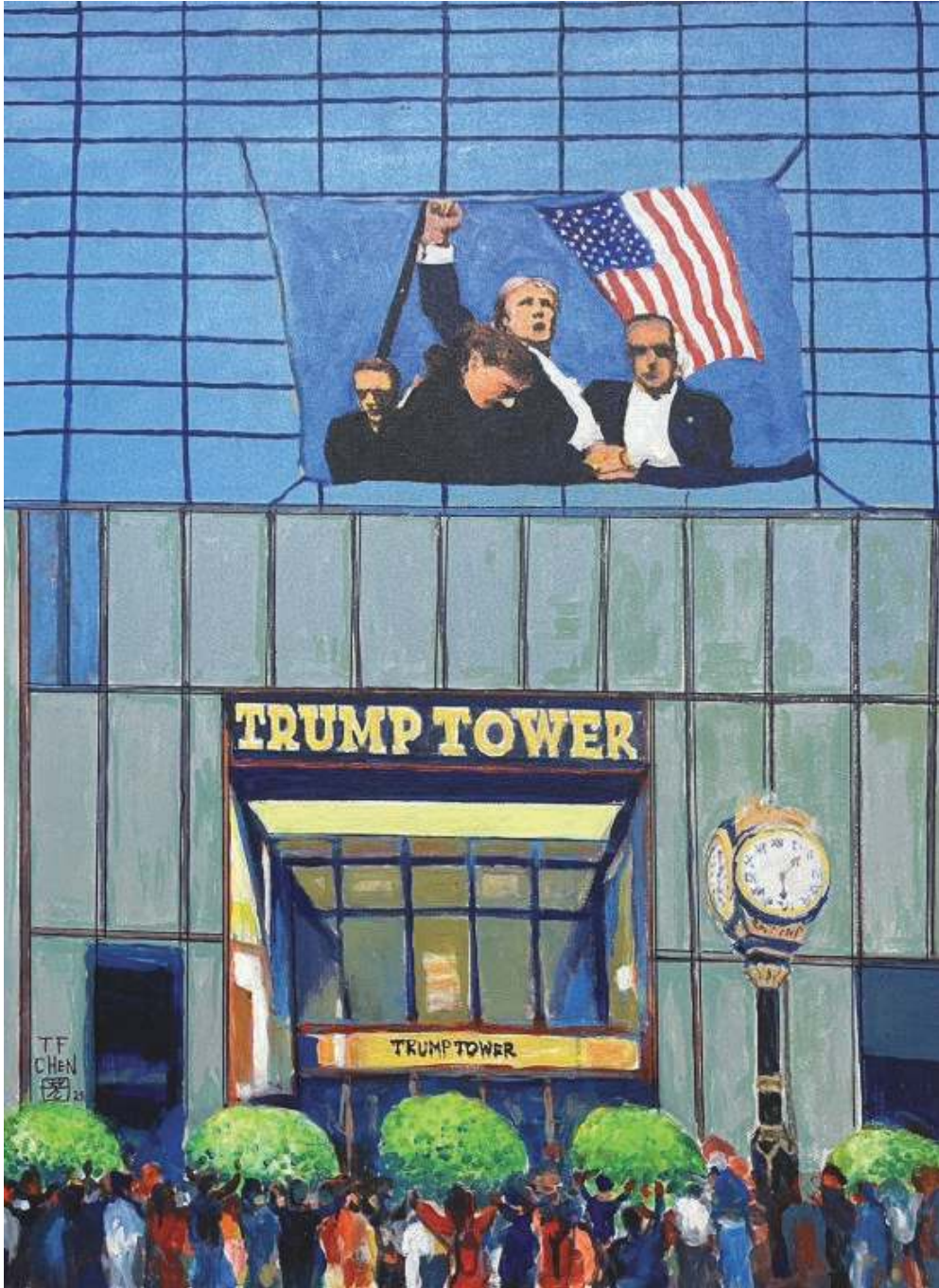
紐約大學就坐落在此區，使得這座公園不僅是市民的休憩空間，也充滿學術與文化的氣息。此作品展現了都市生活中自然與人文的交融，提醒我們：在繁忙的城市景觀之外，紐約仍保有這些充滿生機與文化底蘊的公共空間，為城市四百年的歷史增添繽紛色彩。



3. Time Square, NYC 紐約市時代廣場 (36" × 48")

Dr. TF Chen painting, "Time Square, NYC," captures the hustle and bustle of this world-renowned landmark with its dazzling colors and vibrant brushstrokes. In the artwork, enormous electronic billboards flash with brilliant light, and colorful advertisements and crowds fill the entire space, with a constant stream of taxis moving through the streets. This painting vividly showcases the unique charm of Times Square as the heart of New York City and a global cultural crossroads. As we celebrate New York's 400th anniversary, this painting reminds us that Times Square is not only a commercial center but also a vivid reflection of New York City's relentless energy and multiculturalism.

陳錦芳博士的畫作《紐約時代廣場》以絢麗色彩與奔放筆觸，生動捕捉了這座世界知名地標的繁忙景象。畫面中，巨大的電子看板閃爍著耀眼光芒，繽紛廣告與熙攘人群充滿整個空間，計程車川流不息地穿梭街道。此作鮮明展現了時代廣場作為紐約心臟與全球文化交匯點的獨特魅力。值此紐約建城四百週年之際，這幅畫提醒我們：時代廣場不僅是商業中心，更是紐約市不懈活力與多元文化的鮮明縮影。



5. Trump Tower in NYC 紐約市川普大廈 (40" × 30")

This painting by Dr. T.F. Chen portrays Trump Tower in New York, with Donald Trump beside the American flag above its golden entrance—an image of power and defiance. Created shortly after the July 13, 2024 assassination attempt, it resonates with themes of survival, resistance, and America's political tensions. In his Neo-Iconography style, Dr. Chen fuses realism and symbolism to reflect on democracy and modern history.

這幅陳錦芳博士的作品描繪紐約川普大樓，上方川普與美國國旗並列，象徵權力與抗爭。創作於2024年7月13日刺殺未遂事件後，作品蘊含生存、反抗與美國政治緊張的意涵。透過新意象派風格，陳博士融合寫實與象徵，映照民主與當代歷史。



6. Rockefeller Center, NYC 紐約市洛克斐勒中心 (30" × 40")

Dr. TF Chen painting, "Rockefeller Center, NYC," captures the landmark complex's central sculpture, Atlas, with a unique perspective and vibrant colors. In the artwork, Atlas bears the massive globe on his shoulders, set against the backdrop of towering modern architecture, creating a fascinating dialogue between ancient mythology and the contemporary urban landscape. This sculpture is not only an icon of Rockefeller Center but also symbolizes human ambition and responsibility towards the world. As we celebrate New York's 400th anniversary, this painting reminds us that while the city continuously evolves, it also carries a profound cultural heritage and historical significance.

陳錦芳博士的畫作《紐約市洛克斐勒中心》以獨特視角與鮮明色彩描繪了地標性雕塑「擎天神阿特拉斯」。畫中，阿特拉斯肩負巨大的地球儀，背景是高聳的現代建築，形成古代神話與當代都市景觀之間的深刻對話。

這座雕塑不僅是洛克斐勒中心的象徵，更代表人類對世界的雄心與責任。在慶祝紐約建城四百週年之際，此畫提醒我們：儘管城市不斷演變，紐約仍承載著深厚的文化遺產與歷史意義。



7. An Aspect of the United Nations 聯合國的一個側影 (30" × 40")

Depicting the various national flags fluttering in front of the United Nations Headquarters in New York with vivid colors and a unique perspective, this artwork not only showcases the UN's significance as a symbol of international cooperation and peace but also suggests New York's role as a global center for diplomacy. As we celebrate New York's 400th anniversary, this painting serves as a reminder that the city is not only an economic and cultural hub but also a crucial stage for multicultural integration and dedication to global well-being.

這幅作品以鮮明的色彩與獨特的視角描繪了紐約聯合國總部前迎風飄揚的各國國旗，不僅展現了聯合國作為國際合作與和平象徵的重要性，也暗示了紐約作為全球外交中心的角色。值此紐約建城四百週年之際，這幅畫提醒我們，紐約不僅是經濟與文化的樞紐，更是多元文化融合與致力於全球福祉的重要舞台。



4. Empire State Building, NYC 紐約帝國大廈 (36" × 48")

This artwork depicts the iconic Empire State Building of New York City, along with the surrounding bustling urban landscape. A rainbow stretches across the sky, adding a dreamlike touch to the modern metropolis, possibly symbolizing hope and diversity. The towering Empire State Building represents New York's ambition and its ever-striving spirit. As we celebrate New York's 400th anniversary, this painting reminds us of the city's grandeur and its enduring sense of hope and limitless possibilities amidst constant development.

這幅作品描繪了紐約市標誌性的帝國大廈，以及其周圍繁華的都市景觀。一道彩虹橫跨天空，為現代大都會增添夢幻氣息，象徵希望與多元。高聳的帝國大廈代表著紐約的雄心與不斷追求的精神。值此紐約建城四百週年之際，這幅畫提醒我們，這座城市的壯麗與希望始終不滅，在持續發展中展現無限可能。



11. Police on Horseback NYC 紐約騎警 (30" × 40")

Dr. TF Chen painting, "Police on Horseback NYC," vividly captures two mounted New York City police officers patrolling a city street with lively colors and delicate brushstrokes. In the background, towering buildings and the American flag are visible, suggesting the city's modernity and patriotism. The mounted police officers appear dignified, and their steeds look powerful, together forming a unique urban scene that symbolizes order and safety in New York City. As we celebrate New York's 400th anniversary, this painting reminds us that even in a rapidly developing modern metropolis, traditional and powerful city guardians like these still exist.

陳錦芳博士的畫作《紐約騎警》以鮮明的色彩與細膩的筆觸，生動描繪了兩位騎馬的紐約市警察在街頭巡邏的場景。背景中可見高聳的建築與美國國旗，象徵城市的現代性與愛國精神。騎警身姿莊嚴，坐騎則顯得強健有力，共同構成一幅象徵紐約秩序與安全的獨特都市風景。值此紐約建城四百週年之際，這幅畫提醒我們，即使在快速發展的現代大都會中，這些傳統而堅毅的城市守護者依然存在。



10. Thanksgiving Day in NYC 紐約市的感恩節 (36" x 48")

Dr. TF Chen painting, "Thanksgiving Day in NYC," depicts the grand Thanksgiving Day parade in New York City with childlike whimsy and a festive atmosphere. In the artwork, a giant turkey-shaped balloon is the parade's centerpiece, with cheering crowds below and colorful city buildings and the Macy's logo in the background. The entire painting is filled with joy and vibrancy, vividly showcasing the enthusiastic celebration of Thanksgiving, a holiday of great importance in American culture, within New York City. As we celebrate New York's 400th anniversary, this painting reminds us that the city is not only a cultural and economic hub but also a warm home for shared celebrations.

陳錦芳博士的畫作《紐約市的感恩節》以童趣的筆法與歡樂的氛圍，描繪了紐約市盛大的感恩節遊行。畫面中，一個巨大的火雞造型氣球成為遊行的焦點，下方是歡呼的人群，背景則有繽紛的城市建築與梅西百貨的標誌。整幅作品洋溢著喜悅與活力，生動展現了感恩節這個在美國文化中極具意義的節日，在紐約市的熱烈慶祝場景。值此紐約建城四百週年之際，這幅畫提醒我們，紐約不僅是文化與經濟的重鎮，更是一個充滿溫暖與共享歡慶的家園。

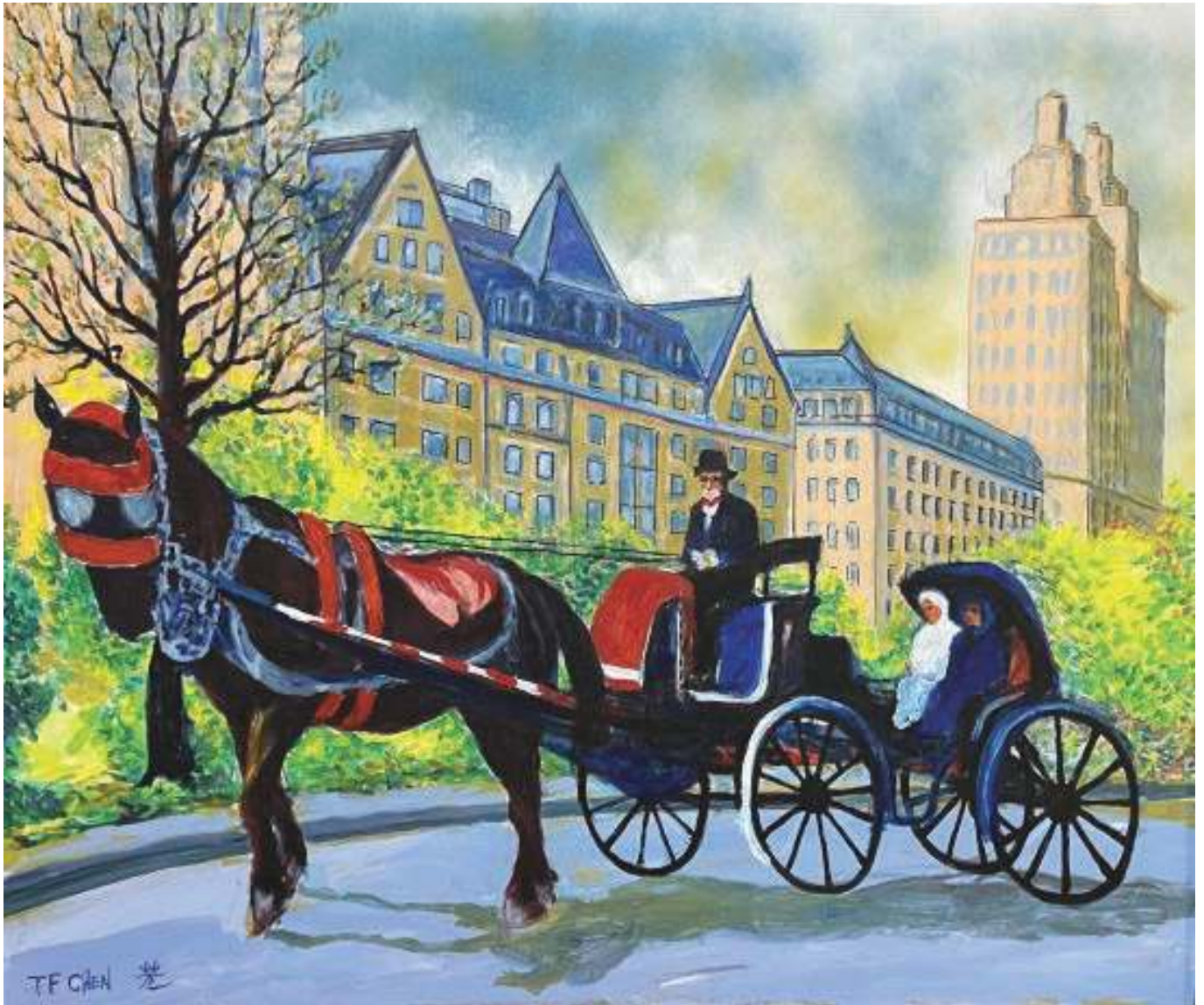


13. An Aspect of the Central Park at NYC 紐約中央公園的一景 (30" × 40")

This painting captures a vibrant aspect of Central Park in New York City, where the towering modern skyline in the distance sharply contrasts with the citizens leisurely enjoying the sunlight in the foreground. The lush green lawn is dotted with small groups of people, some resting and others conversing, creating a serene and peaceful urban oasis. This artwork not only showcases Central Park as a vital recreational space for New Yorkers but also reflects how the ever-evolving city still preserves natural spaces for respite, adding a touch of human and natural harmony to the celebration of New York's 400-year history.

這幅畫捕捉了紐約市中央公園充滿活力的一景：遠方高聳的現代天際線與前景中悠閒享受陽光的市民形成鮮明對比。翠綠的草地上散落著三五成群的人們，有的休憩、有的交談，營造出一片寧靜祥和的都市綠洲。

此作品不僅展現中央公園作為紐約人重要休閒空間的角色，也反映出這座不斷演變的城市如何保留自然棲息地，供人們喘息與沉澱。它為紐約四百年歷史的慶典增添了一份人與自然和諧共存的溫柔詩意。



12. The VIP Carriage Ride, NYC 紐約市尊榮馬車之旅 (36" × 48")

Dr. TF Chen painting, "The VIP Carriage Ride, NYC," captures a beautifully adorned horse-drawn carriage leisurely making its way through Central Park in New York City with vibrant colors and lively brushstrokes. In the background, the park's trees, lawns, and distant city buildings create a scene of harmonious coexistence between nature and the urban environment. The passengers in the carriage appear to be enjoying this tranquil and romantic experience amidst the bustling city. As we celebrate New York's 400th anniversary, this painting reminds us that even in a modern metropolis, nostalgic experiences like this still exist, adding a unique charm to the city's history.

陳錦芳博士的畫作《紐約市尊榮馬車之旅》以鮮明色彩與生動筆觸，描繪一輛華麗裝飾的馬車悠然行駛於紐約市中央公園的景象。畫面背景中，公園的樹木、草地與遠方的城市建築交織出自然與都市和諧共存的景致。馬車上的乘客似乎正陶醉於這段寧靜而浪漫的旅程，儘管身處繁忙都市之中，仍能享受片刻的悠閒與懷舊。

在慶祝紐約建城四百週年之際，這幅畫提醒我們：即使在現代大都會中，這類充滿懷舊情懷的體驗依然存在，為城市歷史增添獨特魅力。



14. China Town, NYC 紐約唐人街 (30" × 40")

Depicting a lively celebration scene in New York City's Chinatown, this artwork showcases a vibrant, colorful dragon dancing through a crowd, surrounded by street scenes filled with Chinese signage and individuals appearing to wear traditional attire. The painting vividly illustrates New York as a city of multicultural integration, where Chinatown serves not only as a significant hub for the Chinese community but also as a dynamic and vital part of New York's cultural landscape. As we celebrate New York's 400th anniversary, this piece reminds us that the intertwining of diverse cultures has enriched the city's history and unique character.

這幅畫描繪了紐約市華埠熱鬧歡慶的場景，一條色彩繽紛、栩栩如生的舞龍穿梭在人群中，街道兩旁佈滿中文招牌，人們身穿傳統服飾，洋溢著節慶氣氛。畫面生動展現了紐約作為多元文化融合之都的特質，華埠不僅是華人社群的重要據點，更是紐約文化景觀中充滿活力的核心之一。

在慶祝紐約建城四百週年之際，這幅作品提醒我們：多元文化的交織豐富了城市的歷史與獨特性，使紐約成為一座充滿包容與創造力的世界都市。



15. The Little Italy in NYC 紐約市小義大利 (30" × 40")

Dr. TF Chen painting, "The Little Italy in NYC," captures the vibrant and festive street scene of New York City's Little Italy with its enthusiastic colors and lively brushstrokes. The artwork depicts Italian flags and decorations hanging overhead, colorful buildings lining the streets, and bustling crowds of people, with outdoor seating areas of cafes and restaurants filled with people enjoying food and conversation. This painting vividly showcases Little Italy as an important part of New York's multicultural fabric, with its strong Italian traditions and lively community atmosphere. As we celebrate New York's 400th anniversary, this painting reminds us that the cultural fusion of different ethnicities has infused the city with rich colors and vitality.

陳錦芳博士的畫作《紐約市小義大利》·以熱情洋溢的色彩與生動奔放的筆觸·捕捉了紐約市小義大利街區充滿活力與節慶氛圍的街景。作品中·義大利國旗與裝飾高掛街頭·繽紛的建築排列兩側·人群熙來攘往·街邊咖啡館與餐廳的戶外座位區座無虛席·人們享受美食與交談·洋溢著濃厚的社區情感與生活氣息。

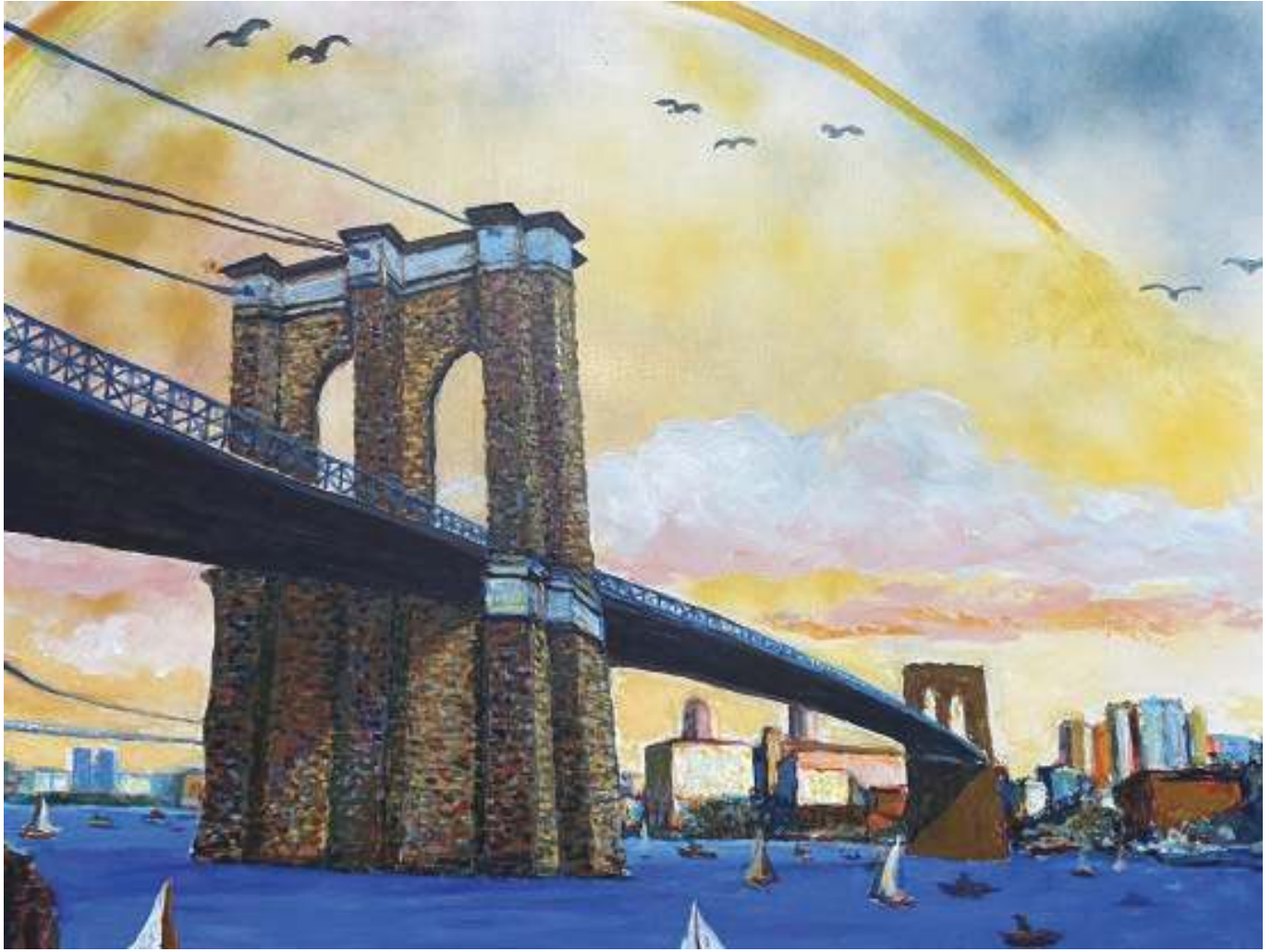
這幅畫生動展現了小義大利作為紐約多元文化拼圖中的重要一環·不僅保留了深厚的義大利傳統·也呈現出熱鬧歡快的社區氛圍。值此紐約建城四百週年之際·這幅作品提醒我們·不同族裔的文化融合·為這座城市注入了豐富的色彩與蓬勃的生命力。



16. One World Trade Center NYC 紐約市世界貿易中心一號大樓 (30" × 40")

This painting depicts the iconic skyline of New York City, dominated by the majestic One World Trade Center. The artwork features a vibrant blue sky as its backdrop, under which a cluster of city buildings rise. Prominently in the center stands One World Trade Center, rendered in striking blue tones with a distinct vertical yellow highlight, emphasizing its height and modern design. Surrounding it are other skyscrapers, painted in a mix of blues, oranges, reds, and creams, creating a dynamic and colorful urban landscape. In the foreground, a dark body of water with numerous vertical elements—possibly piers or pilings—suggests a waterfront view, adding depth to the composition. Overall, this is a vivid and expressive cityscape painting that captures the grandeur and contemporary spirit of New York's financial district, particularly highlighting its most prominent landmark.

此畫描繪紐約市標誌性的天際線，其中雄偉的一號世界貿易中心居中而立，成為整幅畫的視覺焦點。畫作以鮮明的藍天為背景，城市建築群在其下拔地而起。一號世貿大樓以醒目的藍色調呈現，並以一道垂直的黃色高光強調其高度與現代感。周圍的摩天大樓則以藍色、橘色、紅色與米色交錯描繪，構成一幅動感十足、色彩繽紛的都市景觀。前景中，一片深色水域與眾多垂直元素（可能是碼頭或樁柱）暗示出濱水視角，為構圖增添空間深度。整體而言，這是一幅充滿表現力的城市風景畫，展現紐約金融區的壯麗與當代精神，並特別突顯其最具代表性的地標建築。



17. Brooklyn Bridge, NYC 紐約市布魯克林大橋 (36" × 48")

Depicting the iconic Brooklyn Bridge of New York City, this majestic structure spans the waterway, connecting historic Brooklyn with bustling Manhattan. More than just a vital transportation link, it stands as a symbol of New York City's resilient spirit and engineering marvel. In the artwork, the ever-changing colors of the sky contrast with the bridge's solid structure, reflecting the city's constant evolution and dynamic vitality. As we celebrate New York's 400th anniversary, this painting serves as a reminder of the city's rich historical foundation and its continuous, vibrant progress.

此畫描繪紐約市的地標——布魯克林大橋。雄偉橋身橫跨水道，連結歷史悠久的布魯克林與繁華的曼哈頓。它不僅是重要的交通樞紐，更象徵紐約堅韌不拔的精神與卓越的工程成就。畫面中，天空色彩變化多端，與橋梁穩固結構形成對比，映照出城市不斷演變的活力與動態。值此紐約建城四百週年之際，此作提醒我們珍視城市深厚的歷史根基與持續蓬勃的進步。

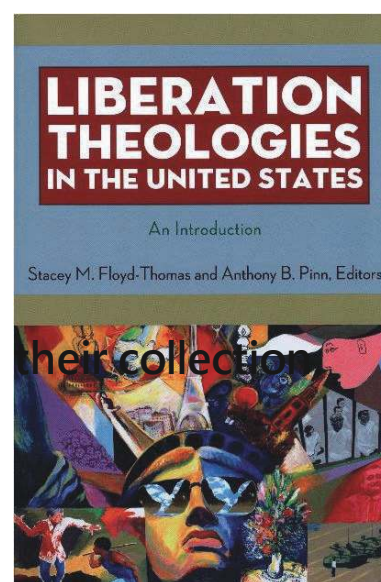
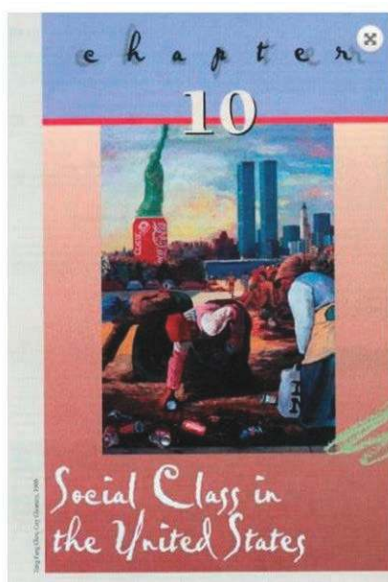
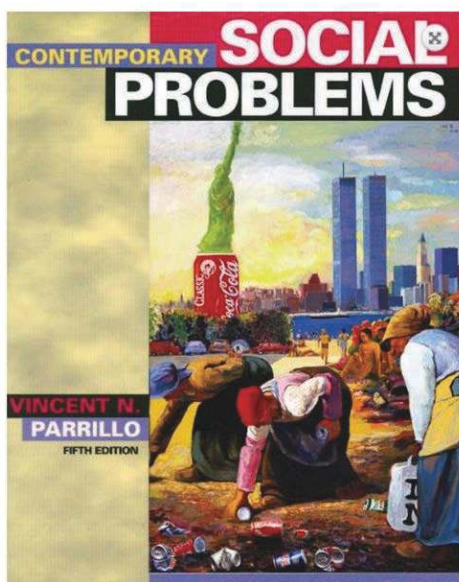


Spirit of Liberty

自由的精神



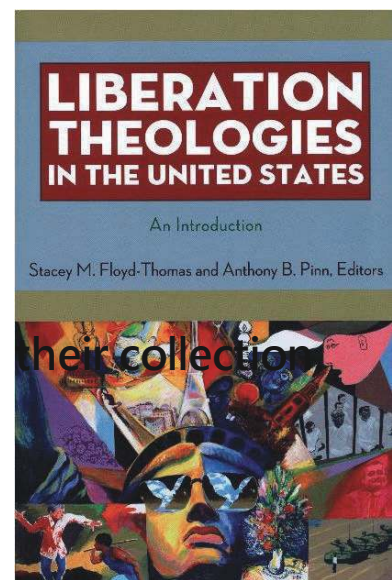
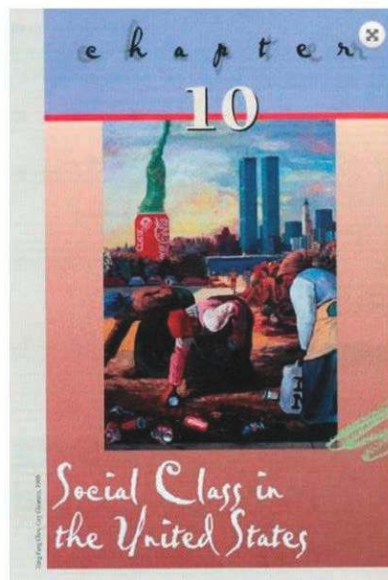
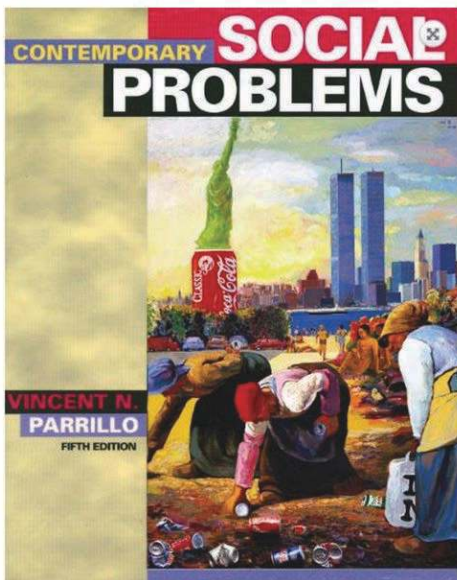
In 1986, on the occasion of the Centennial Celebration of the Statue of Liberty, Dr. Chen, an immigrant from Taiwan and an American citizen since 1983, determined to paint 100 paintings to attribute to the Liberty Lady. Dr. Chen expressed them in his signature style of Neo-Iconography and continued to exhibit newly finished paintings at Lucia gallery in SoHo, the most crowded touristic area during the “Liberty weekend” on July 4th to July 14th, covering the national days of the USA and France. Dr. Chen’s exhibitions met immediate and vast resounding: “I was astonished and enthralled at my first glimpse of Dr. T.F. Chen’s Statue of Liberty paintings” remarked Paul I. Kinney, Museum curator of the American Museum of Immigration, Statue of Liberty National Monument. He continued :”The beauty, complexity, and humor of the works delighted me. Even more, his obvious love and fascination for this great symbol of America struck me. As an immigrant, Dr. Chen viewed Ms. Liberty with a fresh perspective and has helped the rest of us to see her in all her complexity. It is most appropriate that the creative energy of an immigrant, one of the millions who have helped to build America over the last century, should produce this beautiful gift to the Statue of Liberty on her Centennial”. (April 29, 1986).



Lawrence Jeppson said: “In these past few months, Chen has created a commemorative cavalcade to Liberty that has no counterpart, either in number, variety, inventiveness, or passion, as he shows that Liberty is bound up inextricably with every human endeavor.” He continued: “This eye-popping cargo of Liberty litanies is also a hosanna to the flowering of Neo-Iconography, which is a limitless way to uniting time and space and esthetic diversity into fresh artistic expression and insights. Neo-Iconography can make us think, feel, and even laugh”. □ □ On May 12, 1986, a special issue of the New York Magazine is totally devoted to the Liberty Celebration. Inside the magazine Dr. Chen’s “Sunday Morning, Liberty!” in full color and in full page was presented, along with paintings on Liberty Lady by Robert Rauschenberg, Andy Warhol, and Roy Lichtenstein etc. On July 14, his honorable David L. Wolper, the conductor and General-Supervisor of the Centennial Celebration of the Statue of Liberty visited Lucia Gallery to see Dr. Chen and collected 5 pieces of artworks, including the most beautiful one “I Love Paris, I Love Liberty” together with 500 copies of Dr. Chen’s art book of Liberty Lady: “The Spirit of Liberty”. During the Festival, CNN reporters interviewed Dr. Chen twice at Lucia Gallery and edited with the extravagant Event which is broadcasted to the whole world.

1986年，為慶祝自由女神像百年誕辰，陳錦芳博士——來自台灣的移民，自1983年成為美國公民——決心創作一百幅畫作，獻給自由女神。他以其獨創的「新意象派」(Neo-Iconography)進行創作，並於7月4日至7月14日「自由週末」期間，在紐約SoHo最繁華的旅遊區——Lucia畫廊持續展出新作，涵蓋美國與法國的國慶日。

陳博士的展覽迅速引起廣泛迴響。美國移民博物館(自由女神國家紀念碑)館長Paul I. Kinney讚嘆道：「我第一次看到陳錦芳博士的自由女神系列作品時，感到震撼與著迷。作品的美感、複雜性與幽默令我驚喜，更令人感動的是他對這個美國象徵的熱愛與著迷。作為一位移民，陳博士以嶄新的視角看待自由女神，也讓我們重新認識她的多重意義。由一位移民——這百年來共同建構美國的千萬人之一——以創造力獻上這份美麗的禮物，正是最恰如其分的致敬。」(1986年4月29日)

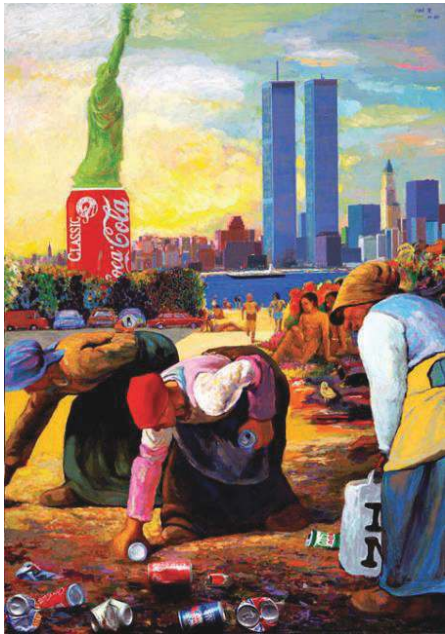


勞倫斯·傑普森 (Lawrence Jeppson) 表示：「在過去幾個月裡，陳博士創作了一系列獻給自由的紀念作品，其數量、多樣性、創意與熱情無可匹敵。他展現了自由與人類一切努力密不可分的深刻聯繫。」他接著說：「這些令人目不暇給的自由頌歌，也是一首讚美「新意象派」(Neo-Iconography) 蓬勃發展的讚美詩。這種藝術風格能夠無限地融合時間、空間與美學多樣性，創造出嶄新的藝術表達與洞察。「新意象派」能讓我們思考、感受，甚至歡笑。」

1986年5月12日，《紐約雜誌》特別推出一期專刊，全面報導自由女神百年慶典。在該期雜誌中，陳博士的作品〈星期天早晨，自由!〉以全彩、全版面呈現，與羅伯特·勞森伯格 (Robert Rauschenberg)、安迪·沃荷 (Andy Warhol)、羅伊·李奇登斯坦 (Roy Lichtenstein) 等藝術家描繪自由女神的作品並列。

7月14日，負責自由女神百年慶典的總指揮暨總監督大衛·沃爾珀 (David L. Wolper) 親臨Lucia畫廊參觀陳博士的展覽，並收藏了五幅作品，其中包括最美的一幅〈我愛巴黎，我愛自由〉，以及陳博士的自由女神藝術畫冊《自由精神》500本。

在慶典期間，CNN記者兩度於Lucia畫廊採訪陳博士，並將其與盛大的活動剪輯播出，向全世界傳播這場藝術與自由的盛宴。



This work was created in 1986, the centennial of the Statue of Liberty, and is one of TF Chen's "100 Statue of Liberty Series". The author combined the well-known "Gleaners" by the famous French painter J.F. Millet in 1857 with the Statue of Liberty and Coca-Cola, which represent American culture, facing the skyscrapers of the World Trade Center in New York. However, the three peasant women are picking up empty cold drink cans that create urban dirt, which is not only environmentally friendly but also recyclable. In the middle, there is a peasant woman holding a plastic bag with "I Love New York" in her hand. There are modern men and women jogging and sunbathing by the river, while Gauguin's Tahitian girl is cramped in the shrinking primitive jungle, precariously. It symbolizes the poverty faced by the third world. This work presents the Western civilization of creativity and productivity driven by "freedom", but also implies the opposition between the rich and the poor brought about by global modernization.

"The Gleaners in the City" is published in textbooks in 37 countries, especially the cover of American sociology textbooks.

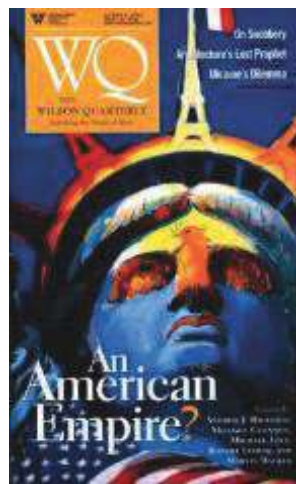


The Statue of Liberty's works are widely published in textbooks and magazines, and are used as art gifts by the cultural and creative industries.

In 1986, New York Magazine published TF Chen's "Statue of Liberty" series, which made him famous in the United States, together with works by famous American painters such as Andy Warhol.



CNN went to New World Gallery to film and interview Dr. TF Chen'



The academic journal published by the Getty Museum used TF Chen's "The Spirit of Freedom" as its cover and was displayed in major bookstores.



World-renowned director David Wolper (host of the 1984 Olympic Games and the 1986 Centennial Celebration of the Statue of Liberty) particularly admires Dr. TF Chen's art, collects his works, and plans to shoot a documentary about Dr. TF Chen

THE CENTENNIAL

According To Chen

by Cheryl A. Herman

Throughout July a seemingly infinite number of Liberty photographs can be viewed and purchased. But paintings which depict the statue in imaginative guises? Tsing-Fang Chen, born in Taiwan, has a special place in the art world.

With Big Apples, color pencil on paper, reveals a Picasso-like Lady. She seems to be floating with the five stemmed fruits over the Statue of Liberty. Her eyes are like saffron and her mouth is a smile.

Scanning Liberty, is 20" x 20" and crosses the Lady's head with rainbow H-F lines such like Ed Pascher's "Gogh" as Statue of Liberty is an oil pastel on paper. Van Gogh wears a crown on his head. He slouches a torch in the other hand, a source of this piece, oranges, and blues.

Most popular is "100 Artists" on a 10" x 20" oil on paper. It is a reflection of the Statue of Liberty, a new Liberty, and a new Liberty. It is a new Liberty, and a new Liberty. It is a new Liberty, and a new Liberty.

More doves are through sunglasses. Love Paris, I Love Liberty. "44" acrylic on canvas. Oddly enough the spears are worn by a tanned Liberty. Once again he consists of Eiffel Tower, the addition of roses, represents love and civility. Behind her is a pair of buildings.

But Chen brings the Statue down from her pedestal in a painting toward the rear of Lucia. Here she is on a beach, hair flowing, with torch and costume cast aside to reveal a flubrous figure.

In "Sunday Morning Liberty" once more the Lady is a part of everyday society, rising out of a tangerine barbershop.

Other works owe a great deal to fellow artists. "Playing

Manhattan Arts



expression referring to Chen's oil on canvas of two women "Playing in the New York" and "Chen's unusual depiction—sketching the aid of the Venus on Miss Liberty's 300 times—is described as his influences. In his island, are cited Taiwan in the hot reds and blues that appear in the work.

The book closes with photographs of Chen with his family and people like Senator Edward Kennedy and Artrows editor and publisher Milton Esterow.

T.F. Chen's work is also included in Manhattan Arts Salute to Liberty exhibition, July 3, at PURSUIT, Hilton Hotel.

—Cheryl A. Herman

JULY 1986 • SOHO SUNN • 7



Firms harbor

100 paintings of Miss Liberty in styles of 100 artists

Many artists have done a piece of artwork to commemorate the 100th anniversary of the Statue of Liberty, but perhaps the most ambitious project has been successfully completed by Tsing-Fang Chen. A year ago, he announced he was going to paint 100 paintings of the famous statue for the centennial. And he has done it.

Chen's Liberty project is awesome. Born in Taiwan and the recipient of a Ph.D in art history from the Sorbonne, Chen has painted the history of Western art.

Each one of the Liberty paintings evokes the style of an important Western artist, including Van Gogh, Chagall, Seurat. He does not copy but rather incorporates the signature stylistic elements of each artist into his own original painting. Chen, a fascinating idiosyncratic artist, describes his work as Neo-Iconography.

He has been widely exhibited and has been shown this year in Manhattan at the Alternative Museum, Nippon Society, and the Bridgewater Gallery.

A book, "The Spirit of Liberty," with color illustrations of all 100 Statue of Liberty paintings, is available at the Lucia Gallery, 90 West Houston St. where many of the Liberty paintings are exhibited. Each book comes with a poster.



Monday, June 30, 1986

DAILY NEWS

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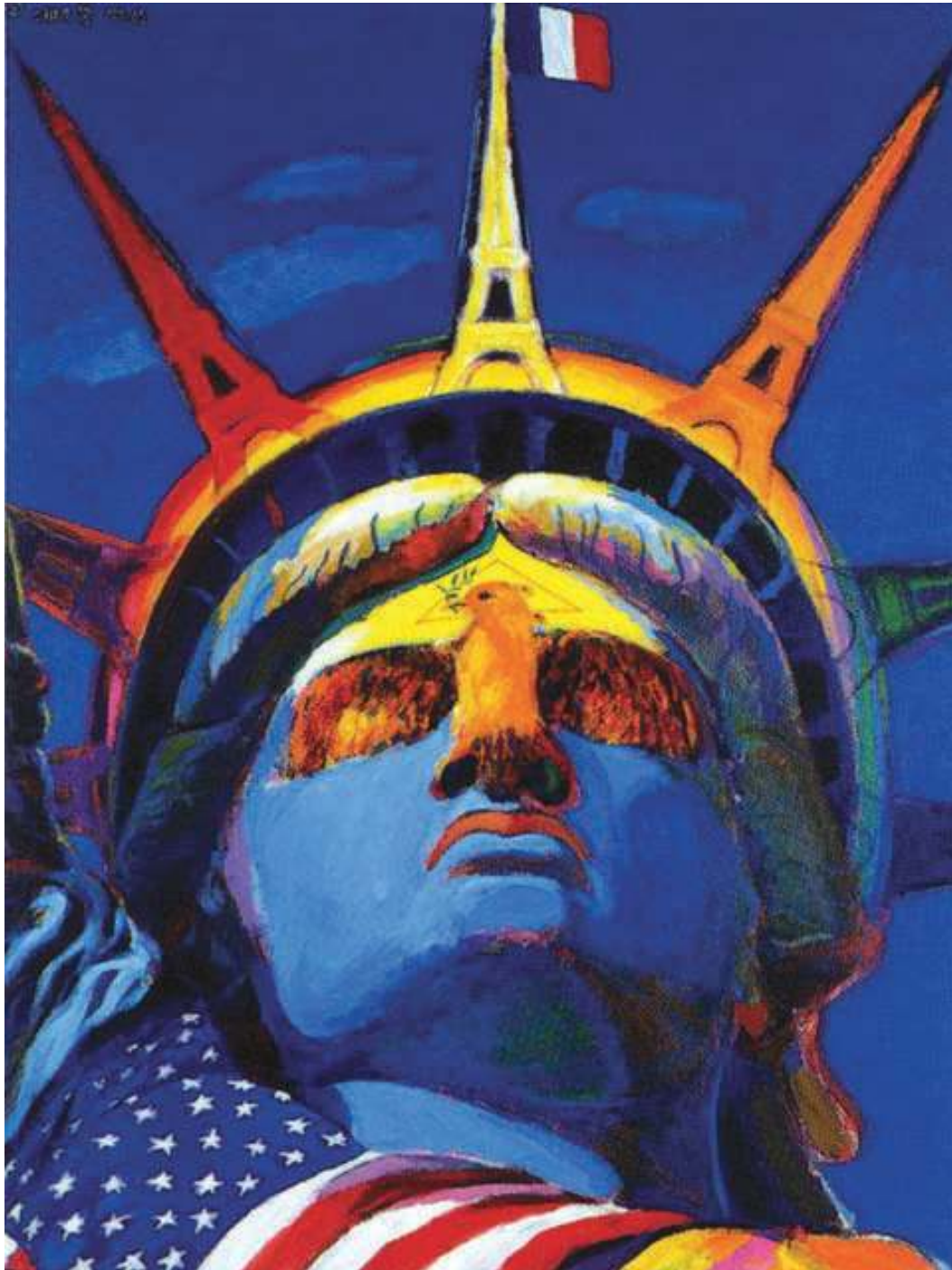
Tsing-fang Chen (l.) and his painting (r.), "Liberty and Justice," Chen or John Wayne gives the Statue of Liberty a ride.

Monday, June 30, 1986

DAILY NEWS

Works Overview 作品總覽

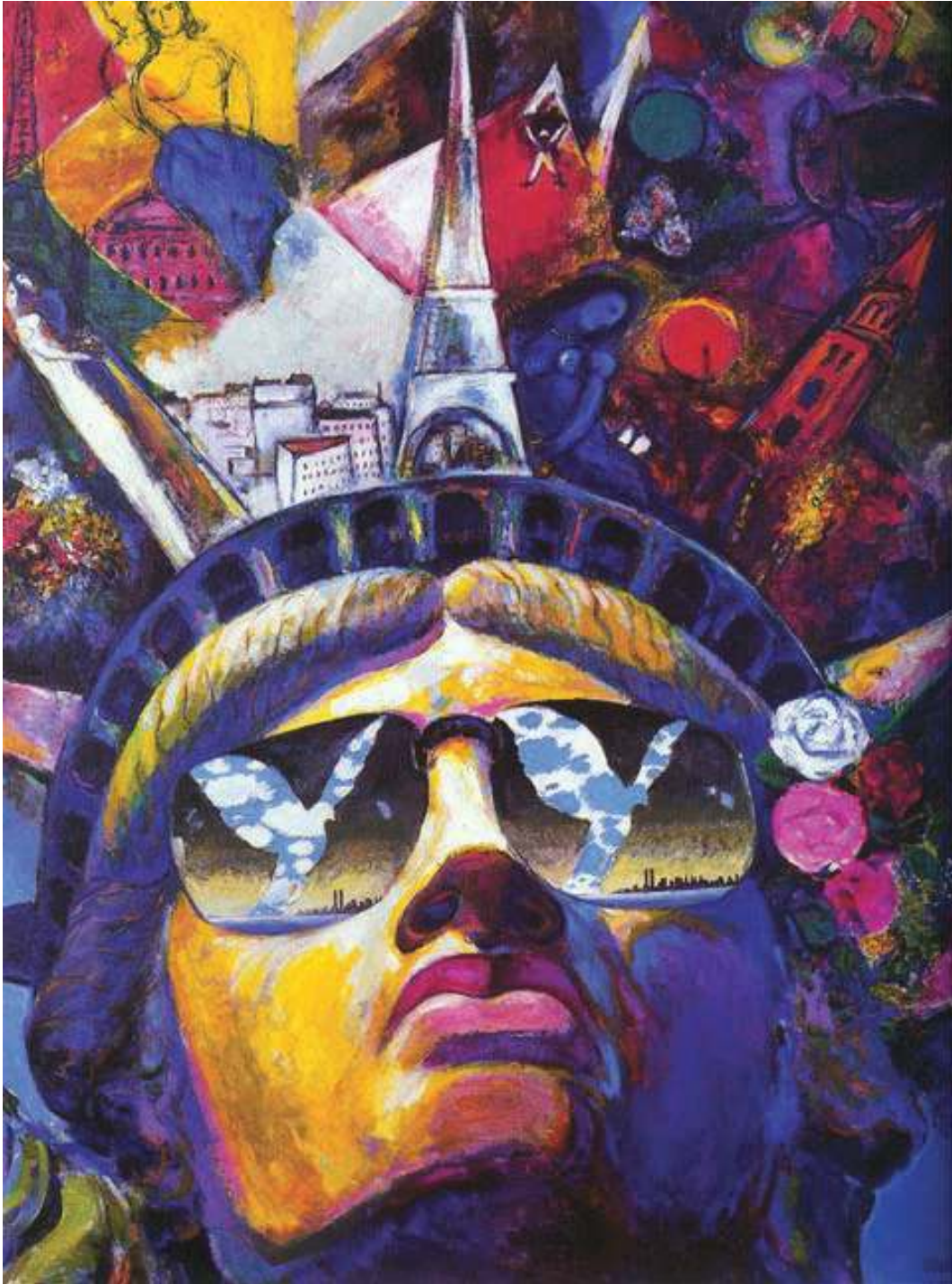
1. The Spirit of Liberty 《自由的精神》 (48" × 36")
2. I Love Paris, I Love Liberty 《我愛巴黎 · 我愛自由》 (58" × 44")
3. Sunday Morning, Liberty! 《星期日早晨 · 自由! 》 (60" × 40")
4. Challenging Free Frontiers 《向太空挑戰》 (72" × 50")
5. City Gleaners 《都市的拾穗者》 (72" × 50")
6. Hail to the Statue of Liberty 《自由女神萬歲》 (72" × 50")
7. Reflecting Liberty 《映照自由》 (36" × 24")
8. Liberty Harbor 《自由的港都》 (36" × 48")
9. Burning with Starry Night 《與星夜共燃燒》 (44" × 58")
10. United Around Liberty Lady 《團結在自由女神之下》 (66" × 84")
11. The Awakening Gypsy 《擎舉自由的火炬》 (66" × 32")
12. Independence and Freedom 《獨立與自由》 (56" × 48")
13. American Spirit 《美國精神》 (72" × 50")
14. Happy Valentine's Day, America! 《美國的情人節》 (51.2" × 37")
15. Chagall Visiting the Statue of Liberty 《夏卡爾造訪自由女神》 (72" × 50")
16. Picasso's Torch (IV) 《畢卡索的火炬 4》



1. The Spirit Of Liberty ! 自由的精神 (48" × 36")

"After experiencing the jolt of the dramatic close-up vis-a-vis encounter solely with the head of the Statue, Chen's careful exchanges become apparent: her crown, a ring of Eiffel Towers; her eyes and nose, a synthesis of both the aggressive eagle and the peaceful dove. He, in essence, completes 100 years. later the message of the Statue. It now not only is the traditional image of friendship between one nation and another, but becomes in Chen's hands a more universal concept through this new universal neo-iconographic image."

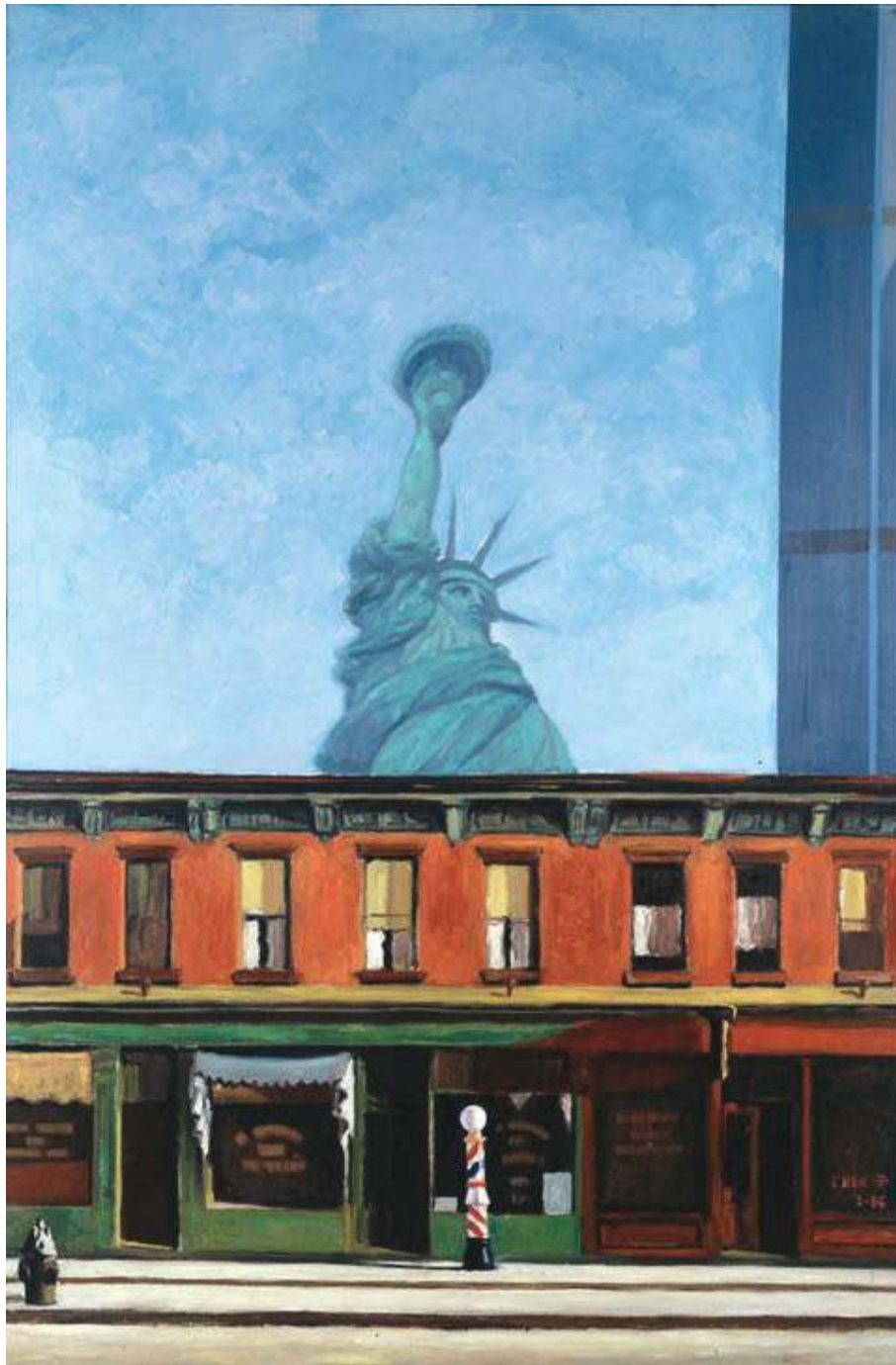
經過不少取自由女神頭部的放大鏡頭加以戲劇性的特寫表現之後，陳錦芳小心翼翼地加以變貌的形像終於浮現：她的頭冠是一輪的艾斐爾鐵塔；她的鼻子和眼睛是好戰的鷹與和平的鴿子兩者的綜合。他在100年之後，完成了自由女神福音的精華。現在，它不僅代表一國與另一國的傳統友誼，而是在陳的畫筆下透過其「新意象派」的表現變成了更具世界性的觀念



2. I Love Paris, I Love Liberty 我愛巴黎 我愛自由 (58" × 44")

"France and the United States unite once more. Chagall's Paris full of Eiffel Towers, lovers, and roses, creates a cultural crown for our Lady. She thinks of Paris, but sees New York, Gracefully, Chen's majestic Magritte bird provides the soulful link between the two.

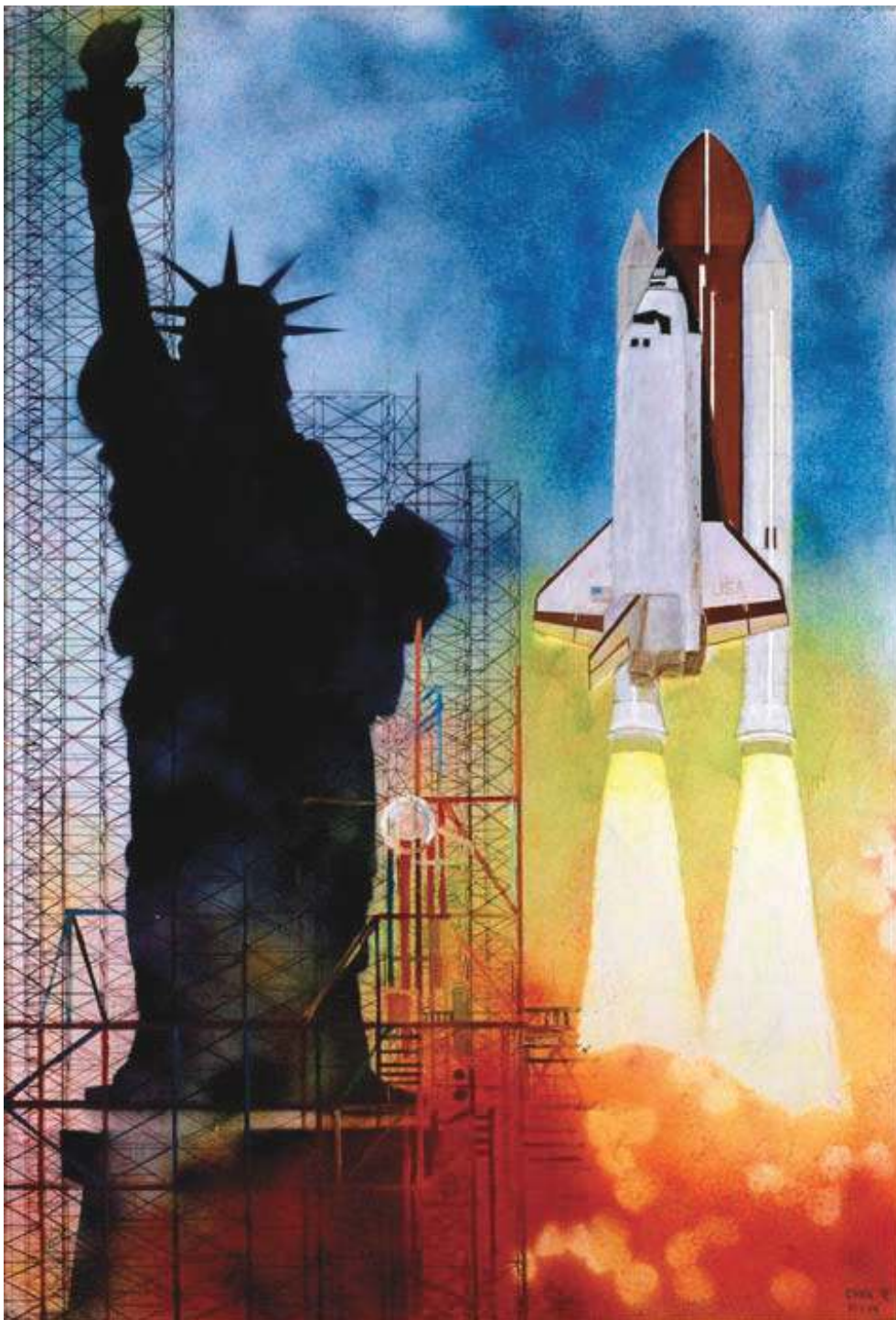
" 再一次，法國與美國融合為一夏卡爾那充滿鐵塔、愛侶和玫瑰的巴黎天空為我們的自由女神織綴了燦爛的文化冠冕她滿腦縈繞、思念著巴黎，卻面對而注視紐約，優雅地馬格里特那對陰陽相連的和平鴿從靈魂深處緊緊地連結起這兩座城市。



3. Sunday Morning, Liberty! 星期日早晨·自由！(60" × 40")

In the painting series *The Spirit of Liberty*, Dr. TF Chen writes: “The desire to choose is innate to humanity—it cannot be taken away, nor truly surrendered. As long as reason remains, liberty stays with us.” To celebrate the Centennial of the Statue of Liberty, Dr. Chen created over one hundred iconographic works, blending profound scholarship, a deep love for diverse cultures, and a steadfast belief in humanity’s freedom-seeking spirit. The piece *Sunday Morning, Liberty!* draws from Edward Hopper’s stark urban scenes, using the symbol of Liberty to emphasize that—even in the absence of people—the social context is shaped by human choices. —Lawrance Jeppson

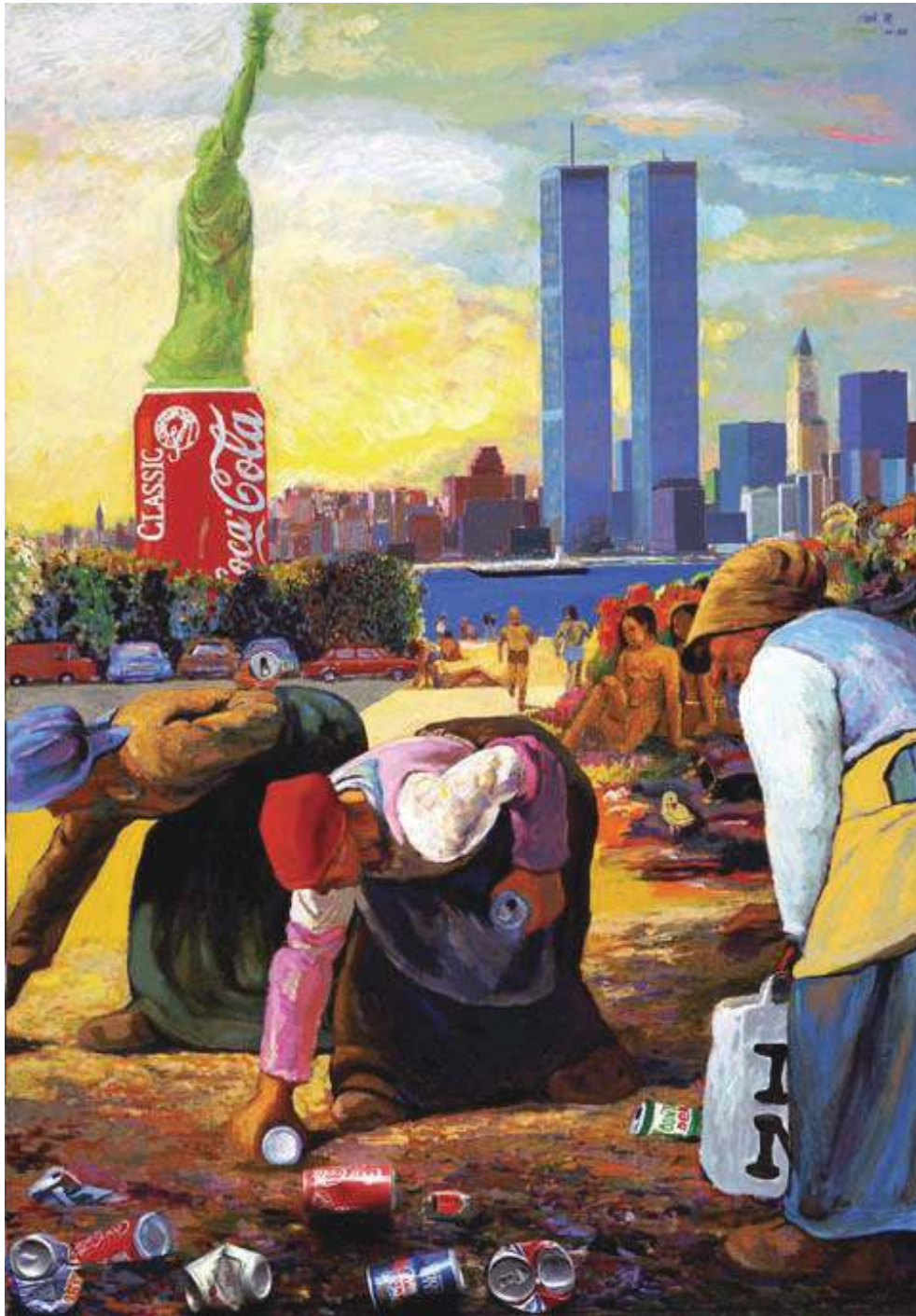
在《自由的精神》的畫作中，陳錦芳博士寫道：「選擇的渴望是人類與生俱來的，無法被奪走，也無法真正放棄。只要理性尚存，自由便與我們同在。」為慶祝自由女神像百週年，陳博士創作逾百幅象徵性畫作，融合深厚學識、對多元文化的熱愛，以及對人類追求自由精神的信仰。作品《星期日早晨，自由！》借用霍普筆下冷峻的城市場景，以自由象徵強調：即使畫中無人，社會背景仍源自人類的選擇。——勞倫斯·傑普森



4. Challenging Free Frontiers 向太空挑戰 (72" × 50")

"The sacrifice of your loved ones has awakened our nation's soul. Through pain, we've rediscovered a profound truth: the future is not free. Progress demands struggle and courage. America—Lincoln's 'last best hope of man on Earth'—was built on heroism and noble sacrifice. Our seven star voyagers answered a call beyond duty, giving more than required, without seeking reward. Today, space is our frontier. Sometimes we fall short reaching for the stars, but we rise again. We are blessed to still draw on deep reserves of courage and to be graced with heroes like the Challenger crew."(Excerpt from President Reagan's eulogy at the Challenger memorial, January 31, 1986)

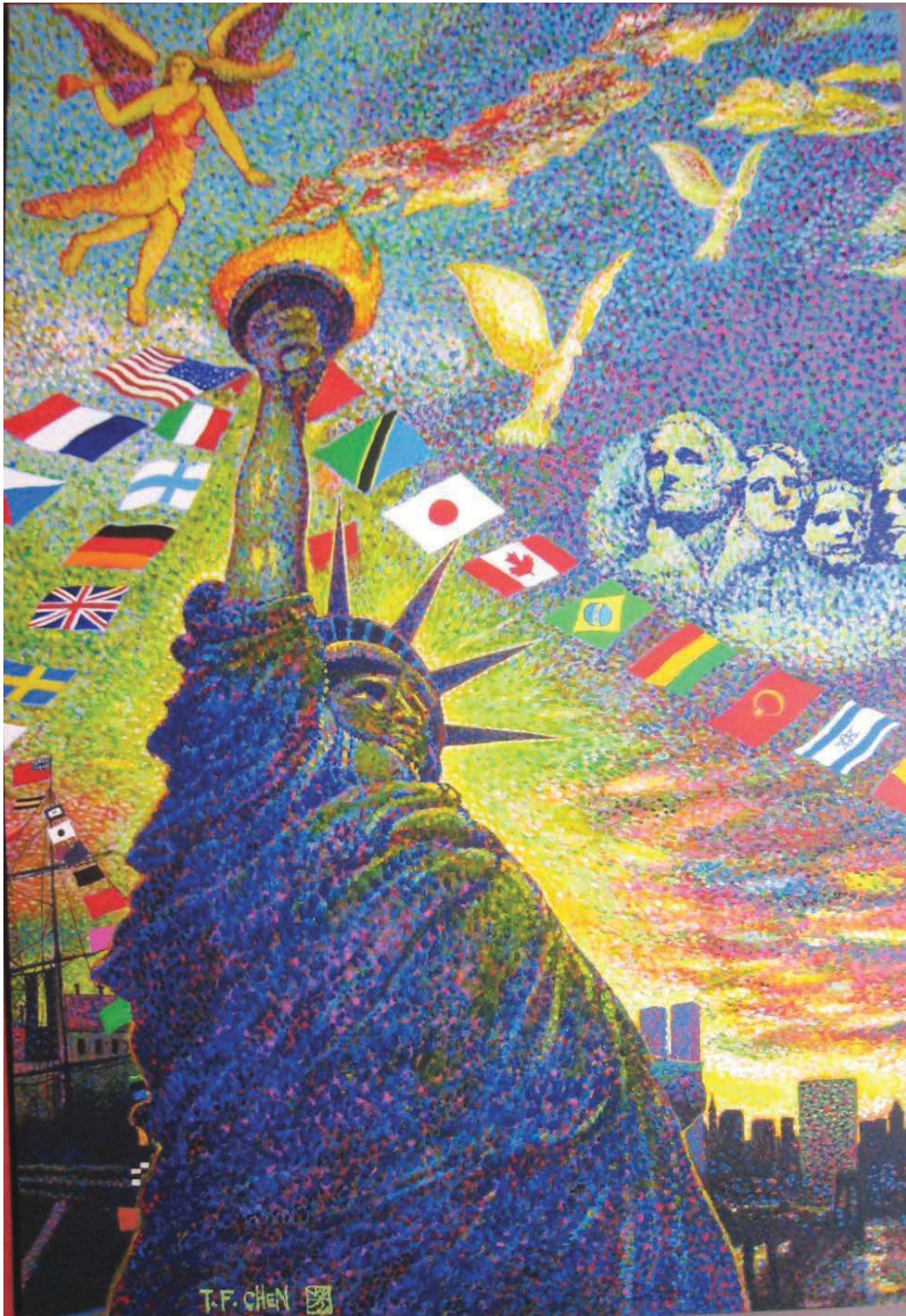
「你們摯愛的犧牲喚醒了國家的靈魂。痛苦中，我們重新領悟：未來並非免費，進步需奮鬥與勇氣。美國——林肯口中的『人類最後的希望』——建立於英雄與崇高的犧牲之上。七位星際旅者超越職責，無私奉獻，不求回報。今日，太空是我們的新邊疆。雖有失敗，我們仍堅定前行。國家幸運地擁有深厚的勇氣與挑戰者號的英雄。」
(節錄自雷根總統於1986年1月31日挑戰者號悼念儀式上的致詞)



5. City Gleaners 都市的拾穗者 (72" × 50")

Created in 1986 to mark the Statue of Liberty's centennial, this work is part of TF Chen's 100 Paintings of Liberty series. Chen merges Millet's iconic *The Gleaners* (1857) with symbols of American culture—Liberty, Coca-Cola, and the Twin Towers. The three peasant women now pick up discarded soda cans, reflecting urban pollution, recycling, and environmental awareness. One carries a plastic bag reading "I Love New York." Nearby, modern joggers and sunbathers contrast with Gauguin's Tahitian woman, now confined to a shrinking jungle—symbolizing the plight of the Third World. The painting celebrates freedom's creative force and Western productivity, while hinting at global inequality. After 9/11, the Statue of Liberty faces even deeper questions—doesn't she?

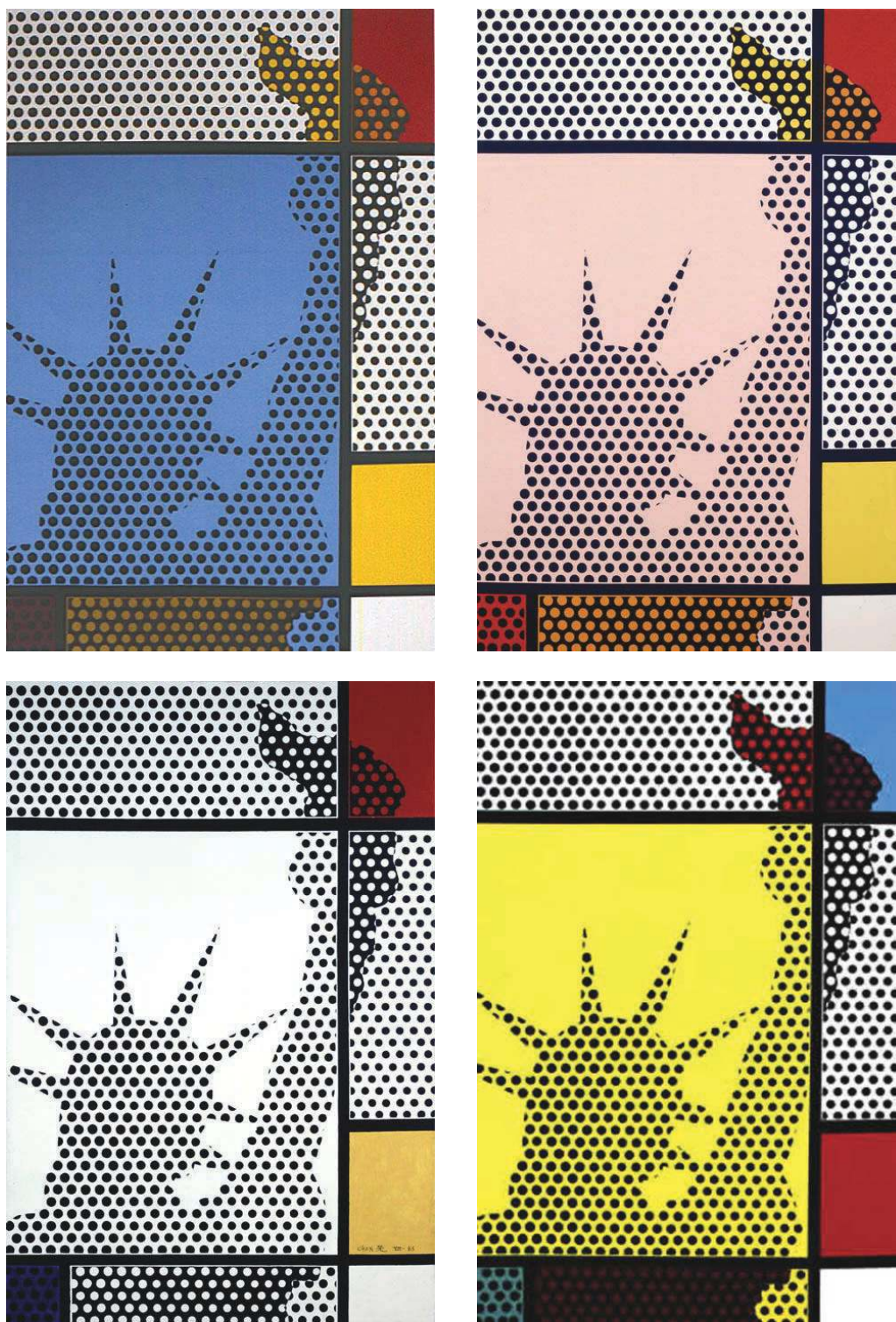
本作創於1986年自由女神百週年，為陳錦芳「自由女神百幅連作」之一。畫中融合米勒1857年名作《拾穗》、自由女神、可口可樂與紐約世貿摩天樓。三位農婦拾取的不是麥穗，而是城市冷飲空罐，象徵環保與資源回收。中間人物手提「I Love New York」塑膠袋。河岸邊，現代男女慢跑、日光浴；高更的大溪地女郎則困於縮減的叢林，象徵第三世界的困境。作品展現自由激發的創造力與西方文明的生產力，也暗示全球化下的貧富差距。9/11事件後，自由女神面對更多值得世人深思的問題，不是嗎？



6. Hail To The Statue Of Liberty 自由女神萬歲(72" × 50")

So many flags; so much freedom. Rousseau's skybound and winged Liberty Lady trumpets invitations to our Lady. The French boats come..... The Liberty birds come..... Even the men from Mount Rushmore come. The torch is too significant to ignore.

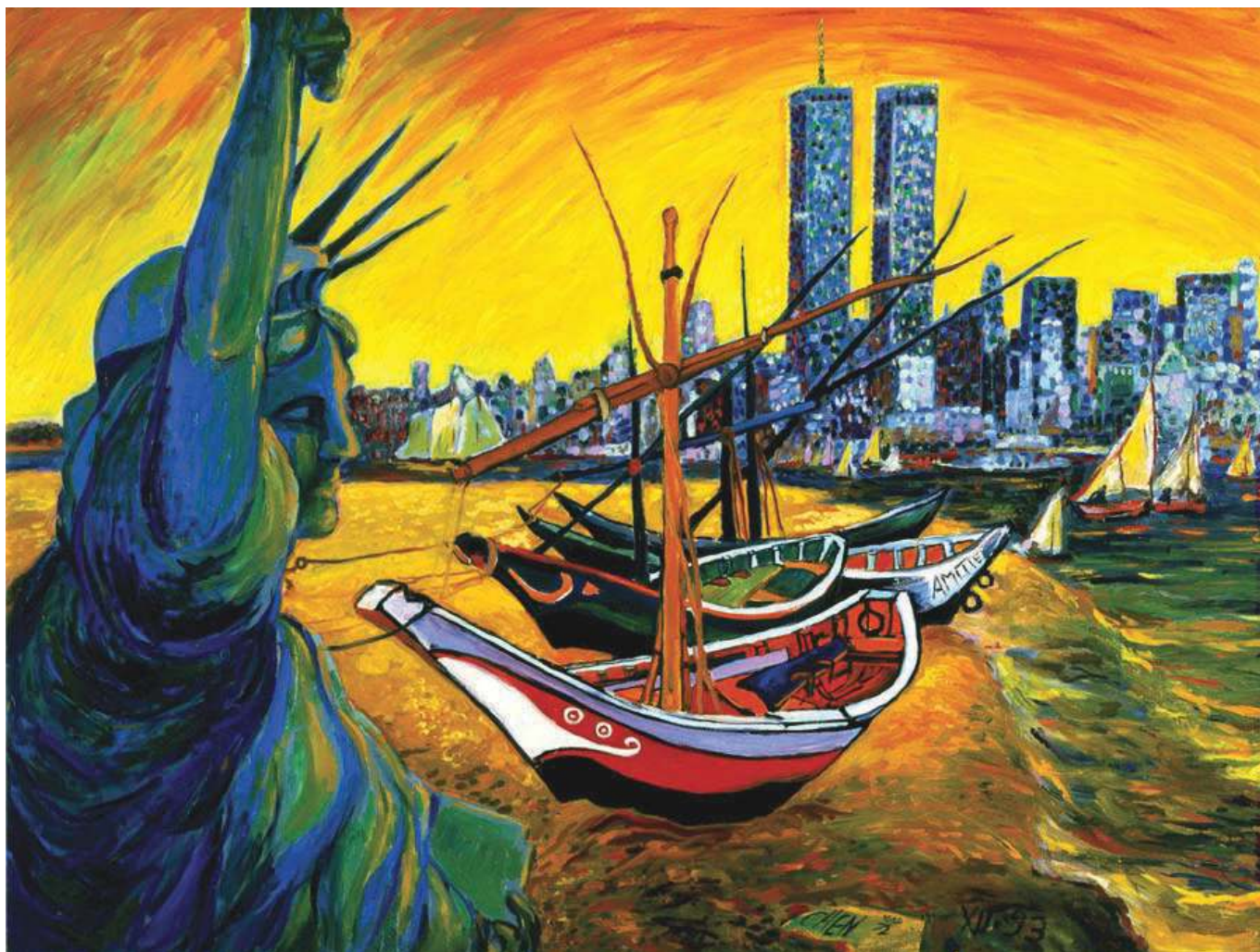
眾多飄揚的旗子，如許豐富的自由，盧梭騰空而飛翅膀高揚的，自由天使吹起了號角，多方邀約慶「自由」。法國船隻到來...自由之鳥比翼來臨...連樂希摩爾（Rushmore）岩壁上的偉人也光臨。自由的火炬太重要了有誰可以不加以理會？



7. Reflecting Liberty 映照自由 (36" × 24" each)

serigraphy in four versions: blue, yellow, pink and white “Elegantly placed on Mondrian’s code of colors, the Statue exists simultaneously as a reflection on a screen and as a reflection on an open window. Precisely, Chen’s image is both simple and complex – and Freedom is both simple and complex.”

為逃避戰亂來到紐約而導致其作品更臻成熟的蒙德里安，在其一系列的代表作中簡單而明確的紅、黃、藍三色在白色畫布上與橫、直黑線構成了當時「新藝術」的風格。取其中一作將其做成實用的一扇窗戶上美國60年代的普普藝術風格之一的印刷體斑點映照了窗外的自由女神。這簡單而機械化的構成相當紐約，也唯有紐約才有這種景觀。這種文化環境所醞育出來的作品正好迎向80年代歐美版畫盛期。當時剛定居紐約蘇荷區的陳錦芳乃決定將之做成白、黃、藍以及粉紅的四種版畫變奏，為紐約派藝術做一註解及加以延伸。（文凱）



8. Liberty Harbor 自由的港都 (36" × 48")

Van Gogh: "Boats at the St. Maries," 1888. Laren Collection V. W. van Gogh

In Chen's delightful Liberty Harbor, the composition is held together by strong vertical elements: a portion of the Statue of Liberty with upraised arm dominating the foreground, the masts of four beached sailboats in the middleground, and the massive twin towers of the World Trade Center in the background. The canvas abounds in triangular underpinnings, such as the sails of the smaller crafts and one tall ship.

The beached boats can be found in "Boats at the St. Maries." Chen's boats are almost identical, except that the one originally called Amitie (Friendship) has lost its name. Then tiny crafts have brought their human cargo, who have debarked, their safety assured and their futures open. The little sailing vessels, though Dutch, seem vaguely Oriental.—Lawrance Jeppson

《意象來源》 梵谷：聖瑪麗海岸的小船（1888）

另外一幅『自由』作品不像前者那麼雷霆萬鈞，卻十分值得玩味：『自由的港都』。構圖被垂直的諸因素強有力地緊拉在一起。高舉手臂的自由女神部分片斷統馭了前景，而紐約那世界貿易大樓的雙塔聳立在遠方。整個畫面處處點綴著三角形的結構，最明顯的是一艘遠洋帆船和一些迎風張開帆布的小舟。海岸的小舟取自梵谷的『聖瑪麗海岸的小船』一作。陳錦芳的小舟都可辨認，只是本來寫有『友誼』的字樣不見了。那些船隻來往載人，一批走了又來了另一批。那揚帆的帆船雖屬荷蘭，卻類似東方來的船隻。

--勞倫斯·傑普森



9. Burning With Starry Night 與星夜共燃燒 (44" × 58")

Freedom Mother of Creation Light of Civilization Source of everlasting inspiration Kindle the stars Kindle the constellation Kindle canvas Kindle van Gogh's brushes Whirling in a cosmic rhythm, With Fire of Freedom, flaming in celestial joy With Fire of Passion, bursting in emotional ecstasy When van Gogh married Liberty Lady Time and Space fuse together All is but Love and Light.

自由 創造之母 文明之光 永恒的靈感活水
點燃星星 點燃河漢 點燃畫布 點燃梵谷的彩筆
轉動宇宙的旋律 以自由的火焰·燃燒天宇的極樂
以熱情的火焰·迸射感情的狂喜 當梵谷與自由女神結婚
時空融化為一 一切只是 愛與光 (陳錦芳)



10. United Around Liberty Lady 團結在自由女神之下 (66" × 84)

"They dance. They harmonize. The statue's presence provides reasons for this festive jubilee. And with Matisse and Chen Humankind unites once more. (Priscilla Bain-Smith)

自由女神是美國提供給世界最有力，不可替代，和最美麗的『意象』。她代表每一位具有靈性的人所渴望的至高無上之本質。『給我你疲憊的，貧窮的子民，那飽受蹂躪渴望自由的大眾，那些被你豐沃的海岸所拂意拒絕的。送他們來，那無家可歸，顛沛流離的一群，我高揚我的明燈在黃金的大門旁邊！』

— Emma Lazarus (1849 - 1887) 原詩 錦芳譯

一個多世紀以來，這位『移民之母』迎接了來自世界各地夢想自由的群眾並將之團結於追求更美好的將來。(五位不同顏色的舞蹈者代表世界家庭的五色人種)。



11. The Awakening Gypsy 傲擎自由的火炬 (66" × 32")

Henri Rousseau: "The Sleeping Gypsy," 1897, MOMA, NYC

In Chen's 100 commemorations, he often radically transformed the Statue of Liberty to underscore her significance to all people. Rousseau described his painting *The Sleeping Gypsy* as a realistic painting, despite a wandering lion. She was, he said, a Black girl wandering in a desert. Exhausted, she fell asleep beside her mandolin and a jar of water.

In this version, Chen has awakened the gypsy and put her on a suitcase pedestal, which, along with her walking stick, are symbols of wandering and migration. She thrusts up her waterjug, from which Liberty's torchflame blazes out. (Lawrance Jeppson)

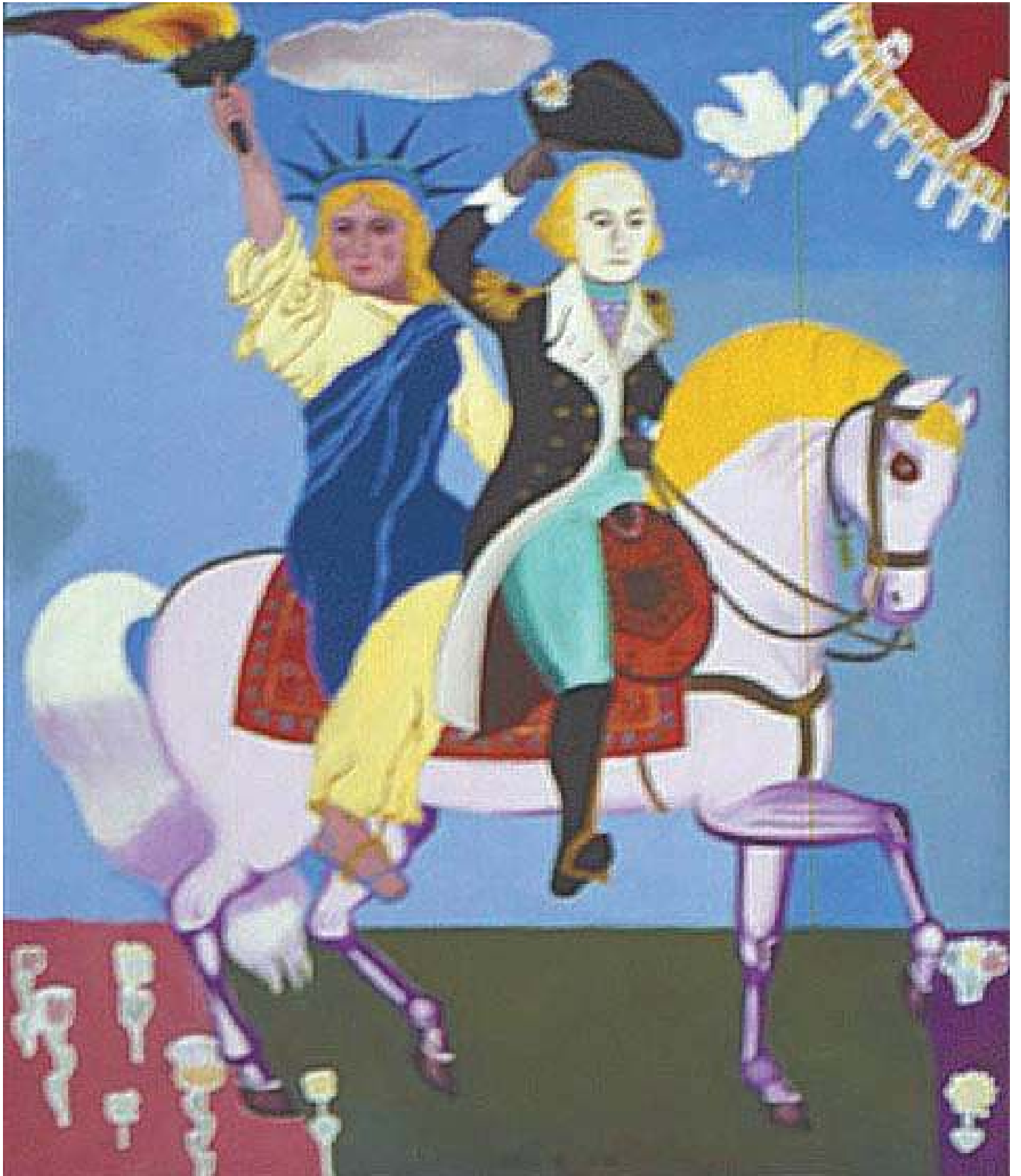
《意象來源》 盧梭：睡著的吉普賽人 (1897)

在陳錦芳的自由女神百幅連作裡，他常常將自由女神加以極端的變貌而向外渲洩了其隱藏的奧義。

亨利·盧梭認為他的『睡著的吉普賽女郎』一作是寫實主義的畫，不管畫中有獅子漫遊。他說那女人是位黑人，在沙漠裡漫遊，倦了就躺下睡覺。月琴和維生的水壺在旁邊。

陳加以極端的改變。他喚醒了那位吉普賽女郎（法人稱之為波希米亞女郎），使她站在行李箱上，高舉火炬。行李箱連同她手上的拐杖是流浪的象徵。那把自由的火炬是她水壺的倒握。沒有水壺及火炬，生存的希望顯得渺茫。

--勞倫斯·傑普森



12. Independence And Freedom 獨立與自由 (56" X 48")

Artist unknown, First half of 19th Century: General Washington on a White Charger.

"Riding, riding, riding.....these two historical symbols. of Freedom prance gaily. But steadfastly throughout. The blessed land. Led by the dove of peace. Through fields of flowers. And golden sunshine, Their message reaches all."

騎向前，騎向前，騎向前...這兩尊自由之歷史的象徵，快樂地昂揚闊步，堅毅地穿遍，這塊被祝福的土地。和平的白鴿在前領路，踏過溢滿花朵的大地，馳騁於於金黃陽光下，將他們的訊息傳遍萬民。



13. American Spirit 美國精神 (72" × 50")

“Perfect companions. Perfect partners of the spirit
John Wayne and Liberty Lady.
Each signifies freedom and independence.
Through Chen’s significant matching of icons,
Manhattan seems so much safer now.
There’s time to ride horseback along the shore.”

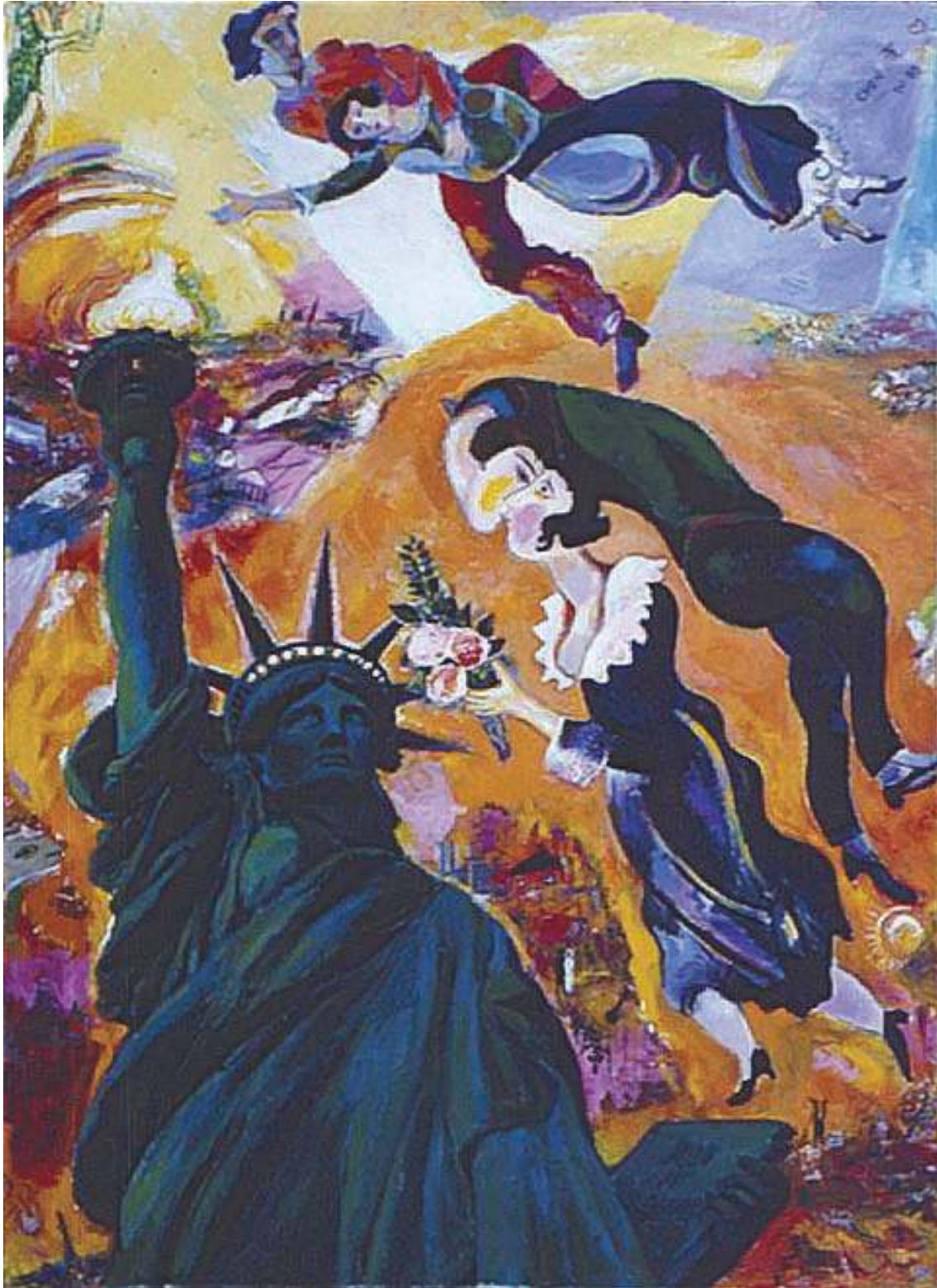
完美的陪伴·完美的精神伴侶
約翰·維恩與自由女神
一個像征自由·一個代表公義
經過陳將這兩個意象撮合
曼哈頓似乎更見安全
閑時可騎馬漫步海岸



14. Happy Valentine's Day, America! 美國的情人節 (51.2" × 37")

"A Gemini stance, a hovering heart.
The Statue, so powerful in its promise
of love, breaks into two festive queens.
The heart remains whole and the message
still strong and at this specific
instant — twice as strong."

一對雙胞胎，一顆飛揚的心
自由女神的應許強烈無比
「愛」裂成兩位歡悅的女星
依然完整的是那顆愛心
依然昂揚的是同一訊息
值此特別時刻，加倍響亮



15. Chagall Visiting The Statue Of Liberty 夏卡爾造訪自由女神 (72" X 50")

"Chagall's couples float idyllically over villages, over countryside, over other couples. They know and rejoice in the message of Chen's Statue: there can never be too much freedom."

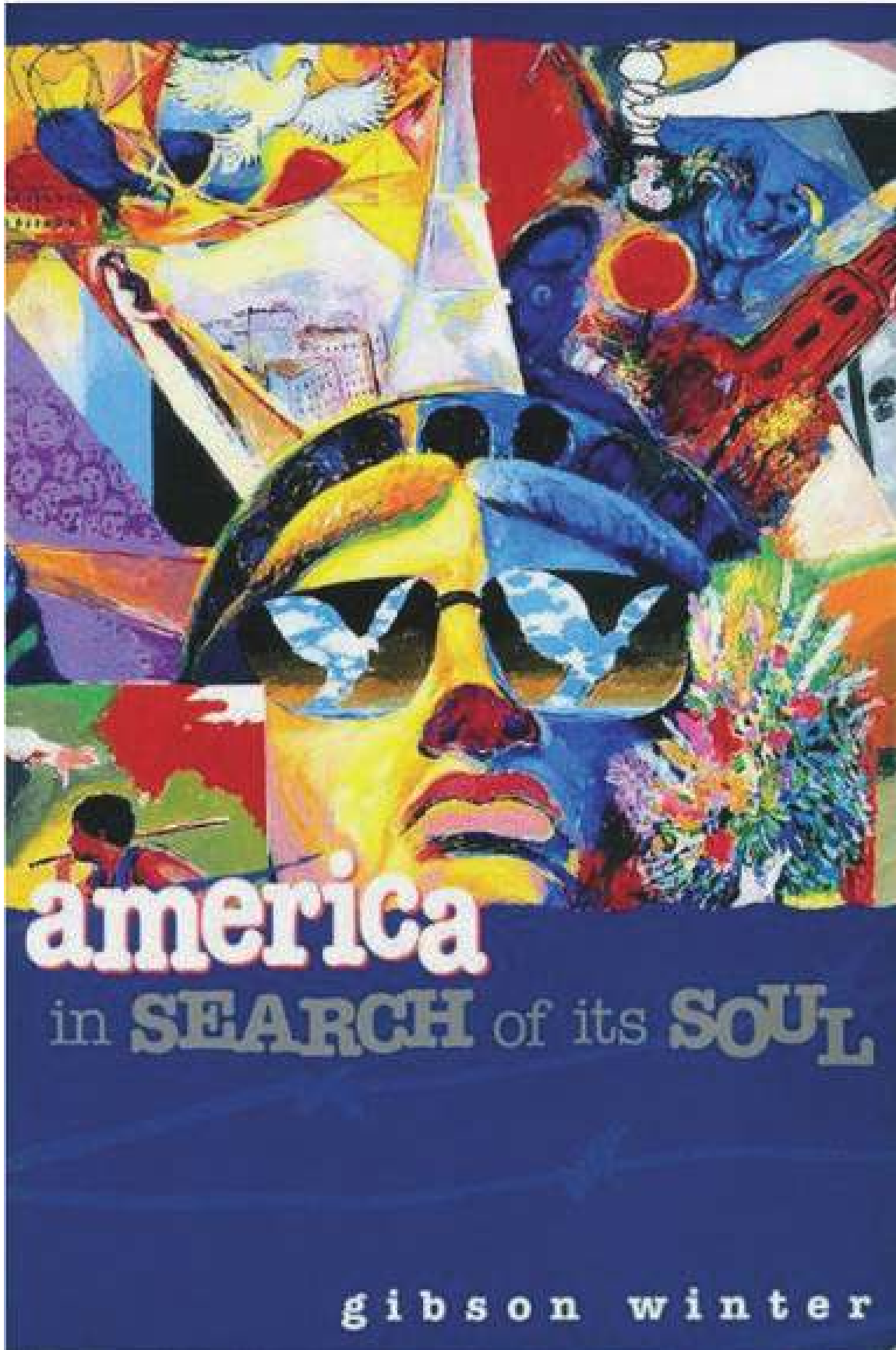
夏卡爾的情侶雙雙對對浮遊空中
多麼詩情畫意地在村莊之上
在城市之涯鄉野之上
在另外一對對的戀偶之上。
他們深深體會·歡聲雷動
陳所帶來的自由女神之訊息：
青春易逝·自由難得。



16. Picasso's Torch (IV) 畢卡索的火炬 4

Blending surrealism and cubism, this work honors Picasso while reflecting on the trauma of 9/11. The central Liberty figure symbolizes hope and enlightenment, with the burning Twin Towers evoking shared memory. Below, distorted forms reach upward in anguish and resilience. Through vivid colors and Neo-Iconography, Dr. Chen calls for spiritual renewal and global peace beyond tragedy.

這幅作品融合超現實與立體主義風格，向畢卡索致敬，並回應911事件所帶來的創傷與人性呼喚。中央自由女神形象徵希望與啟蒙，背景的雙塔火焰喚起集體記憶。下方扭曲人形向上伸展，展現苦難中的求生意志。陳博士以鮮明色彩與「新意象派」語言，呼籲人類在創傷中追求精神昇華與全球和平。





Art for Humanity

為人類而藝術





In 2001, Dr. TF Chen received (UN) “Global Tolerance Award” through the “Friends of the United Nations”, and designated “Cultural Ambassador of Tolerance and Peace”. Hence Dr. Chen and his wife Lucia used to be invited by international organizations to hold exhibitions and give speeches on Dr. Chen’s “5-Dimensional World Culture” which promote a global new Renaissance in “Love”.

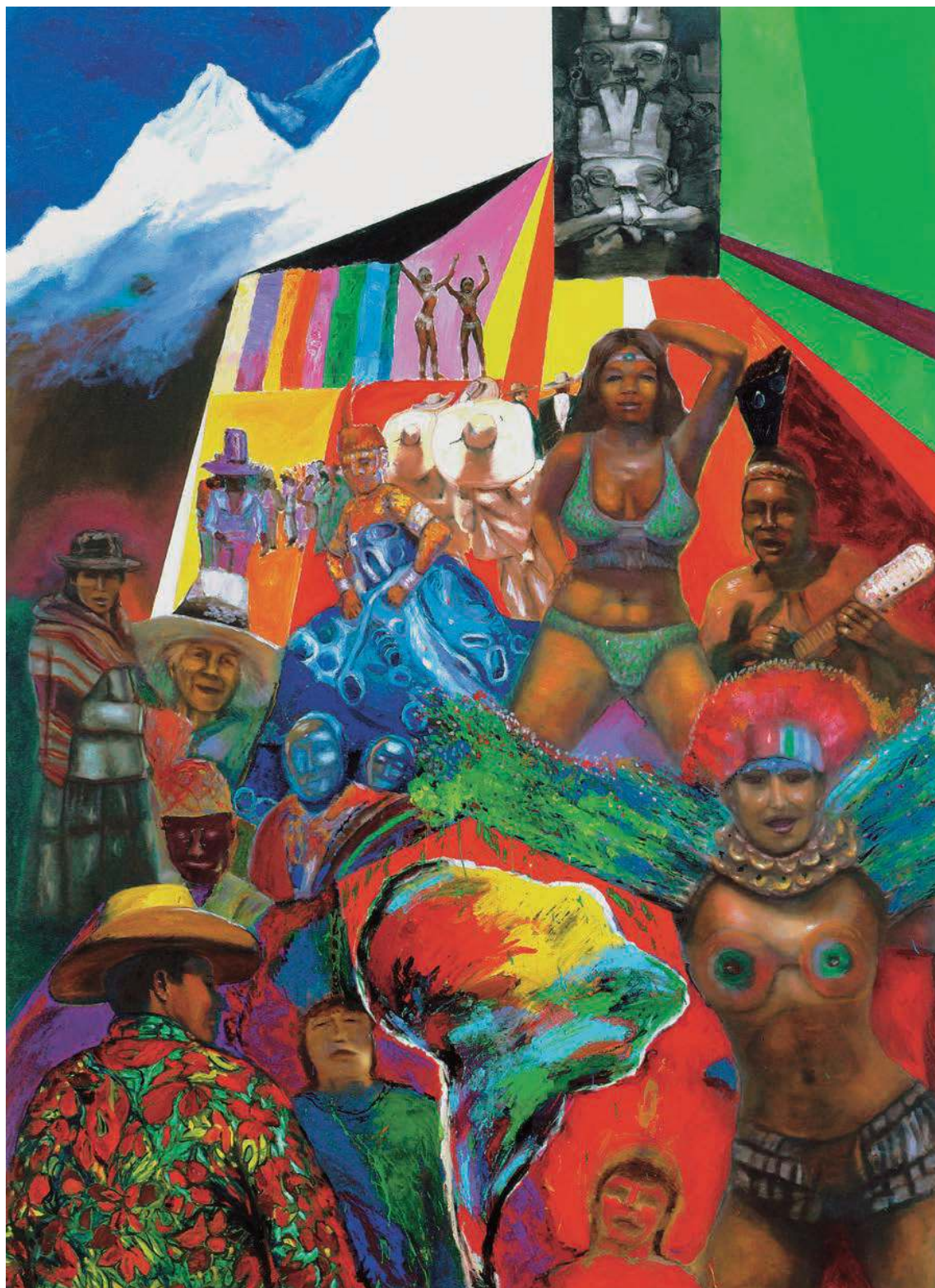
As humanity entered into an age of Global Village with high-tech, under the universal value of Freedom, Democracy, and Human Rights, “Love” and “Peace” become the shared goal for humanity in our 21st century, especially after 9/11 incident, for the benefits of human beings, the accelerated advance of high-tech needs the enhancing progress of Humanism to match and in balance. Such as Dr. Chen said in the United Nations : “Art can be used as the vehicle for transforming and unifying the world. The United Nations has taken initiatives to utilize the artistic, cultural, religious and spiritual communities to contribute to creating world peace and harmony. These valuable spheres of humanity can act s a compelling force, along with our political, economic, and military efforts. For in this age of advanced technology, beside “hardware” and “software”, we are also called to cultivate “Soulware”, a new spirit of Love and Globalism..... and I am grateful that my art, termed as “Neo-Iconography,” an art for humanity’s sake, can be used in this meaningful challenge.” That Dr. Chen’s art Neo-Iconography, which unites East and West, past and present, by organizing and combining familiar “icons”(images with symbolic meanings) from around the world, to express ideas/ideals, vision/message, is used to launch an “Art for Humanity” World Tour by the “Friends of the United Nations” etc. for art education in building a “Culture of Peace and Tolerance”.

In 1969, on the occasion of the American astronauts landing on the Moon, Dr. Chen realized that our cultural ecology is shifting from “divergence” to “convergence” and established his “5-Dimensional World Culture” in theory and generated his art expression in Neo-Iconography. Hence Dr. Chen combined his art with several human-civilized celebrations such as in “Liberty Lady series” for the Centennial Celebration of the Statue of Liberty, the “Post-van Gogh series,” “Beijing Olympics series,” and “Shanghai World Expo. Series” etc. All are part of Dr. Chen’s “Art for Humanity” art creation which started with his 1969 “Space series,” “East and West series,” and “Humanity series” as followings:

繼2001年陳錦芳獲頒聯合國的『聯合國之友』的『全球寬容獎』及被委任為『寬容及和平文化大使』後，陳氏夫婦常接到國際和平組織的邀請舉行畫展及發表他於60年代在巴黎建立的『五次元世界文化觀』，即以『愛』為宗的全球新文藝復興。人類邁向高科技『地球村』時代，在自由、民主、人權成為普世價值下，『愛與和平』成為21世紀人類共同的課題及目標，尤其在911驚爆之後。科技的進步同時需要人文的提昇才能造福人群；要達到世界和平，除政治、經濟、軍事、外交外更需要藝術、文化、宗教、教育的配合，因此建立『愛與和平』的文化成了時代的急務。以陳錦芳博士整合多元文化，『藝以載道』的『新意象派』作品及其文化觀為主軸，結合具同類社教功能之其他藝術到世界各地宣導『寬容、愛與和平』的『為人類而藝術』世界巡迴展2003-2020。一九六三年考取法國政府獎學金到巴黎留學時陳錦芳博士，察覺到人類的文化生態已經從「分」(divergence)轉向「合」(convergence)而建立了五次元人類世界文化觀，並衍生其在藝術表現上的「新意象派」(Neo-Iconography)，這種集古今中外人類代表性的文化形象(即「意象」(icon)而整合創新，藝以載道的藝術創作，使他的作品與人類的文明大慶典結合，而形成「為人類而藝術」的內容表現及藝術訴求。

Works Overview 作品總覽

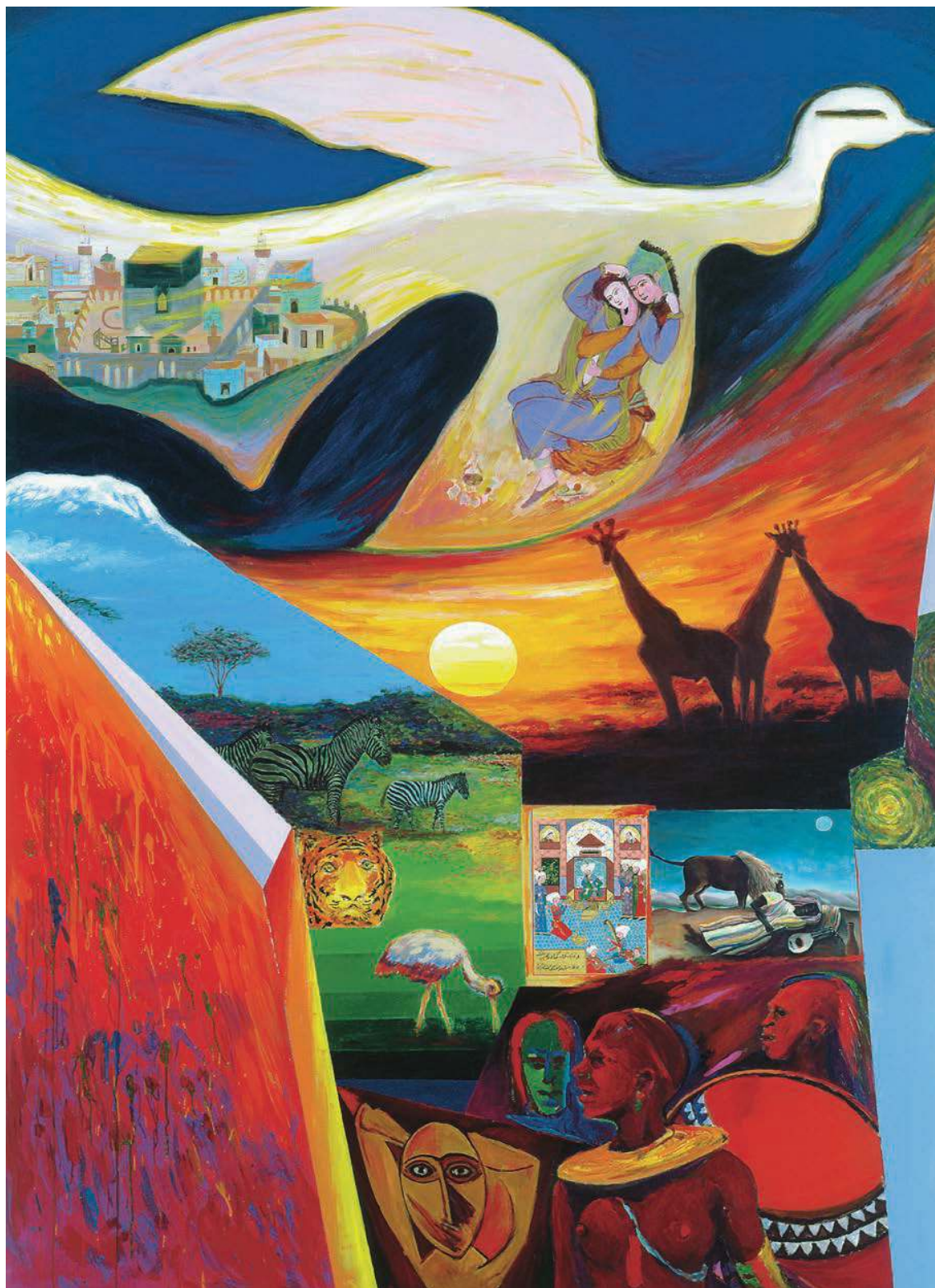
1. Upcoming Latin America 《昇起的拉丁美洲》 (110" × 80")
2. Africa Onwards 《非洲前進》 (110" × 80")
3. European Hit 《歐洲出擊》 (110" × 80")
4. Age of Love 《愛的時代》 (110" × 80")
5. Asian Treasure 《亞洲寶藏》 (110" × 80")
6. Far East Onwards 《遠東的飛揚》 (110" × 80")
7. Peaceful Oceanian 《祥和的大洋洲》 (110" × 80")
8. World Family in Peace 《天下一家》 (50" × 59.1")
9. Everlasting Cry for Freedom 《自由永恆的怒吼》 (66" × 96")
10. Vincent Coming Home 《梵谷歸來》 (66" × 44")
11. Light of Love 《愛之光》 (66.1" × 48")
12. The Rich and the Poor 《朱門酒肉臭·路有凍死骨》 (72" × 50")
13. No Smoking 《禁止吸煙》 (62.2" × 55.1")
14. Painting Irises 《畫鳶尾花》 (30" × 40")
15. Wedding Above the Village 《舉婚於村莊之上》 (30" × 40")
16. Happy Mme. Moitessier 《幸福的墨夫人》 (40" × 30")
17. Love Above Confrontation 《愛超越對立》 (30" × 40")
18. Celebrating Human Education & Cultural Achievement 《文化的躍昇》 (48" × 68.9")
19. Watching the Universe, Watching Us 《觀音觀宇觀世》 (72" × 48")
20. East and West I 《東與西 I》 (72" × 50")
21. Fairy Lady Flying Towards the Moon 《嫦娥奔月》 (68.1" × 48")
22. Dialog Between God and Men 《神人對話：達文西、愛迪生、馬斯克》 (60" × 48")
23. Towards World Peace and Humanity Wellness 《迎向世界和平與人類福祉》 (48" × 60")
24. Gods and Men Flying Together Upon Space 《神人共飛翔於太空》 (40" × 60")



1. Upcoming Latin America 昇起的拉丁美洲 (110" x 80")

with her magnetic vitality manifested in passionate festivals. Folkloric dancing and music, bright costumes and fiery colors swirl rhythmically underneath beautiful snow-capped mountains and ancient gods. Gestures and shouts of celebration affirm the existence of Latin Americans with their strong desire to play an active role in the 21st Century.

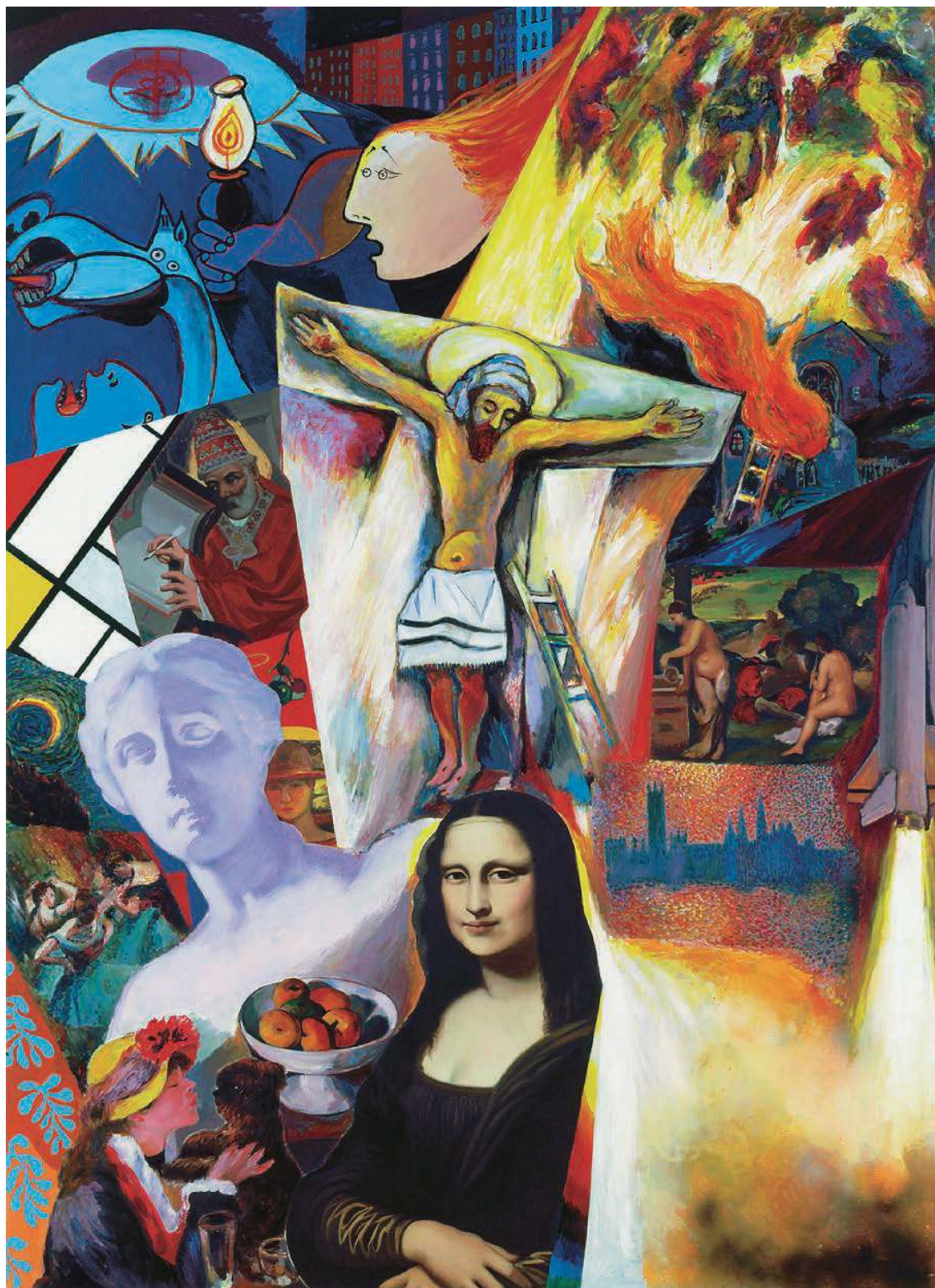
畫面上充滿了熱情洋溢的嘉年華會，表現出了該洲強盛的生命力。在白雲蓋頂的山脈和古老的神祇護佑下充滿地方色彩的土風舞和音樂，耀眼的服裝和狂野的顏色有節奏地迴旋著。那慶典的呼嘯與狂歡的動作肯定地宣稱著拉丁美洲人的存在並信心滿滿地企求在 21 世紀裡扮演一個活潑的角色。



2. Africa Onwards 非洲前進 (110" x 80")

A majestic bird, born of Arabian dreams, soars through twilight skies. Below, a fiery sunset silhouettes three giraffes—echoes of Africa's wild past. Though modernization sweeps the land, mountains endure, and national parks safeguard nature's soul. May tribal spirit and rich traditions remain rooted, reminding humanity of its life source.

有一隻雄偉的大鳥帶著阿拉伯的夢幻神話凜然地飛翔於深湛的天空。在它下面一輪光輝燦爛的夕陽剪出了三隻長頸鹿的側影，宛如描述著黑暗大陸昔日那廣闊的草原上充滿無數野生動物的景象。那崇偉的山嶽依然屹立在那裡，而被規劃入國家公園保護區的森林散佈在逐漸現代化了的非洲大陸。但願土著部落的戰鬥精神以及豐富的非洲傳統不要消失在快速開發中的新潮流裡，但願人人經常記得回歸到生命之源並站穩在生命中心之根基上。



3. European Hit 歐洲出擊 (110" x 80")

This panel traces the West's 500-year journey from the Renaissance revival of Mediterranean cultures to icons like Venus, Christ, and the Mona Lisa. Enlightenment brought reason; machines, industry. Yet science without love led to war, as Picasso warned. Amid progress, Impressionists longed for nature. Driven by exploration, the West reached the Moon—ushering in the Space Age.

本畫作追溯西方五百年的歷程：從文藝復興時期對地中海文化的復興，到維納斯、基督與蒙娜麗莎等經典形象的誕生。啟蒙時代帶來理性、機械與工業的興起，然而如畢卡索所警示，缺乏愛的科學終將導致戰爭。在進步的洪流中，印象派畫家渴望回歸自然。受探索精神驅動，西方最終登上月球——開啟了太空時代。



4. Age of Love 愛的時代 (110" × 80")

"Age of Love" centers on "Science in Love," portraying iconic figures from all cultures—Moses to Einstein—alongside the word "YOU," symbolizing your impact. Humanity, embracing creative freedom, builds a global culture for the 21st century. Dr. Chen imagines astronauts landing on the Moon, only to seek a deeper one—the Moon of Love. Raphael's Madonna becomes its icon, echoing Teilhard de Chardin's vision: Love as Earth's true soul and the guiding spirit of a new age.

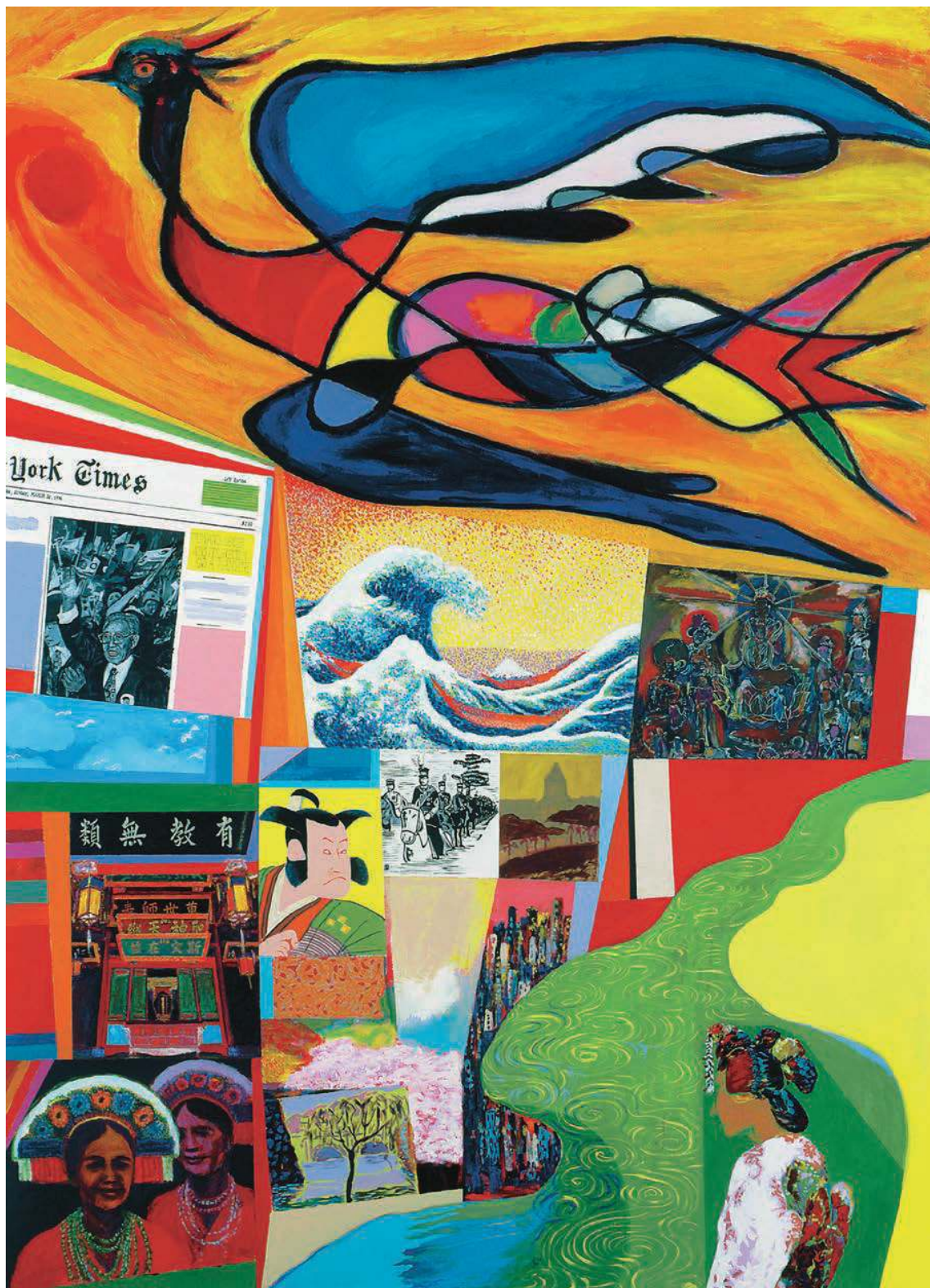
《愛的時代》以「科學中的愛」為主題，描繪東西方歷代傑出人物，並加入「你」的字樣，象徵每個人都能改變世界。人類珍惜創造自由，共築面向 21 世紀的世界文化。陳博士構想太空人登月後，發現真正的月亮是「愛」的象徵——靈性的月亮。他以拉斐爾的《椅上聖母》作為愛的終極圖騰，呼應德日進所言：「愛是地球真正的靈魂」，應成為新時代的核心精神。



5. Asian Treasure 亞洲寶藏 (110" × 80")

This panel celebrates the cultural beauty of India, China, and their neighbors. China is symbolized by a Dragonhead, with the Great Wall winding like its body. Chinese characters below highlight the roots of its civilization, while vivid Peking Opera masks embody symbolic psychology. India centers on Buddha, whose message reaches all races—echoed by Matisse's five dancers in five colors. The Taj Mahal shimmers in water, framed by flora and birds. A pink void lets the panel breathe, revealing sacred images from Dunhuang, Tibet, and an Indian temple where a divine couple unites—symbolizing the soul's union with divinity.

本畫面展現印度、中國及周邊地區的文化之美。中國以龍首象徵，萬里長城如龍身蜿蜒，漢字與京劇臉譜則展現深厚文明與象徵心理。印度以佛陀為核心，其慈悲訊息傳向五大人種，對應馬蒂斯五色舞者。泰姬瑪哈在花鳥間水面倒映，粉紅留白讓畫面呼吸，並揭示敦煌、西藏與印度神廟的神聖圖像——神聖伴侶交融，象徵靈魂與神性的結合。



6. Far East Onwards 遠東的飛揚 (110" × 80")

This panel reflects maritime Asia—Japan, Taiwan, and others. Japan entered modern history with the Meiji Restoration, blending Western innovation with traditional aesthetics. Taiwan, rooted in Chinese heritage, stands between China and Japan, evolving toward democracy and modernity.

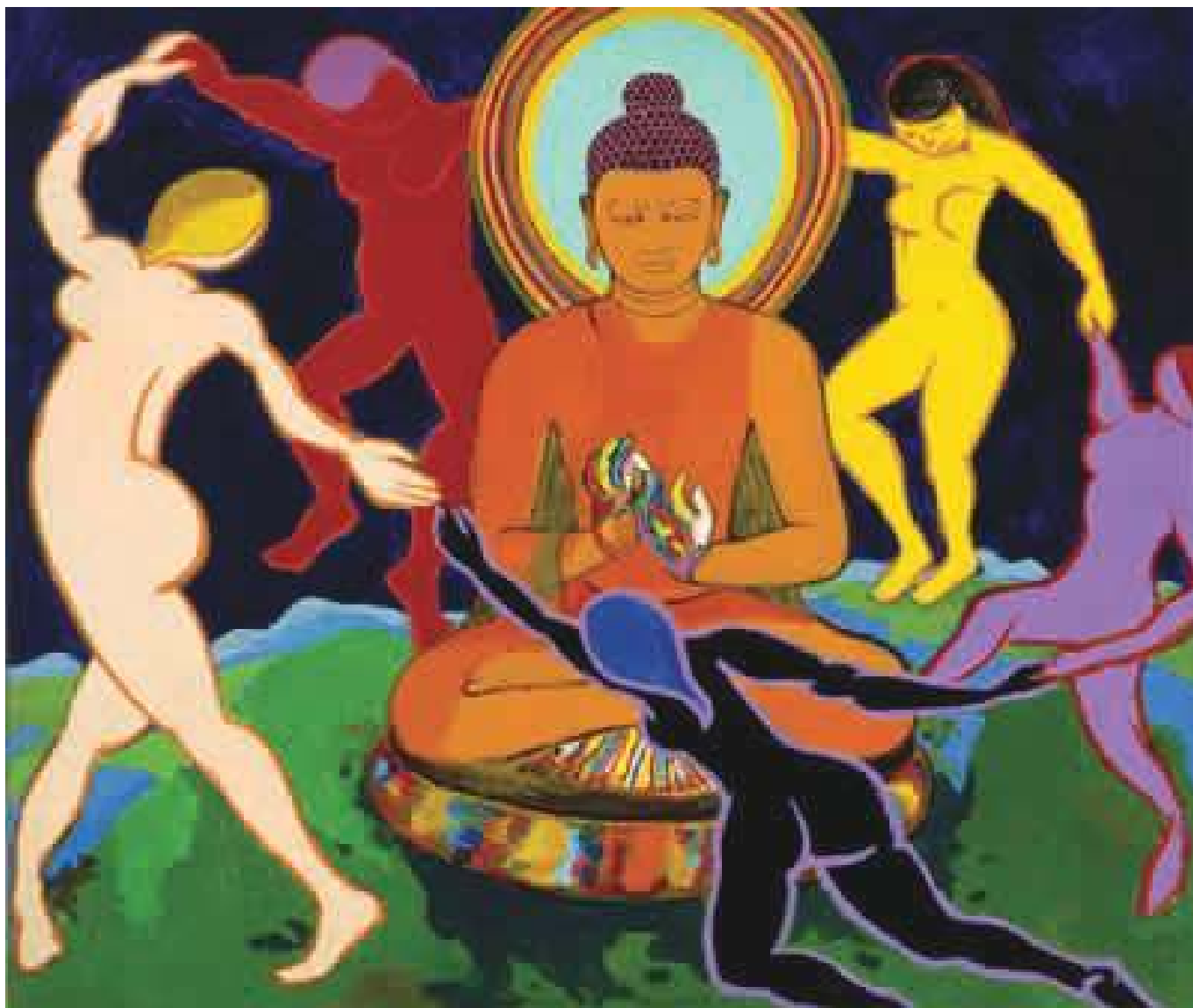
這裡表現的形像並非大陸亞洲，而是海洋亞洲的形像，即日本及台灣等。保持其獨特的傳統與文化，日本自從 1868 年明治維新以來就在現代歷史裡冒出頭來。在接納西方的觀念和技術的過程中，日本仍保有其傳統和品味。台灣矗立在日本和中國之間，雖然深深地植根於中國的文化，台灣卻步步走向民主與現代化。



7. Peaceful Oceanian 祥和的大洋洲 (110" x 80")

Peaceful Oceania—Tahiti, Indonesia, Hawaii—shimmers under sunset skies. Palm trees whisper, lovers embrace, and golden light filters through blossoms onto a graceful island woman. Nature's wonder glows with mythic beauty. Though no single painting can capture humanity's vast journey—birth, suffering, love, loss—Dr. Chen offers his humble vision and blessing for a hopeful new age.

大洋洲的寧靜——大溪地、印尼、夏威夷——在夕陽下閃耀。椰影低語，戀人相擁，金光穿花灑落島嶼女子。自然奇景如神話般浮現。雖無一幅畫能盡述人類旅程，陳博士仍以謙卑之心，獻上對新時代的祝福。



8. World Family in Peace 天下一家 (50" × 59.1")

Henri Matisse's *Dance* (1909, MoMA) deeply inspired Dr. TF Chen, beginning with his *Five Races in Harmony*. Matisse's vision began in Collioure, watching Catalan fishermen dance—a rhythm that evolved into his iconic composition. Though commissioned by Russian collector Serge Schukin, *La Danse* was initially rejected. Matisse sought to liberate color from fixed meaning, focusing on rhythm and movement. Gaston Diehl noted how the five figures radiate energy through dynamic, interwoven motion, yet retain grace and simplicity.

Chen, working from a black-and-white image, reinterpreted the piece with bold symbolism. His five dancers, each a different hue, represent the five races. The Red Buddha sits on a multicolored pedestal, harmonizing with the dancers and the fiery halo behind. In *World Family in Peace*, Chen expresses his admiration for Matisse and his profound belief in global unity and East-West reconciliation.

亨利·馬蒂斯的《舞蹈》（1909年，紐約現代藝術博物館）深深啟發了陳博士，最早體現在《五族和諧》系列中。馬蒂斯的靈感來自法國科利烏爾，他曾目睹加泰隆尼亞漁民跳著充滿節奏的舞蹈，這段經驗逐漸發展成他最具代表性的作品之一。儘管此畫由俄國收藏家謝金委託創作，卻被拒收長達兩年。馬蒂斯試圖解放色彩，使其不再受限於既定意義，轉而專注於節奏與動態。藝術評論家狄爾指出，五位舞者透過交錯的肢體動作散發出強烈能量，同時保有自然的優雅與簡潔。

陳博士僅以黑白圖像為參考，卻創造出充滿象徵性的詮釋。他筆下的五位舞者各具膚色，象徵五大人種。紅色佛陀端坐於多彩圓形基座上，與舞者的圓舞、佛頭背後的光環形成和諧共鳴。在《天下一家》中，陳博士不僅向馬蒂斯致敬，更展現他對人類融合與東西方和解的深切信念。



9. Everlasting Cry For Freedom 自由永恒的怒吼 (66" x 96")

The striking power of this masterpiece resides in the astonishing presentation of the grand façade of the Statue of Liberty as well as the richness of assorted image-elements and their accompanying symbolic meanings.

A pair of sunglasses shades the eyes of the Liberty lady. The reflection of a pair of elegant, flying doves-the universal symbol of "Hope and Peace" becomes the focal point of the painting, just as "the eyes are the window to the soul." Chagall's icons enrich and enhance the picturesque structure of this painting, forming the crown resting upon the Lady Liberty's head.

Liberty, a fundamental human right and the foundation for human dignity, has not always been so accessible. A glance through human history reveals numerous instances when liberty has been threatened. Dr. Chen painted this artwork in 1990, just after the Tiananmen Square incident in Beijing, where a brave young man stopped approaching tanks.

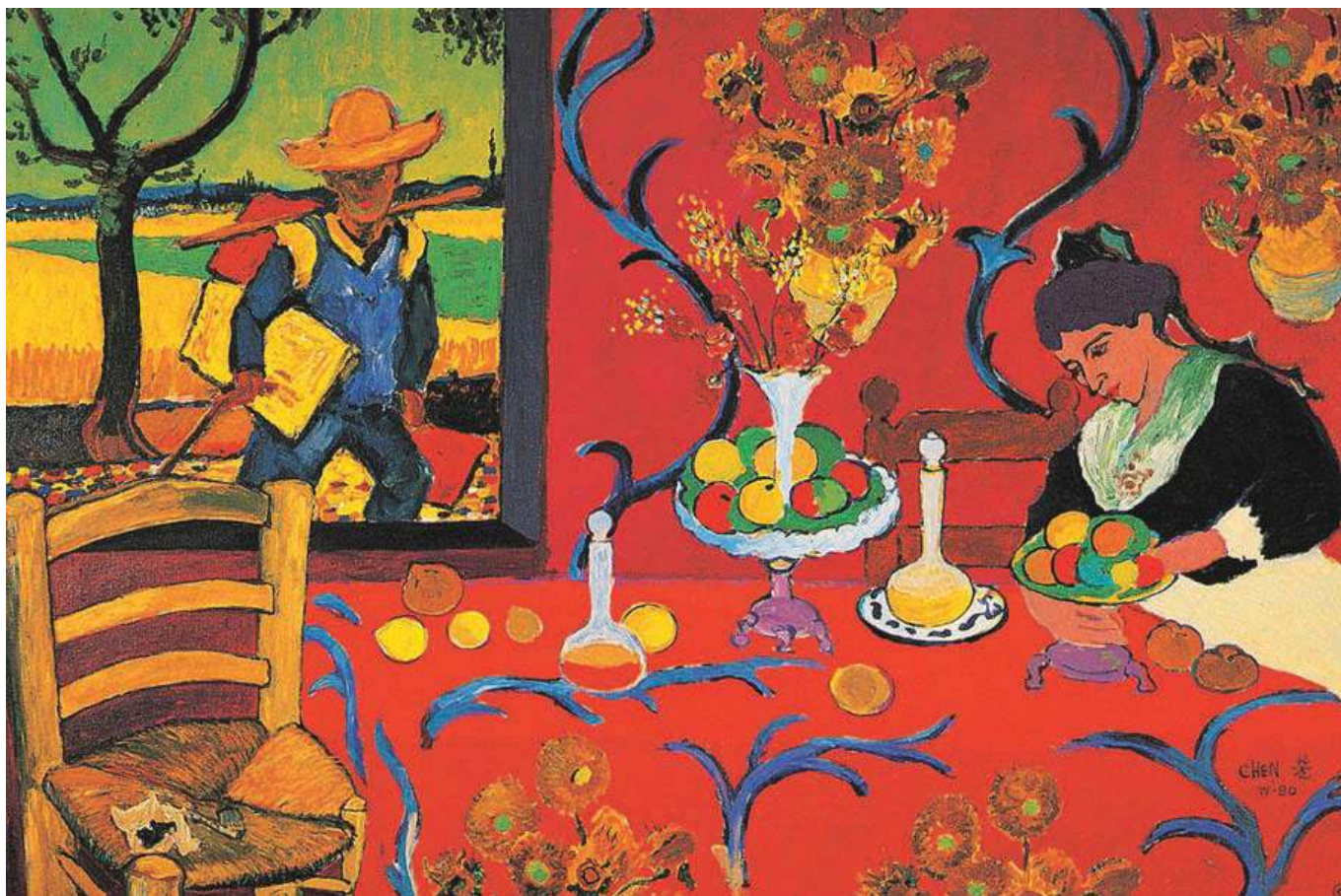
Picasso's goddess stretching forth her lamp as an everlasting cry for freedom, together with the lady, Picasso's woman keeps her lamp lit for the world, blessing its vast and continuing struggle for liberty.

這幅巨作的震撼力來自令人驚訝的自由女神大門面之展示以及各種不同圖像之拼構與其所蘊涵之象徵意義。

一幅太陽眼鏡遮住了自由女神的眼睛，其上映照有一對『希望與和平』之普世象徵的和平鴿而成了畫面的焦點，有如『眼睛乃靈魂之窗』。

夏嘉的意象使這幅畫的內容豐富瑰麗，並成了自由女神頭上的冠冕。

做為基本人權及人類尊嚴之本的自由，並非輕易地垂手可得。回顧人類歷史可以看到自由一再受到威脅。陳博士于1990年畫這幅畫，剛好是北京六四天安門事件發生不久，而世人看到有位勇敢的青年阻擋了一列行駛中的坦克車。畢卡索的女神擎來一盞明燈，像是自由一聲永恒的怒吼。與自由女神一同，畢卡索的女人為世界高舉了火炬，祝福繼續不斷為自由而奮鬥的廣大群眾。



10. Vincent Coming Home 梵谷歸來 (66 x 44")

Matisse: "Dessert, Harmony in Red" (1908 – 09)

Vang Gogh: "Sunflowers" (1888)

"The Painter on the Road to Tarascon" (1888)

The sublime interior of Matisse's "Dessert, Harmony in Red" has become Van Gogh's home, and a pattern of Van Gogh's "Sunflowers" adorns the wallpaper and tablecloth. Van Gogh's wife, a graceful Arlesian woman, prepares dessert for the happy artist, returning home from a long day of painting under the sun.

Thus, in Chen's adaptation, Vincent van Gogh has finally attained the family intimacy and artistic recognition which he so earnestly craved throughout his lonely life.

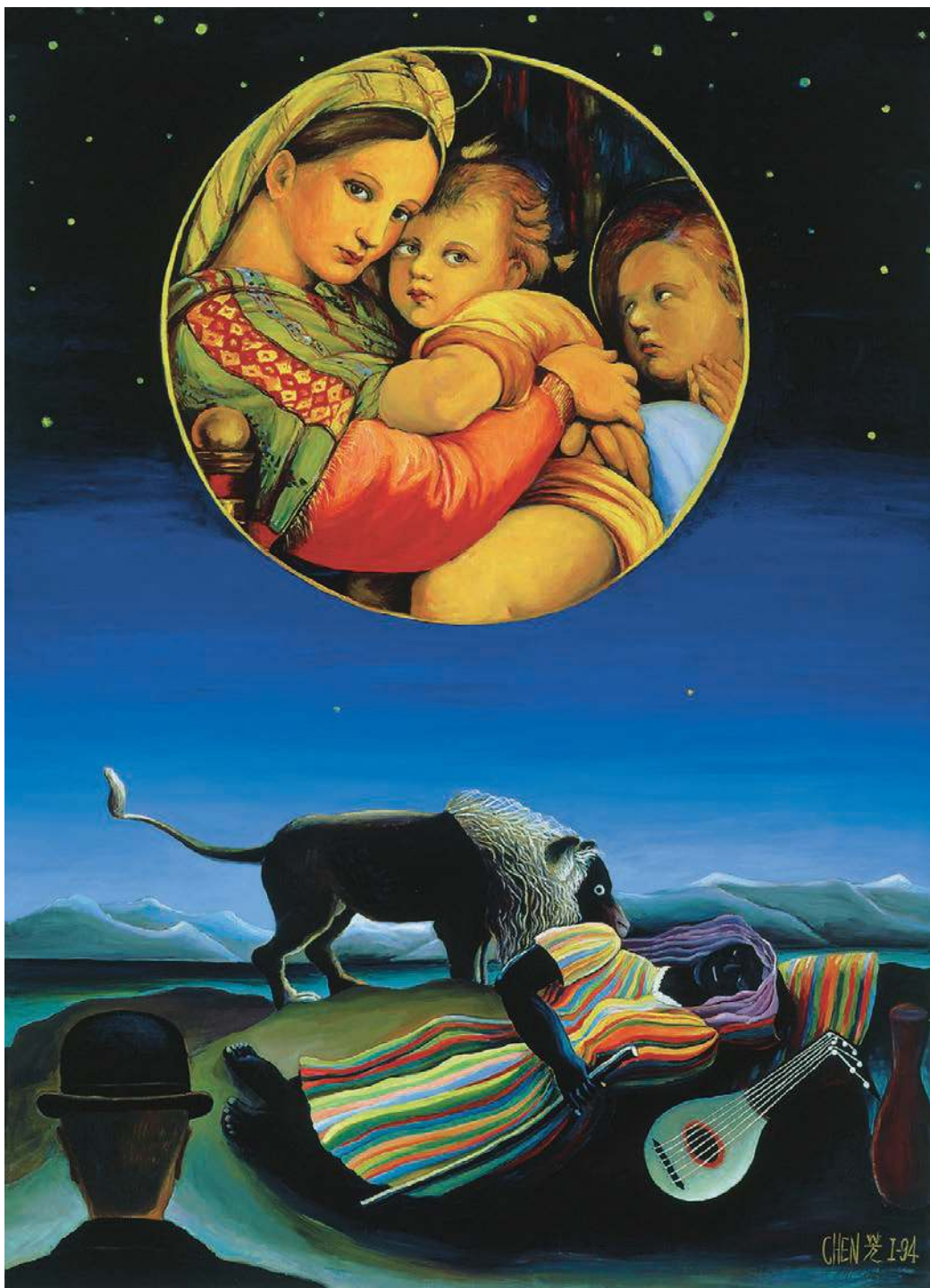
– T. F. Chen and Julie Chen

《意象來源》

馬蒂斯：『餐後甜點、紅色之和諧』(1908)

梵谷：『往達拉士貢去的畫家』(1888) 『向日葵』(1888)

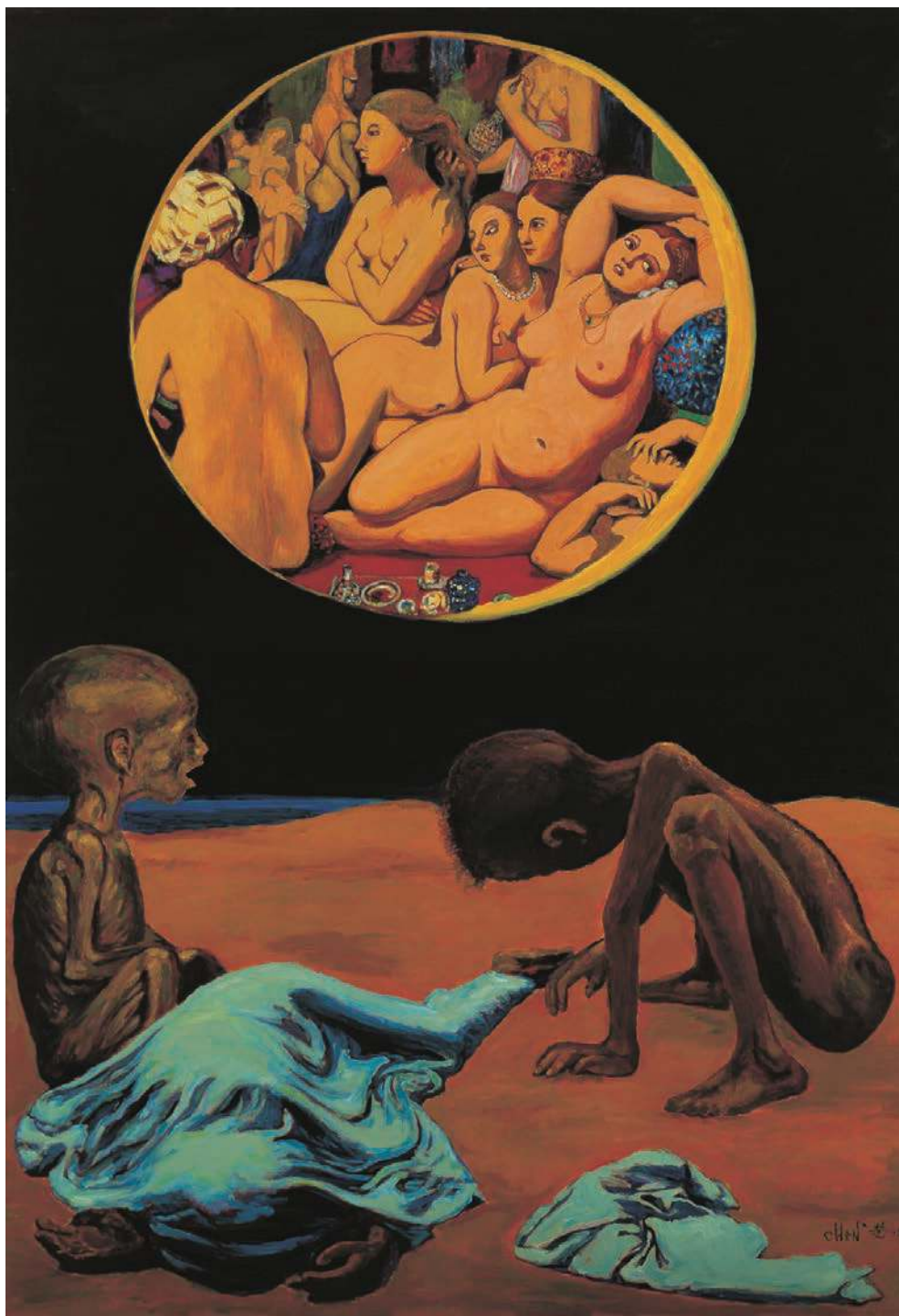
在這幅作品裡馬蒂斯那幅『紅色之和諧』的輝煌室內變成了梵谷的家而梵谷『向日葵』的花樣裝飾了壁紙和桌巾。梵谷的妻子，一位雅淑的阿耳魯姑娘，正在為整天在烈日下作畫歸來的幸福畫家準備點心。就這樣，在陳錦芳的畫，梵谷終於獲得他孤獨的生涯中熱切渴望著的家庭溫暖與藝術上被肯定的榮譽。(這正是充滿了「愛」的藝術家庭之寫照。由日本TV ASAHI 出版的「梵谷神話」一書中，除介紹梵谷一生及其作品外，包括有此畫的彩色跨頁印出。陳錦芳被藝術界稱為「梵谷的傳人」，此幅梵谷歸來是其「後梵谷系列」的代表作。)



11. Light of Love 愛之光 (66.1" x 48")

In *Light of Love*, T. F. Chen unites three iconic paintings across centuries: the serene Madonna and child floating like a moonlit vision, Rousseau's *The Sleeping Gypsy* (1897) resting in a desert dreamscape, and Magritte's *The Intimate Friend* (1958), quietly observing. The night sky glows with stars, while radiant hues—red, vermilion, gold, green, and blue—shine from the Moon-Madonna and reflect in the Gypsy's rainbow robe. A lion, drawn by this peaceful aura, arrives to protect and bless the traveler. Chen evokes Teilhard de Chardin's belief: only through the light of Love—the soul of our planet—can such harmony and enchantment exist.

在《愛之光》中，陳錦芳博士融合三幅跨世紀的經典畫作：如月般寧靜的聖母與嬰孩、盧梭的《沉睡的吉普賽人》（1897）於沙漠中安然入夢，以及馬格利特的《親密的朋友》（1958）靜靜見證這一切。夜空深邃，星光閃耀，聖母與嬰孩身上的紅、朱、金、綠、藍光芒優雅地映照在吉普賽人彩虹般的長袍上。一頭獅子被這祥和景象吸引而來，守護並祝福旅人。陳博士呼應德日進神父的理念：唯有「愛——地球真正的靈魂」，才能孕育出如此寧靜而迷人的畫面。



12. The Rich and the Poor 朱門酒肉臭，路有凍死骨 (72" x 50")

T. F. Chen juxtaposes Ingres' *The Turkish Bath* (1863, Louvre)—a sensual celebration of luxury—with a haunting newsphoto of a drought-stricken child in Somalia. Ingres' work, a lyrical composition of nude studies, evokes opulence and privilege: women born on the right end of the supply line, distant from the suffering of most humanity. Chen's canvas contrasts blinding gold and deep blue with subtle interwoven tones, especially in the child's head—an emotional matrix of pain and beauty. This powerful image confronts viewers with global inequality and calls for awakened empathy. For some, it may be too raw. Yet it stands as one of Chen's most profound artistic statements.

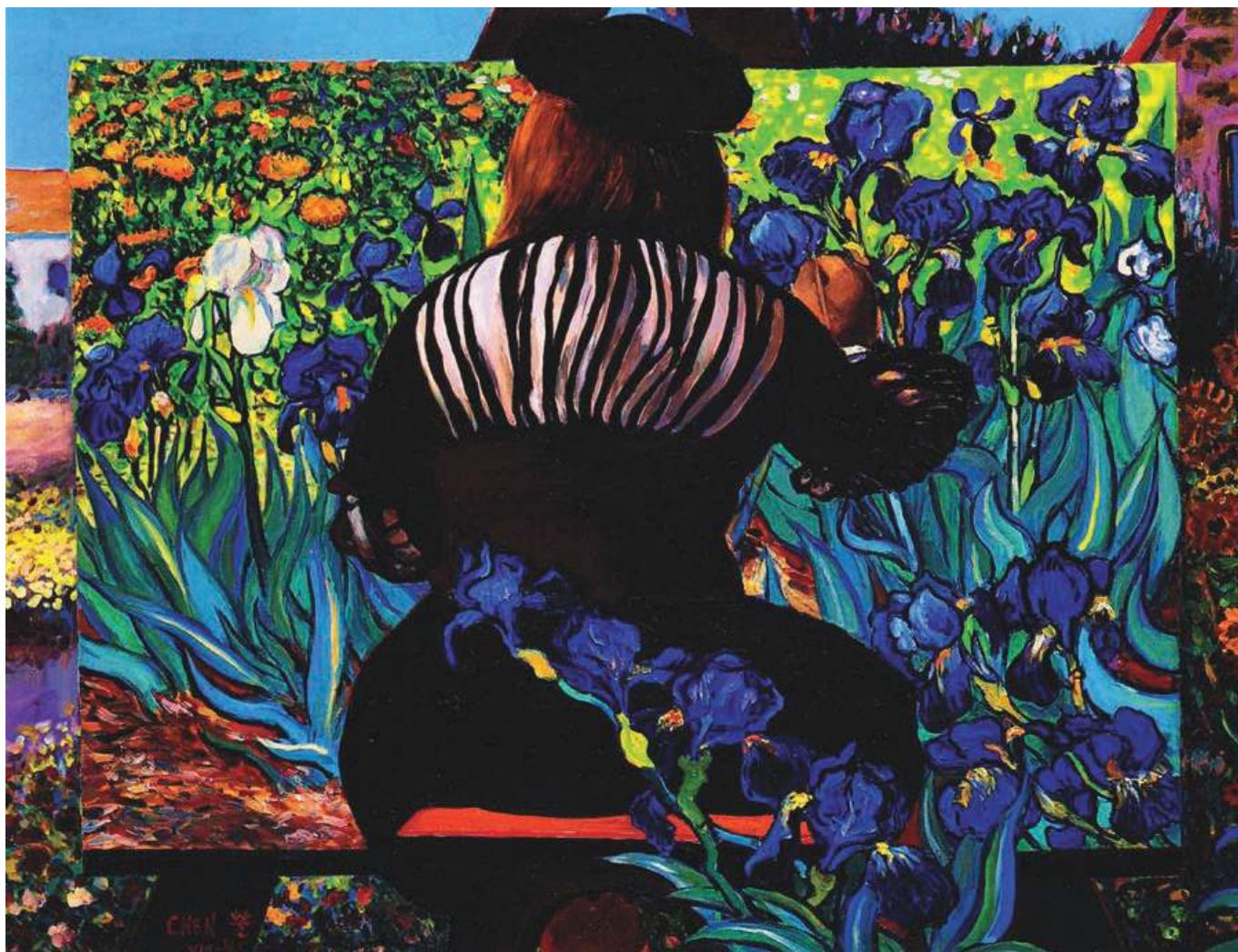
陳錦芳博士將安格爾的《土耳其浴》（1863年，羅浮宮）——一幅讚頌奢華與感官的畫作——與索馬利亞難民營中受旱災之苦的孩童新聞照並置，形成強烈對比。安格爾的作品如詩般流暢，描繪出享有特權的女性，她們彷彿生活在另一個世界，遠離人類大多數的苦難。



13. No Smoking 禁止吸煙 (62.2" × 55.1")

In the early 1990s, T. F. Chen was commissioned to create an artwork promoting cancer prevention. He reimagined Van Gogh's iconic Self-Portrait with Bandaged Ear and Pipe as a silkscreen titled No Smoking, adapting the image for screenprinting and infusing it with a bold health message. By merging a familiar cultural icon with a call for wellness, Chen's piece cleverly captures attention and delivers impact. The first print of this edition was honored by the White House during President Reagan's administration.

1990年代初，陳錦芳博士受委託創作一幅宣導防癌的藝術作品。他重新詮釋梵谷著名的《包紮耳朵與煙斗的自畫像》，創作出絲網版畫《拒絕吸菸》，並針對印刷工藝進行調整，傳達鮮明的健康訊息。透過結合社會熟悉的視覺符號與正向理念，陳博士巧妙地吸引觀者目光，傳遞深刻意涵。此版畫首號作品曾獲美國白宮於雷根總統任期內接納與肯定。



14. Painting Irises 畫鳶尾花 (30" x 40")

In the late 1980s, the van Gogh painting "Irises" was purchased at auction for the astronomical, record-breaking sum of \$80 million. This was a historical event in the art market. Yet how could this come to pass?

As Dr. Chen's image reveals, the painting is unfinished! Van Gogh, dressed as an artist from Holland, is seated in a sunny Arles garden, still adding dazzling, pure strokes of color to the canvas. We do not see his face, hinting perhaps that the nature of the artist is less significant than the nature of the art.

Indeed, the greatest artist of all is obscured from human vision, but with a divine hand, continues to add strokes of color to the canvas known as Earth.

斐玫筆下的這位畫家，依其周圍環境來判斷，應該是梵谷無疑。以『萬紫千紅的花園』為背景，乃是將這景象置於阿爾魯。這位藝術家同時被地面上和畫布上的鳶尾花所包圍，而產生引人入勝的深度及距離感。顯然地，他還沒畫完這幅畫，而他的隱名埋姓意味了重要的是創作而不是作者是誰。引申之，這位最偉大的藝術家，那創造了整個宇宙的大智大能，是我們的眼睛所看不到的。



15. Wedding Above the Village 舉婚於村莊之上 (30" x 40")

The juxtaposition of complementary colors “the Chagall sky with the van Gogh landscape” excites the eye. When van Gogh painted *Starry Night*, he was lonely and unhappy, a victim of unrequited love who, more than anything, wished for a wife and family. Chagall’s exuberant *Song of Songs* images present a wish fulfillment: love, mutual bless, and everlasting joy. Although it was impossible on the physical plane to grant van Gogh a portion of happiness, through the merging of his work with the transcendent sweetness of Chagall’s, Chen bestows a subconscious blessing. In a time out of time, and a place out of place, van Gogh can enjoy love and peace.

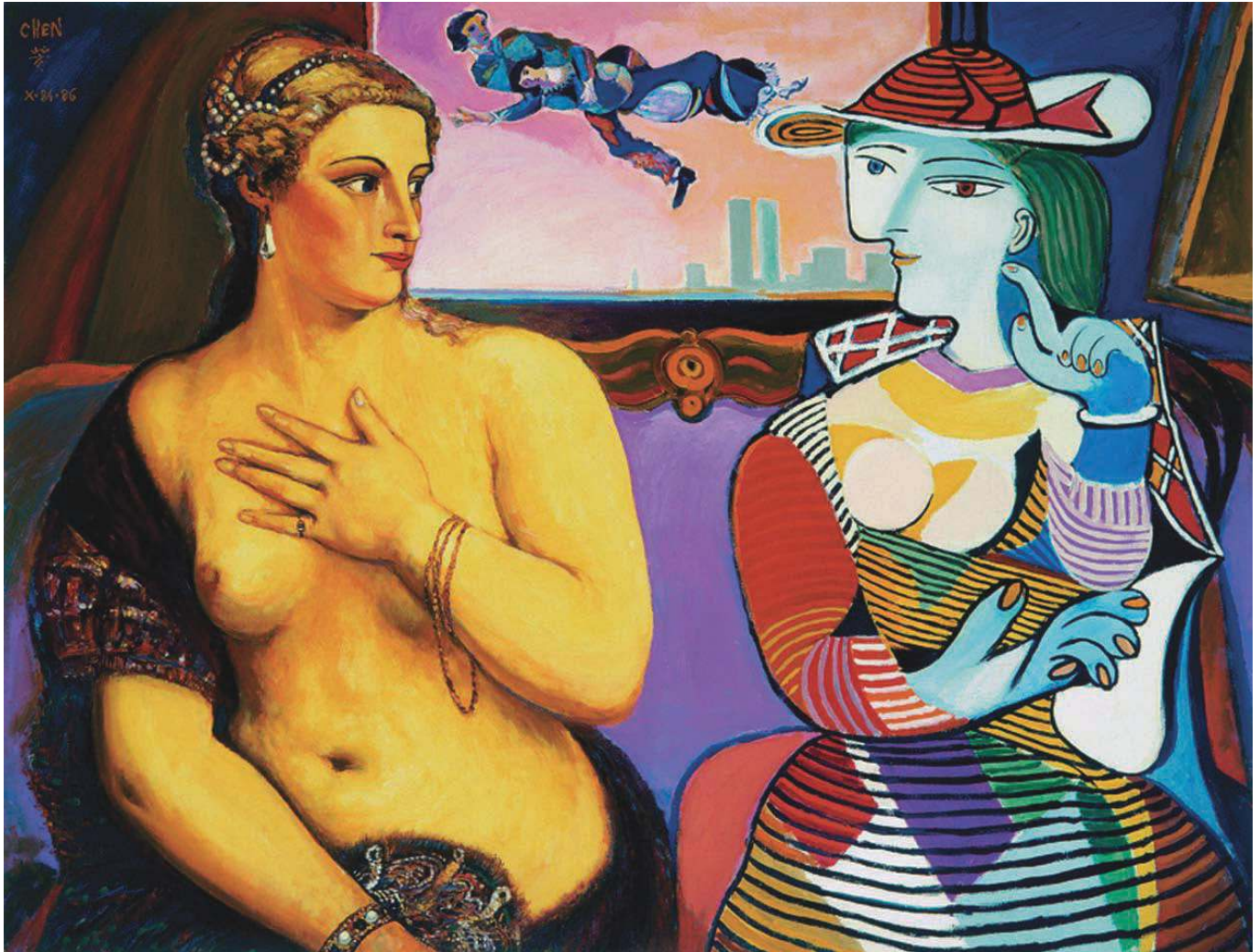
來自『夏嘉的天空和梵谷的風景』之紅綠互補色的並列刺激而怡悅眼睛。當梵谷畫『繁星之夜』時，他孤獨而不幸，愛情得不到回報，而他卻異常渴望有位太太成個家。夏嘉那璀璨華麗的『萬歌之歌』圖像呈現了愛情，彼此的祝福和永續之快樂的宿願得償。雖然無法實際上讓梵谷得到上述幸福的片斷，但透過這件融彙的作品和夏嘉超凡的美意，陳寄贈了心淵底處的祝福。在時間之外的時間，空間之外的空間裡，梵谷可以享受到愛與和平。



16. Happy Mme. Moitessier 幸福的墨夫人 (40" x 30")

Between Cezanne's still life and Gauguin's Tahitian painting, Ingres' "Mme. Moitessier" stands confident and serene. Her source of happiness is twofold: her portrait hangs in a museum, enchanting thousands; and she owns, within this frame of reference, two postimpressionist masterpieces. In linear time, this would be impossible, since both works were produced almost half a century after her death. But the imagination does not recognize the boundaries of time and space. This intriguing arrangement playfully revises history and demonstrates the depth of possibility in the post-modernist art world.

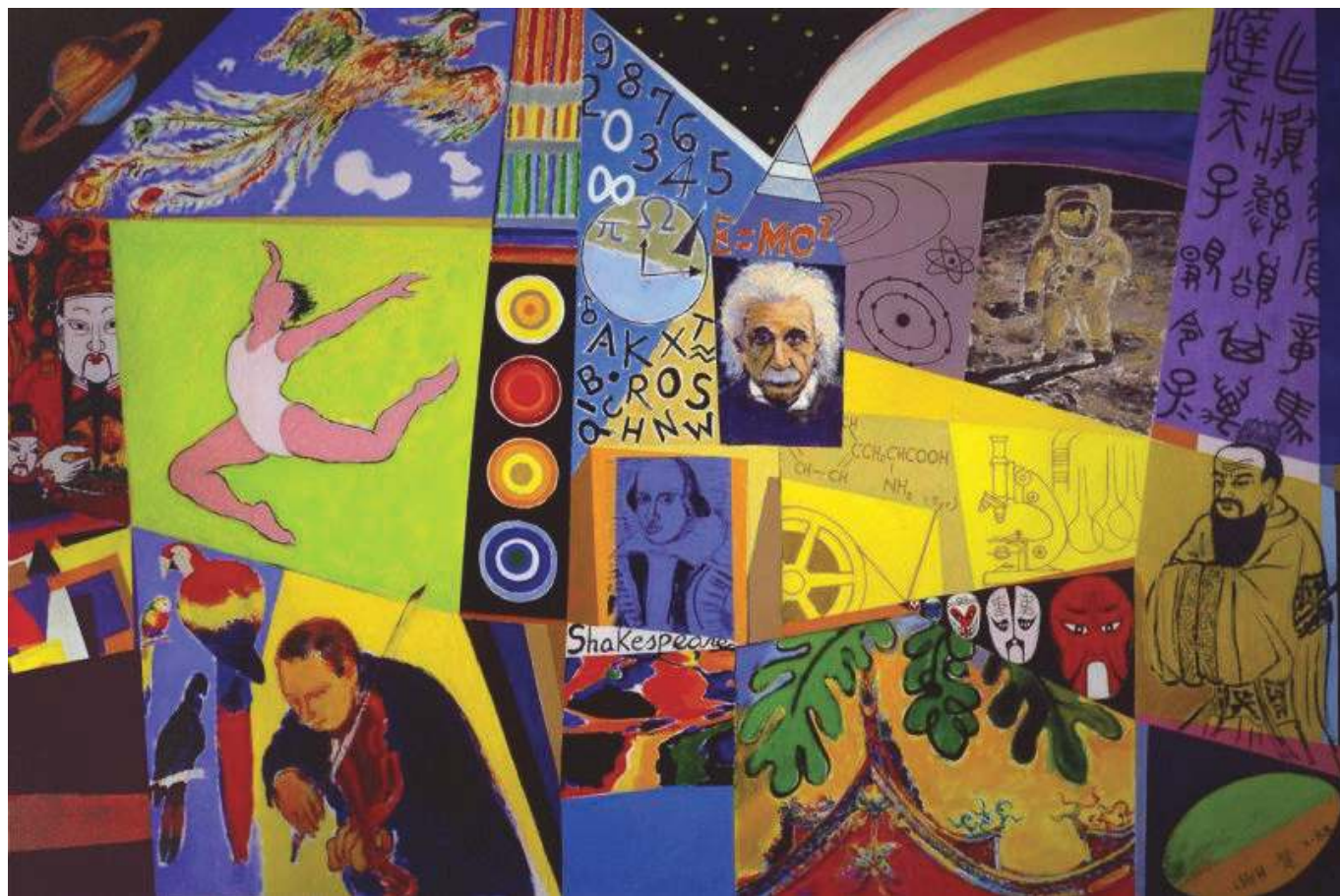
在塞尚的靜物與高更的大溪地作品間，安格爾的『墨夫人』沈靜而神采奕奕地站立其中。她的幸福來自她自己的畫像被掛在美術館裡取悅觀眾，同時她擁有兩幅後期印象派的傑作，如本畫所示。以時間的先後來說，這是不可能的事情。因為那兩幅傑作是在她逝世後約半世紀才產生的。可是想像本身就可以沖破時空的限制。這種詭譎而有趣的安排以一種遊戲人間的手法反觀歷史，並顯示了『後現代』藝術天地的無限可能性。



17. Love above Confrontation 愛超越對立 (30" x 40")

A span of four centuries of changing values in artistic tradition electrifies the air between Titian's "Venus with a Mirror" and Picasso's "Seated Woman." The contemporary viewer can see the beauty in both icons, but within their worlds, each woman argues for the authenticity of the stylistic expression of her image. Locked in a moment of confrontation, the two do not comprehend that another world exists that values and cherishes both for their differences, not in spite of them. Through an open window, Chagall's folkloric pair of lovers float high above the fray. They seem to advocate "love above confrontation," and are enjoying the freedom that only love can offer.

在藝術傳統裡經過四世紀價值觀的改變，使提香的『鏡邊的維娜斯』和畢加索的『坐著的女人』劍拔弩張。當代的觀眾能夠同時在兩位美女身上看出美，但在她們的世界裡，兩位在爭論其表現風格的權威性。固執於對立的死結，她們兩位不了解另一世界的存在，而相異乃能相得益彰的道理。在敞開的窗戶上，遠離喧囂，浮游著夏嘉民俗風的情人。他們似乎在倡導『愛超越對立』並享受唯有愛情才能提供的自由。



18. Celebrating Human Education & Cultural Achievement 文化的躍昇 (48" × 68.9")

As a master artist with historical vision and cultural mission, Dr. TF Chen has dedicated his life to creating artwork that reflects the achievements of our humanity and inspires worldwide cultural harmony and progress. "Celebrating Human Education and Cultural Achievements" is a classic example of Chen's signature Neo-Iconography style and of his love for humanity. This image is one of his most popular works and has had wide exposure around the world, from the cover of textbooks in Japan and Spain to brochures for The Athenian School in California. (Julie Chen)

作為一位具歷史視野與文化使命感的藝術大師，陳錦芳博士奉獻其生命於創造反應人類偉大的成就以及激發全球文化和諧及進步的藝術。他的作品有力，多彩而引人入勝；充滿幻想、幽默與機智。

『文化的躍昇』一作乃陳氏『新意象派』風格的典範之作，表現他對人類的愛和信心。這圖象乃是他最受歡迎的作品之一，在世界各地廣被傳佈。這幅壯麗而鼓舞人心的作品榮耀人類活動的多種層面而讚揚之。他取來我們人類大家庭引以為榮及不平凡的意象將之交織成了一襲鮮豔亮麗的壁畫。(陳玉立)



19. WATCHING THE UNIVERSE, WATCHING US 觀音觀宇觀世 (72" x 48")

The Seated Buddha from Dunhuang's Thousand Buddha Caves evokes timeless serenity. In a whimsical memory, comedian Bob Burns once spotted a bullfrog and said, "I think he sees me!"—a simple truth: we gaze at the heavens, and they gaze back. When we forget this, our character falters.

Chen once said, "Every moment is unique. If you do good now, it is eternal." Beyond theology, the thirty-two Buddhas form a stunning visual rhythm. The lower half of the painting looks back at Earth from the Moon—or perhaps between celestial realms, bridging spiritual and cosmic truths.

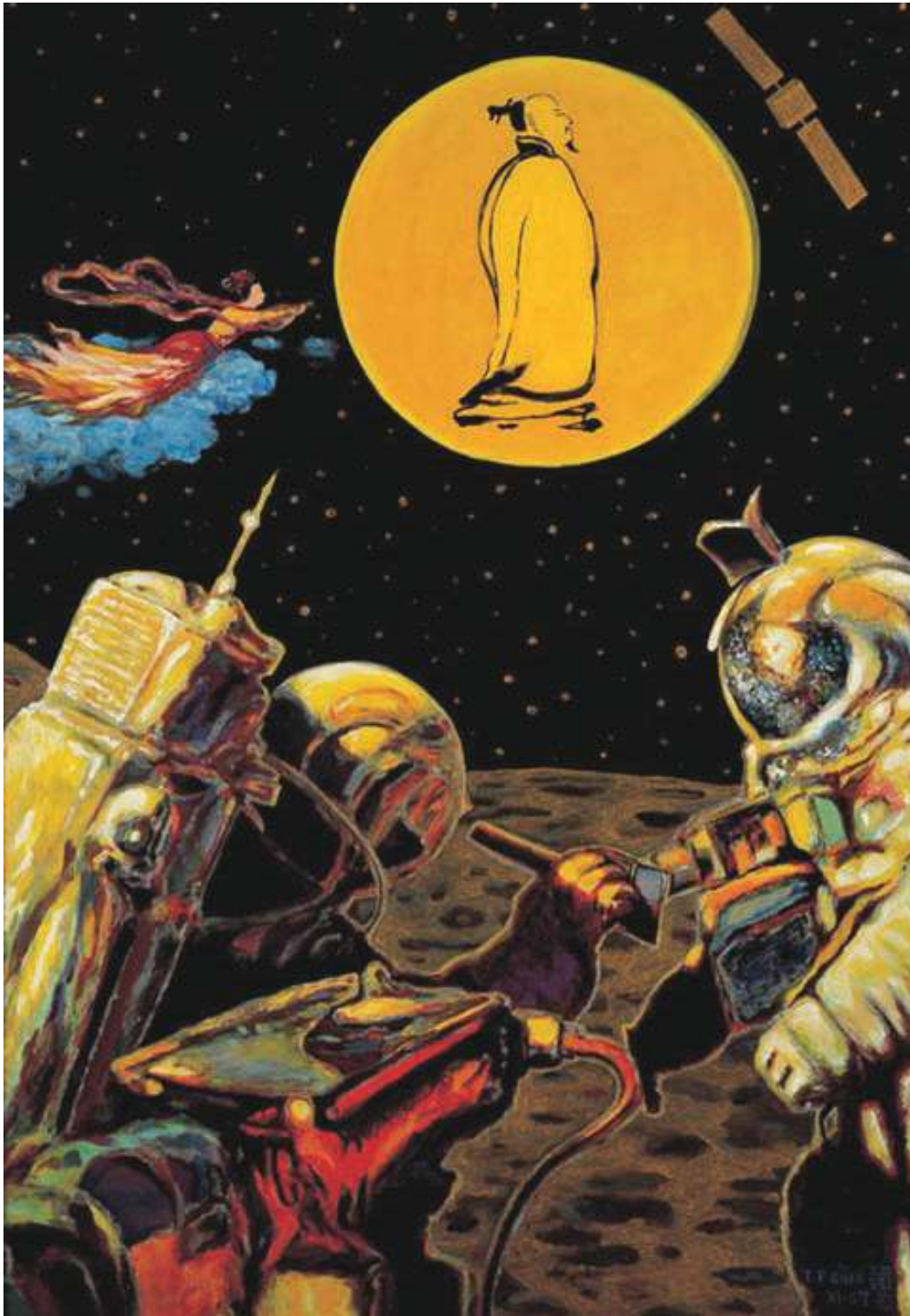
敦煌千佛洞的《坐佛》散發永恆的寧靜。一則趣事中，美國喜劇演員鮑勃·伯恩斯望見一隻牛蛙，說：「我想牠也看見我了！」這句話道出簡單真理：我們仰望星空，星空也回望我們。若忘記這點，人格便會失衡。陳博士曾說：「每一刻都是獨特的；若此刻行善，它便是永恆的。」撇開神學不談，三十二尊佛像本身即是一幅絕美的視覺韻律。畫面下方彷彿從月球回望地球，也可能是兩個星體或神性概念之間的對話，連結宇宙與靈性的真理



20. East and West I 東與西1 (72" x 50")

Eastern civilization—through Taoism, Buddhism, and Zen—cultivated deep spiritual insight, viewing the universe as finite and cyclical. In contrast, Western thought moves linearly, building on progress with pragmatism and science. Chen symbolizes this contrast by placing Gautama Buddha above the Moon landing—Western material triumph beneath Eastern spiritual wisdom. He calls for a synthesis: the best of both worlds united in harmony.

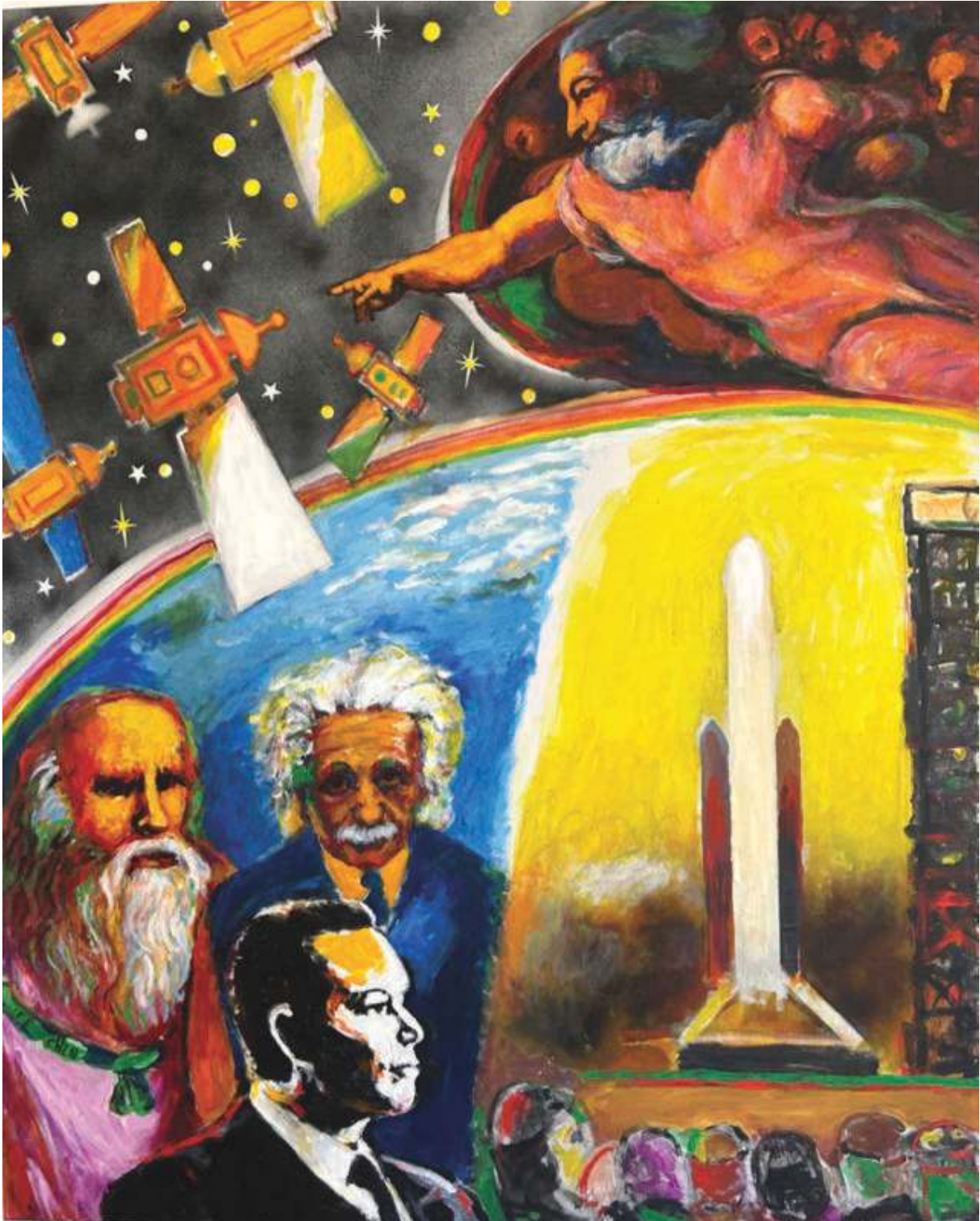
東方文明透過道教、佛教與禪宗，孕育出深邃的靈性智慧，並將宇宙視為有限且循環的整體。相對地，西方思維則以線性方式推進，重視實用、科學與物質成就。陳博士以美國登月象徵西方物質的巔峰，在月球上方置入佛陀圖像，代表東方精神的高度。他呼籲融合兩種文明精華，共築和諧的普世新秩序。



21. "Fairy Lady" Flying Towards the Moon 嫦娥奔月 (68.1" x 48")

The 1969 Moon Landing marked a milestone in Western science. In contrast, Chinese tradition views the moon through poetry and myth—like the tale of Chang-o, the Moon Lady, who flew to the moon after drinking an elixir of immortality. In Dr. Chen's painting, Western astronauts land not on barren rock, but into a realm of Eastern poetry. Chang-o appears alongside Li Bai, the famed "Moon Poet." Echoing legend, China launched its "Chang-o Program" in 2004, with its first lunar orbiter in 2007. The myth of the Moon Lady may soon become reality.

1969年，美國登月是西方科學的重要里程碑；而在中國傳統中，月亮則充滿詩意與神話，如嫦娥奔月的故事——她因誤飲仙藥飛向月宮。在陳博士的畫作中，西方太空人登陸的不是冰冷星體，而是東方詩境。嫦娥與“詩仙”李白同現月中。2004年，中國啟動“嫦娥計畫”，2007年成功發射首顆探月衛星。月中仙子的傳說，或許即將成真。



22. Dialog between God and Men for Space Age 太空時代神人對話 (60" × 40")

This painting envisions a symbolic dialogue between God and humanity, highlighting mankind's journey into the Space Age. A divine figure gestures toward Earth, suggesting spiritual guidance.

Da Vinci, Einstein, and Musk represent three eras of innovation—Renaissance, Industrial, and Space—reflecting humanity's evolving creativity. A rocket ascends, surrounded by people, symbolizing shared ambition. Through his Neo-Iconographic style, Dr. Chen unites science, history, and spirituality in tribute to human aspiration.

此畫描繪神與人類的象徵性對話，展現人類邁入太空時代的歷程。一位神聖人物指向地球，象徵靈性引導。達文西、愛因斯坦與馬斯克代表文藝復興、工業與太空三大創新時代，反映人類創造力的演進。右側火箭升空，群眾環繞，象徵共同的理想與希望。陳博士以「新意象派」風格，融合科學、歷史與靈性，向人類的追求致敬。



23. Towards World –Peace and Humanity-Wellness 迎向世界和平與人類福祉 (48" × 60")

This bold and visionary painting blends surrealism and cubism to explore humanity's journey toward cosmic expansion and global harmony. In the upper section, a celestial figure—part astronaut, part divine messenger—soars through space, surrounded by stars and abstract spacecraft, symbolizing the fusion of technological advancement and spiritual aspiration.

The lower half is divided into three dynamic panels: on the left and right, muscular figures wield curved swords beside abstract forms and architectural motifs, representing human strength and cultural legacy. At the center, a cubist face with a red hat and geometric contours evokes individual consciousness and philosophical depth.

Paying tribute to Elon Musk and other pioneers of space exploration, this work embodies Dr. Chen's Cultural Renaissance vision. It calls for a future where innovation, peace, and wellness are not opposing forces but interconnected goals. Through vibrant symbolism and layered composition, the painting invites reflection on how humanity can rise—physically, intellectually, and spiritually—toward a better world.

這幅大膽而富遠見的畫作融合了超現實主義與立體主義，探索人類邁向宇宙擴展與全球和諧的旅程。畫面上方，一位半太空人、半神使的天體人物翱翔於星空之中，身旁環繞著星辰與抽象太空船，象徵科技進步與精神追求的融合。

下半部畫面分為三個動態分區：左右兩側，肌肉健壯的人物揮舞彎刀，身旁伴隨抽象形體與建築意象，代表人類力量與文化傳承；中央則是一張戴紅帽的立體派面孔，以幾何輪廓呈現個體意識與哲學深度。

此作向伊隆·馬斯克及其他太空探索先驅致敬，體現陳錦芳博士「以愛為宗的新文藝復興」的願景。畫作呼籲一個創新、和平與健康不再彼此衝突，而是相互交織的未來。透過鮮明的象徵與層次豐富的構圖，作品邀請觀者思考人類如何在身體、智慧與精神層面上共同昇華，邁向更美好的世界。



24. Gods and Men Flying Together Upon Space 神人共飛翔於太空 (40" × 60")

In this surreal and visionary painting, Dr. Chen merges mythology with modern space exploration to imagine a cosmic journey where gods and humans soar together. A figure with outstretched arms flies alongside a bird-like creature, symbolizing the unity of nature, divinity, and human aspiration.

At the center, a vibrant, abstract spacecraft pulses with color and complexity, representing the fusion of technology and imagination. Beneath it, two intertwined figures—one purple, one white—float within a circular form, evoking harmony and cosmic balance. Rainbows, butterflies, and solar motifs add layers of symbolism and wonder.

This work pays tribute to Elon Musk and other pioneers of the space age, while continuing Dr. Chen's Cultural Renaissance vision: a future where myth, science, and human spirit converge to explore the infinite possibilities of the universe.

在這幅超現實且充滿遠見的畫作中，陳錦芳博士融合神話與現代太空探索，描繪出一場神祇與人類共翔的宇宙旅程。一位展臂飛翔的人物與鳥形生物並肩而行，象徵自然、神性與人類願景的合一。

畫面中央，一艘充滿色彩與複雜結構的抽象太空船脈動著，象徵科技與想像力的融合。在其下方，兩個交織的身影——一紫一白——漂浮於圓形之中，喚起宇宙的和諧與平衡。彩虹、蝴蝶與太陽意象層層疊加，增添象徵與奇想的深度。

此作品向伊隆·馬斯克及其他太空時代的先驅致敬，同時延續陳博士「以愛為宗的新文藝復興」的願景：一個神話、科學與人類精神交匯的未來，共同探索宇宙無限的可能性。

I, **T.F. Chen**, was born in 1936 in Tainan, Taiwan. From a young age, I was deeply passionate about art. I was profoundly moved by the works of Van Gogh, and at fourteen, I made a lifelong resolve: I would go to Paris to become a painter. I joined the sketch class. On weekends and during school vacations, I would often take my art materials and go outdoors to paint from life, while also cultivating a strong interest in literature. I have read almost all the books in the library, especially the classic works from both Chinese and foreign authors.

For my higher education, I was recommended from Tainan First High School to continue to high school, and then further recommended to study in the Department of Foreign Languages at National Taiwan University. While at NTU, I devoted half my time to painting, served as president of the “NTU Art Society,” and even held an exhibition at Zhongshan Hall.

My wife, Lucia Chen, and I were both born in Taiwan under Japanese colonial rule and amidst the shadows of war. During the 1930s and 1940s—a period often regarded as a “cultural desert”—art and culture were not only scarce but suppressed under martial law. Yet, I voraciously absorbed everything related to art, literature, and music. The souls and masterpieces of great artists became my best friends and mentors. Though Taiwan was materially poor, art made me feel rich. Painting and reading brought me joy even in adversity; they nurtured my sensitivity, curiosity, and concern for the world.

Years in Paris (1963–1975)

In 1963, I applied for a French government scholarship. Out of 600 candidates, only two were admitted, and I was fortunate to be one of them. I borrowed \$100 from my friend and teacher Chen Songlin at Tainan First High School and set off for Paris—a journey that lasted twelve years.

I first pursued a master’s degree in literature at the University of Paris and completed my Ph.D. in art history in 1970. At the same time, I studied at the Paris École des Beaux-Arts for seven years, focusing on creation. At that time, it was extremely rare for an artist to obtain a doctorate; I may have been the first. My doctoral dissertation, *Chinese Calligraphy and Contemporary Painting*, was 600 pages long, and my professor only changed one character before awarding it the highest grade. I argued that Japanese ukiyo-e inspired Western Impressionism, while Chinese calligraphy profoundly influenced the lyricism of Abstract Art.

In 1964, during my time in Florence, I personally experienced the legacy of the Renaissance and felt strongly that humanity needed a “New Renaissance.” In 1969, with mankind landing on the moon, I saw a symbol of cultural integration: humanity would eventually become a community of shared destiny. This inspired my “Five-Dimensional World Cultural View,” in which the fifth dimension centers on the Spirit, with Love as its principle. Through painting, I initiated Neo-Iconography as an artistic expression of a Global New Renaissance rooted in love and peace.

Since proposing the Five-Dimensional World Cultural View in 1969, my work has consistently centered on love, envisioning a global Renaissance aimed at the shared destiny of humanity. With the rise of high technology and the “global village,” freedom, democracy, and human rights have become universal values, while “love and peace” are humanity’s most important goals and shared vision in the twenty-first century.

My artistic creation, from 1969 to the present, has continually reflected these core ideas. Many works anticipate the “Corporate Social Responsibility (CSR)” concept proposed by Secretary-General Kofi Annan in 1999, and align with the United Nations’ 2004 promotion of “Environmental, Social, and Governance (ESG)” standards. To me, art is not only personal expression but also a vital force for social progress and human spiritual development.

Through my cultural institutions and collaborations with entrepreneurs, I hope to advocate for holistic well-being in society, using art to nourish hearts, inspire communities, and realize true “artistic creation as wealth” on a cultural level.

During my twelve years in Paris, life was frugal, and I worked to sustain myself. Yet I held eight solo exhibitions, translated *The Little Prince*, wrote extensively for Taiwan, and published *Paris Sketches*, *Ten Years of Painting and Travel*, and *Corridors*, as well as my diary *Days in Paris* (over 1,600 pages), which has become an important document for studying Parisian culture in the 1960s.

我，陳錦芳，1936年出生於台南。自幼酷愛藝術，初二時第一次接觸西洋美術，尤其在看到梵谷的作品後深受震撼，於十四歲立下志願：將來要到巴黎成為一位畫家。初三時加入「南美會」學習素描，週末與寒暑假，我常帶著畫具到處寫生，並對文學產生濃厚興趣，我將圖書館的書幾乎都讀尤其是中外名著。

升學時，我由台南一中保送高中，再保送台大外文系。在台大，我一半時間沉浸於繪畫，還擔任「台大美術社」社長，並在中山堂舉辦畫展。

我與內人侯幸君，都出生於日本殖民統治與戰爭陰影下的台灣。在那個被視為「文化沙漠」的1930、40年代，藝術與文化不但稀缺，更在戒嚴下受到壓抑。然而，凡是與藝術、文學、音樂相關的一切，我都如饑似渴地吸收。偉大藝術家的心靈與傑作，成了我最好的朋友與良師。雖然台灣物質貧乏，卻因藝術而讓我覺得富有。繪畫與閱讀，讓我在艱困中仍覺得幸福；它們培養了我敏銳的感受力、熱切的好奇心，以及面向世界的關懷。



From ages 14 to 18, he copied masterpieces such as Van Gogh's Bedroom.
14-18歲臨摹大師作品如梵谷作品臥室

巴黎歲月 (1963–1975)

1963年，我報考法國政府獎學金，六百位考生僅錄取兩人，我有幸成為其中之一。當時向南一中的老師好友陳聰麟借來一百美元，便啟程前往巴黎。這一去，就是十二年。

我先在巴黎大學攻讀文學碩士，1970年完成美術史博士學位；同時在巴黎藝術學院進修七年專注創作。那時候畫家取得博士學位極為罕見，我或許是第一人。博士論文《中國書法與當代繪畫》長達六百頁，教授僅改了一個字，便給予最優等評價。我認為日本浮世繪啟發了西方印象派，而中國書法則深刻影響了抽象派中的抒情性。

1964年，我在佛羅倫斯親身體驗文藝復興的遺澤，深感人類需要一場「新的文藝復興」。1969年，人類登陸月球，我認為這象徵文化生態由「分」趨向「合」，人類終將成為一個命運共同體。於是我提出「五次元世界文化觀」，第五次元以「靈」為本、以「愛」為宗，我以繪畫開展「新意象派」，作為以愛與和平為核心的全球新文藝復興之藝術展現。

自1969年在巴黎提出「五次元世界文化觀」，我便以「愛」為核心，展望一場以人類命運共同體為目標的「全球新文藝復興」。隨著高科技的發展與「地球村」的來臨，自由、民主、人權成為普世價值，而「愛與和平」則成為二十一世紀人類最重要的課題與共同願景。

我的藝術創作，自1969年至今，始終反映這些核心理念。許多作品不僅呼應了1999年安南秘書長提出的「企業社會責任」(CSR)，更與聯合國於2004年推動的「環境、社會與治理」(ESG)相呼應。在我看來，藝術不僅是個人表達，更能成為社會進步與人類心靈提升的重要力量。

因此，我希望透過我的文化機構與企業家們合作，在社會中倡導「身心靈的健康」，推動以藝術滋養人心、啟迪社會，並在文化層面實現真正的「藝術創造致富」。

在巴黎的十二年，我生活拮据，必須打工維持生計；但仍舉辦八次個展，翻譯《小王子》，寫下大量文章寄回台灣，出版《巴黎畫誌》《畫遊十年》《迴廊》等書，並出版《在巴黎的日子》(超過1600頁的日記)，成為研究1960年代巴黎文化的重要文獻。

世界公民的自覺 (1975–1980s)

我1975年離開法國，1983年成為美國公民。我在亞洲、歐洲、美洲三洲的經歷，讓我深意識到「世界公民」的存在：一種以友愛、和平、寬容為核心的新文化觀。這種信念，逐漸在當代文化氛圍中普遍萌芽。與內人侯幸君，我們共同奉獻一生於藝術與文化教育，相信藝術能潛移默化、陶冶心靈，並推動世界和平。

慶典系列與國際舞台 (1985–2010)

我的創作與時代潮流緊密呼應，形成一系列「慶典」作品：

①自由女神系列 (1985–86)：百幅作品，獲當時所有的媒體報導如：CNN專訪與《紐約雜誌》報導，自由女神大典慶典主持人親自參觀並收藏。

②巴黎鐵塔系列 (1989)

③後梵谷系列 (1990)：百幅作品獲荷蘭皇家及梵谷基金會邀請，在阿姆斯特丹與梵谷原作同步展出。《梵谷的神話》一書中特別跨頁刊印我的作品〈梵谷歸來〉，荷蘭文化部長霍斯克博士更稱我為「梵谷的傳人」。

④戴安娜王妃系列 (1997) hope to show in London

⑤奧運系列 (2008，北京)：創作66幅，舉辦五次大展，新華社出版300頁專書。

⑥上海世博系列 (2010)：我以75歲之齡，在184天內完成百幅作品，獲稱「世博之星」，並受邀在園區舉辦個展。此系列成為世博歷史上的文化遺產。

這些「慶典系列」也成為我與聯合國合作「為人類而藝術世界巡迴展」的核心內容，包括2011年「台北花博」作品與展覽，以及後續的「文化旅遊系列」。

聯合國的肯定 (2001)

2001年，我榮獲聯合國「全球寬容獎」，同時被任命為「寬容及和平文化大使」。在紐約聯合國大廈舉行頒獎典禮，近400位貴賓見證。我在致詞中強調：「藝術能改造世界、團結人類。除了硬體與軟體，人類更需要『靈體』(Soulware)，即以愛與全球主義為核心的新精神。」

2003-2020我繼續推動「為人類而藝術世界巡迴展」，透過展覽與教育倡議愛、和平與寬容的文化。

回顧與展望

回首九十載，我走過艱辛卻也充實的一生：創作數千幅作品，出版26本書，在世界各地舉行250多次個展；我的思想與作品被37個國家、300餘本教科書與雜誌介紹，並編入世界藝術史教材。雖然我不是藝術市場上的寵兒，但我深信自己最大的貢獻，是把藝術與思想化為人類的文化財產。我創立了紐約「陳錦芳文化館」、台灣「財團法人陳錦芳文化藝術基金會」，希望將這些作品與理念永續保存，並與世界交流。

如今九十歲的我，仍盼望作品能進入世界重要美術館典藏，並在未來建立一座屬於陳錦芳的美術館。但願我的藝術能成為世界收藏家必典藏的作品，而且是很重要的藝術財富，更希望這些藝術作品能繼續宣導人類社會的正能量和「以愛為宗的全球新文藝復興」。



The first Neo-Iconography painting, 1969, Paris 新意象派的第一張作品 1969 Paris

Awakening as a Global Citizen (1975–1980s)

I left France in 1975 and became a U.S. citizen in 1983. My experiences across Asia, Europe, and the Americas deeply impressed upon me the idea of a “global citizen”: a new cultural perspective rooted in friendship, peace, and tolerance. This belief gradually gained resonance in contemporary cultural discourse. Together with my wife Lucia Chen, we have devoted our lives to art and cultural education, believing that art can subtly cultivate the mind and promote world peace.

Celebratory Series and International Stage (1985–2010)

My work has closely reflected the spirit of its era, forming a series of “Celebration” works:

1. Statue of Liberty Series (1985–1986): Over a hundred works covered by media including CNN and New York Magazine. The event host personally viewed and collected my work.
2. Eiffel Tower Series (1989)
3. Post-Van Gogh Series (1990): A hundred works invited by the Dutch Royal Family and Van Gogh Foundation to exhibit alongside Van Gogh’s originals in Amsterdam. My painting *The Return of Van Gogh* was featured in *The Myth of Van Gogh*, and Dr. Jan Hulsker, Dutch Minister of Culture, called me “Reborn Van Gogh.”
4. Princess Diana Series (1997): Intended for exhibition in London
5. Olympics Series (2008, Beijing): Sixty-six works displayed in five major exhibitions, accompanied by a 300-page publication.
6. Shanghai Expo Series (2010): At age 75, I completed over 100 works in 184 days, earning the title “Star of the Expo” and holding a solo exhibition in the park—now considered a cultural legacy of the Expo.

These celebratory series form the core content of my UN collaborative initiative, *Art for Humanity: A Global Touring Exhibition*, including the 2011 Taipei Flora Expo works and subsequent cultural tourism series.

Recognition by the United Nations (2001)

In 2001, I was awarded the UN Global Tolerance Award and appointed Cultural Ambassador for Tolerance and Peace. The ceremony at the UN Headquarters in New York was attended by nearly 400 distinguished guests. In my speech, I emphasized: “Art can transform the world and unite humanity. Beyond hardware and software, humanity needs ‘Soulware’—a new spirit centered on love and globalism.”

From 2003 to 2020, I continued to promote the *Art for Humanity* global touring exhibitions, advocating love, peace, and tolerance through art and education.

Reflections and Outlook

Looking back on ninety years, I have lived a life both challenging and fulfilling: creating thousands of works, publishing 26 books, and holding over 250 solo exhibitions worldwide. My ideas and works have been featured in 300+ textbooks and magazines across 37 countries and included in global art history curricula. Though I may not have been a darling of the art market, I believe my greatest contribution is turning art and ideas into a cultural legacy for humanity.

I established the TF Chen Cultural Center in New York and the TF Chen Cultural and Art Foundation in Taiwan, hoping to preserve my works and ideas for posterity and exchange with the world.

Now, at ninety, I still hope my works will enter major art museum collections and eventually establish a museum dedicated to my art. I wish for my art to be an essential collection for global collectors, a significant cultural asset, and a continuing advocate for positive social impact and a global Renaissance of Love.

The founding of the Neo-Iconography in 1969 (1969年「新意象派」的創立)

"Neo-Iconography" is a new form of communication that integrates East and West, past and present. It has five main characteristics: quotation, appropriation, simulacrum, time-space unity, and meaningful truth.

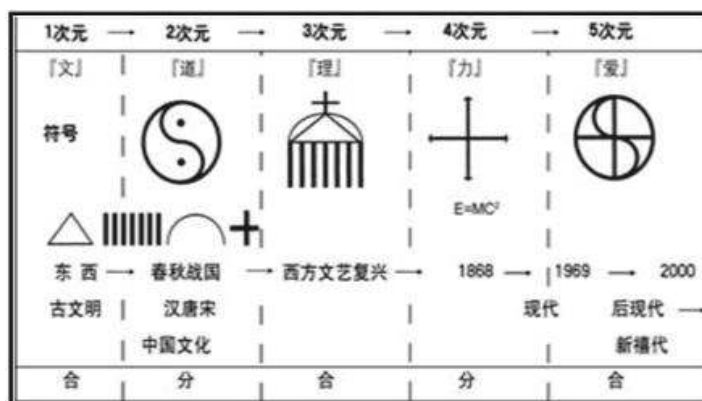
An icon is a symbolic image—be it social, historical, religious, scientific, or aesthetic. Neo-Iconography challenges both the artist and the viewer with the new meanings contained within these new images.

As early as the 1970s, before personal computers, Dr. TF Chen already had a consciousness for computer (synthesis) art. His concepts were ahead of their time, but his techniques were traditional and classical, leading him to be called the "Father of Computer Art." The simulacrum or VR aspect of the "Neo-Iconography" movement, which Dr. TF Chen founded in the 1960s-1970s, is a form of artistic expression within the Meta Universe.

In 1969, Dr. TF Chen created the work True Moon, The Science of Love, which launched as an NFT into orbit around the moon.

「新意象派」是一種新的傳達形式。它整合東方與西方·過去與現在。並具5個特色：**引經據典(quotation)**、**巧取擅挪(appropriation)**、**虛擬實體(simulacrum)**、**時空合一(time-space united)**及**藝以載道(meaningful.truth)**。意象乃具象徵意味的圖象·不管是社會的·歷史的·宗教的·科學的或美學的。它以新圖象所蘊有的新意義同時向藝術家及觀眾挑戰。早在1970年沒有電腦的時代·**陳錦芳就有電腦(合成)的意識**·即其觀念是當代超前·但技巧是傳統古典·而被稱為「**電腦藝術之父**」,陳錦芳1960-1970年代所創立的「**新意象派**」**虛擬實體(VR)是Meta Universe的一種藝術的表現**。陳錦芳在1969年創作的作品「**真正的月亮·愛的科學**」以NFT繞著月球的軌道上太空...。

正 反 分 目	(陰陽) 東方文化 (中國文化)	西方文化 (十字)
1 线	曲线 (曲而圆) 吸引力 (1-A) ^{2C}	直线 (方而直) 侵略性 (0-∞) ^{3C}
2 中心	二中心 (阴阳) 二次元	单一中心 (神—人—物) 三次元
3 关系	王道、人治 (伦理、道德) 和谐、天人合一	霸道、法治 (武力、民主) 自由、天人对立
4 轴	造化轴 (万物化育) 现世、自然	超升轴 (三位一体) 超世、宗教
5 方向	向心 内向	离心 外向
6 性质	宿命论	进化论
7 主客	无分别相 心物合一、物我两忘	主客分明 (科学、逻辑) 天人役物
8 精神化	圆满净静 (禅悟) 神而圆	Omega Noosphere 灵慧层面
9 物质化	亏 (月) 现实主义 行尸走肉	落 (锚) 物质主义 Biosphere (生物层面)
10 教条化	螺旋 对立排外 南北分宗	剑及圣经 (回教)
11 意识型态化	万字 (佛手印) 性善论 和平	纳粹 (Nazi) 性恶论 斗争
12 良识	求道	求心 (神)
合	大综合 世界文化之来临 道=心: 全体人类 [(0-1)~(A-∞)] ^{Nc} 全世界文艺复兴 宇宙世纪(天化论)	



Human culture has evolved from the first dimension to the fifth dimension.

人類文化自一次元演進到五次元世界文化



TF Chen is actively painting. 陳錦芳正創作中

Dr. TF Chen has many uniqueness in the art

① Pioneer of Global Cultural Theory

In 1964, Dr. TF Chen published an article proposing the need for a New Renaissance and a world culture integrating East and West. In 1969, he established the groundbreaking theory of Five-Dimensional World Culture.

② Visionary at the Dawn of the Digital Age

In 1980, he presented this theory at the International Conference of Philosophers and Scientists (ICUS), where he foresaw that beyond hardware and software, humanity must also cultivate “Soulware.”

③ International Art Leadership

Elected Chairman of the Art Section of the International Artists Association, he delivered keynote speeches in English and French at the association’s world congresses in Paris (1987) and New York City (1988).

④ Voice at the World Leaders Conference

He was the only artist invited to the State of the World Forum (1998, 2000), where he presented papers and held an exhibition alongside world leaders.

⑤ Advocate for Peace

In 2002, he was again the only artist invited to speak at the World Peace Conference in Washington, D.C.

⑥ UN Global Recognition

In 2001, Dr. Chen became the only painter to receive the United Nations Global Tolerance Award and was named Cultural Ambassador of Tolerance and Peace. His Art for Humanity World Tour promoted art education, a New Renaissance, and a culture of love, tolerance, and peace. The award ceremony at the UN Headquarters drew distinguished international guests, affirming the global impact of his work.

⑦ Position in World Art History

In 1993, he became the only Eastern painter featured in the world art history textbook “Arts & Ideas”. In its final chapter, “Globalism,” his works and philosophy were uniquely presented as representative of cross-cultural art.

⑧ Creator of the “Celebration Series”

Through his unique vision and “Neo-Iconography”, Dr. Chen created the Celebration Series—a grand artistic chronicle of human civilization that integrates Eastern and Western imagery. Highlights include: “100 Statues of Liberty” (1986 Centennial), “100 Post–Van Gogh” (1990 Centennial), “Princess Diana” (1997), “Las Vegas Centennial” (2003), “Beijing Olympics” (2008), “Shanghai World Expo” (2010), and the “Taipei International Flora Expo” (2011). These works promoted cultural exchange, cross-strait dialogue, and the universal values of the 21st century: One World, Human Harmony, and World Peace.



Invited to attend the World Conference of Philosophers of Science in Miami in 1980.
1980年被邀參加在邁阿密的科學哲學家會議。



In New York City 1988, Dr. Chen, as Chairperson of the Fine Arts Section again, addressing a meeting of more than 100 artists from different disciplines in the art field.
1988年在紐約的國際藝術會議，陳博士連任美術組主席，在分組討論時向來自不同行業的100多位藝術家演講。



2001 Global Tolerance Award and Appreciation Speech for Being Honored as an Ambassador for the Culture of Tolerance and Peace.
2001年「全球寬容獎」及榮任「寬容及和平文化大使」後致謝詞

陳錦芳擁有許多世界畫家的唯一

- ① 文化理論的先鋒：1964年，陳錦芳即撰文提出人類需要一場「新文藝復興」及東西文化大統合；1969年更提出「五次元世界文化觀」理論，為全球文化思潮開啟新視野。
- ② 世界論壇的發聲者：1980年於「國際哲學家與科學家大會」(ICUS)發表「五次元世界文化觀」，並首倡在電腦時代，除「硬體」「軟體」外，人類更需「靈體」(Soul-ware)。
- ③ 國際藝術領袖：曾當選「國際藝術家協會」美術組主席，1987年於巴黎、1988年於紐約大會，以中英文/法文發表演講。
- ④ 世界領袖論壇唯一受邀藝術家：1998年及2000年於「世界國是論壇」發表論文並舉辦畫展。
- ⑤ 世界和平代言人：2002年於華府「世界和平會議」唯一受邀演講的藝術家。
- ⑥ 聯合國榮譽：2001年榮獲聯合國「全球寬容獎」，並被任命為「寬容與和平文化大使」，成為唯一獲此殊榮的藝術家。他以「為人類而藝術世界巡迴展」推動藝術教育與新文藝復興，倡導「愛、寬容、和平」的普世文化理念。頒獎晚宴於聯合國大廈舉行，國際政要與文化名流雲集。
- ⑦ 世界藝術史的定位：1993年，他成為東方唯一作品被編入《Arts & Ideas》世界藝術史教科書的藝術家；該書最後一章「地球主義」中特別介紹了他的思想與作品。
- ⑧ 人類文明的「慶典畫家」：陳錦芳以「新意象派」創作「慶典系列」，融合古今中外意象 (Icon)，呈現人類文明盛會：包括1986年「自由女神百幅」、1990年「後梵谷百幅」、1997年「戴安娜王妃」、2003年「拉斯維加斯百年慶典」、2008年「北京奧運」、2010年「上海世博」、2011年「台北花博」等。其創作跨越文化與地域，象徵天下一家、人類和諧、世界和平的普世價值。



Dr. T. F. Chen presenting his painting to over 1000 key leaders from around the world at the State of the World Forum. 陳博士向「世界國是論壇」的國際領袖介紹其畫作



陳錦芳在全世界追求和平的各界領袖會議演講後接受 Dr. Steven Rockefeller 勒克裴洛 地球憲章發起人致意



一個具藝術史定位的畫家。目前陳錦芳的思想及藝術在世界上300本教科書及雜誌上被介紹。(如1993年其作品及思想被美國大專院校使用的世界藝術史教科書《Arts & Ideas》上被圖文介紹)。他是東方唯一，世界在生不到一打的畫家在此藝術史教科書被介紹的畫家。P. 686其作品及思想被特別介紹陳錦芳他在巴黎大學博士論文中寫的世界文化。

This global situation has been tellingly dramatized by Tsing Fang Chen's Competition (Fig. 23.17). Chen himself is a Taiwan-born Chinese, who studied in Paris where he wrote his doctoral dissertation at the Sorbonne on the relationship of Eastern and Western art and how they could combine to bring about a universal culture. He is now a resident of New York City. This painting depicts a dancing figure straight out of the popular Kabuki Japanese theater on one side, and a Picasso-like cubistic seated musician playing the mandolin on the other. Between them is a reclining figure

Position in World Art History - In 1993, he became the only Eastern painter featured in the world art history textbook Arts & Ideas. In its final chapter, "Globalism," his works and philosophy were uniquely presented as representative of cross-cultural art.

Comments by some internationally renowned art critics

- ① "Dr. TF Chen's Postmodern Art: The Image of Global Humanity" — Art Forum: "Dr. TF Chen is one of the 20 most influential artists in the world today." — Thomas McEvilley, authority on postmodern art.
- ② Finding a New Image in the Fifth Dimension of Time and Space – On Dr. TF Chen's Neo-Iconography: His works transcend past and present, East and West, evolving from "art for art's sake" and "art for life sake" to the lofty goal of "art for humanity sake". For over half a century, he has persistently grounded his creation in deep theory, writing an art history that belongs to all humankind. — Prof. Huang Wenrui, Harvard PhD, visiting professor at Yale, Oxford, Fudan.
- ③ "We spent hours appreciating Chen's paintings, so rich in fantasy and humor. His 'Post-Van Gogh Series' convinces me he is "Reborn Van Gogh". — Dr. Jan Hulsker, leading Van Gogh scholar, former Minister of Culture of the Netherlands.
- ④ "In Chen's hands, image recycling is no imitation but a stroke of genius. He is a painter of extraordinary talent and world importance." In my 1978 book, I coined "Neo-Iconography," wrote Chen's first U.S. monograph, and curated his first U.S. museum exhibition in Philadelphia. Some critics place him among the 20 most important living artists; I rank him in the top ten. "There is only one Van Gogh, and only one Dr. TF Chen. Under-recognized in the market, his works are must-have for true collectors, offering cultural value and investment potential." — Lawrence Jeppson, former consultant, National Museum of Art, Washington.
- ⑤ "Dr. Chen presents a spiritual world republic, resonating with the Huayan Sutra's idea of mutual fusion. His art transcends time and aligns with Eastern wisdom." — Tadao Takemoto, art critic, University of Tsukuba.
- ⑥ "As early as 1970, without computers, Chen had a vision of synthesis—contemporary in concept, classical in technique. He is rightly called 'the father of computer art.'" — Prof. Fushigi Eri, art critic.
- ⑦ "Dr. Chen is a leader in the international art world, often invited to global conferences to speak and exhibit. With his brush he conveys love for humanity and spreads cultural philosophy." — Art Investment Magazine



Dr. Jan Hulsker, a world authority on Van Gogh and former director of the Van Gogh Museum and Minister of Culture of the Netherlands, called Dr. TF Chen a "heir of Van Gogh."



Lucia Chen and Dr. Jan Hulsker admire Dr. TF Chen's "Neo-Iconography" album published by the Taiwan Provincial Museum of Fine Arts.



Dr. TF Chen and Lucia Chen Photo taken with Dr. Jan Hulsker in front of his home



Dr. TF Chen's first exhibition in the U.S. at the Art Alliance in Philadelphia, 1978. Mr. Lawrence Jeppson (far left) coined the term "Neo-Iconography" for Chen's artistic style and wrote extensively on it.

部分國際知名藝評家評論

①世界後現代藝術權威藝術論壇主筆 Thomas McEvelley 教授《陳錦芳的後現代藝術：全球人類的形象》Art Forum 畫冊評述：「陳錦芳是當今世界上20位最具影響力的藝術家之一。」。

②黃文叡教授〈從五元的時空裡尋找新意象 - 談陳錦芳的新意象派〉：作品能穿梭古今、橫跨東西，從「為藝術而藝術」「為人生而藝術」進而達到「為人類而藝術」的目標。陳博士半世紀來不逐名利，專注於「五次元世界文化觀」與「新意象派」實踐，其理論與創作至今仍具前衛性。他以深厚基礎和堅持，書寫了一部跨越文化、屬於人類的藝術史。（黃文叡，哈佛藝術史博士、耶魯牛津客座教授）

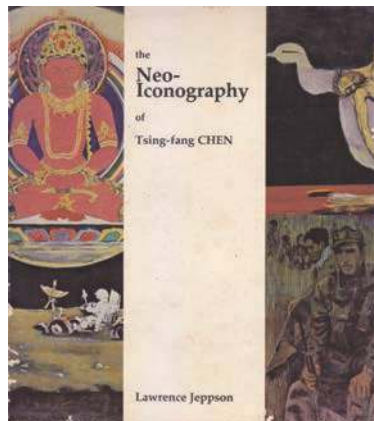
③Dr. Jan Hulsker (梵谷權威，荷蘭前文化部部長)：我們花數小時欣賞陳的畫冊，他的作品充滿幻想與幽默。「後梵谷系列」讓我認為他是「梵谷的傳人」。

④傑普遜 (華府國家博物館前顧問、藝評家)：在陳的手中，圖像轉化是一種靈巧神筆。他提出「新意象派」並出版首本英文專著，1978年在費城現代藝術館舉辦首展。因學術地位極高，被評為當代最重要藝術家之一，我更列他為前十名。他是收藏家「必然典藏」的藝術家，市場低估反成收藏契機。

⑤竹本忠雄 (藝評家，筑波大學教授)：陳錦芳展現「精神的世界共和國」，其藝術與華嚴經「相互交融」的智慧相契合。

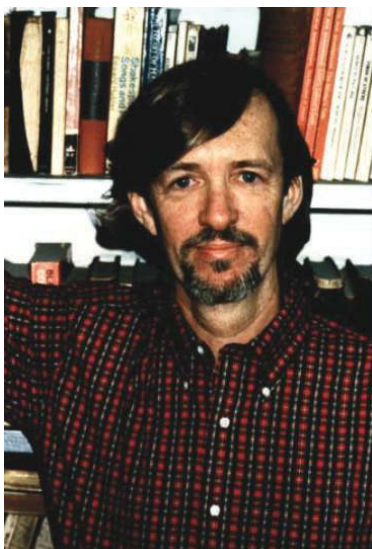
⑥布施英利教授 (藝評家)：早在1970年無電腦時代，陳即具「合成意識」，觀念超前、技巧古典，被譽為「電腦藝術之父」。

⑦《藝術投資雜誌》：陳錦芳是國際藝壇的領袖人物，常受邀國際會議發表演說並辦展，以畫筆表達對人類的關懷，以藝術哲學傳播文化思想。



Lawrence Jeppson: As an international exhibition curator, appraiser, art writer, and consultant in art investment for nearly half a century, I recognized Chen's genius years ago. My early judgment has been fully justified, and I have no hesitancy in continuing to place my reputation and advocacy behind him.

勞倫斯·傑普遜：身為一個近半個世紀的國際展覽策展人、鑑定師、藝術作家和藝術投資顧問，我多年前就認識了陳的天才。我早期的判斷完全正確，我毫不猶豫地繼續以我的聲譽和倡導支持他。



Thomas McEvelley was an American art critic, poet, novelist, and scholar. He was a Distinguished Lecturer in Art History at Rice University and founder and former chair of the Department of Art Criticism and Writing at the School of Visual Arts in New York City. Thomas McEvelley: Review of the catalogue "TF Chen's Postmodern Art: Images of Global Humanity": "one of the twenty most influential artists in the world today."

湯瑪斯·麥克維利是一位美國藝術評論家、詩人、小說家和學者。他曾任萊斯大學藝術史傑出講師、紐約視覺藝術學院藝術評論與寫作系創辦人及前系主任。湯瑪斯·麥克維利：《陳錦芳的後現代藝術：全球人類的形象》畫冊評述：「陳錦芳是當今世界上20位最具影響力的藝術家之一。」。



Terry Huang, Ph.D. in Art History from Harvard, has taught at NYU, Yale, and Oxford, served as research curator at MoMA New York and advisor for the NEA. His expertise spans visual semiotics, modern and contemporary art theory, cultural studies, and the global art market.

黃文叡，哈佛藝術史博士，曾任教紐約大學、耶魯大學及牛津大學，並任紐約現代美術館研究策展人、美國國家文藝基金會審查委員，專研藝術理論、符號學與藝術市場。

Artist-painter Dr. TF Chen has been a featured speaker worldwide, presenting to audiences of all ages and backgrounds regarding the topics of :
陳錦芳博士一直是世界各地的特邀演講者，向所有年齡和背景的觀眾演講，以下是其演講內容的重點：

- ① **Art as a Vehicle for World Peace (藝術是世界和平的載體)**
- ② **SOULWARE in our 21st Century (21世紀的靈體)**
- ③ **Five Dimensional World Culture (五世次元世界文化觀)**
- ④ **Convergence in the New Millennium (新禧年的融合)**
- ⑤ **A Global New Renaissance in Love (以愛為宗的全球新文藝復興)**



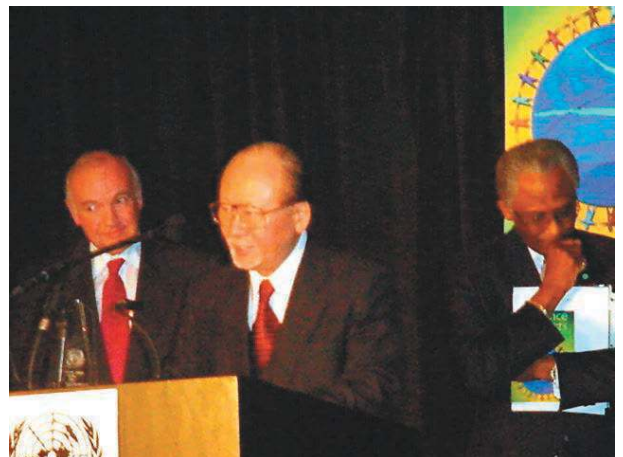
Speech at the United Nations Educational, Scientific and Cultural Foundation.
聯合國文教基金會演講



World Peace Conference Speech
世界和平會議演講



Dr. TF Chen speaks to important conference guests and leaders in front of his huge painting "21st Century World Cultural Symphony" (110x560") (The state of)
陳博士在其巨幅畫作「21世紀世界文化交響」前向重要會議來賓領導演講(世界國是論壇)



Dr. TF Chen was awarded the 2001 United Nations "Global Tolerance Award" and was honored as the "Ambassador of Tolerance and Peace Culture" at the award ceremony at the United Nations Building in New York.

陳錦芳博士受頒聯合國2001年「全球寬容獎」及榮任「寬容及和平文化大使」的頒獎典禮於紐約聯合國大廈頒獎後致謝詞

Since 1980, mainstream television media, newspapers and radio stations including CNN, NBC, BBC, Daily News, Reuters, New York Magazine, Art News, Art in America, Artforum, Artist Magazine, CCTV, and Taiwan TV stations. Please watch the hundreds of videos on YouTube for exclusive interviews.

自1980年，主流電視媒體，報紙及廣播電台包括CNN、NBC、BBC、每日新聞、路透社、紐約雜誌、《藝術新聞》、《美國藝術》、《藝術論壇》、《藝術家雜誌》央視，台灣各台的專訪請看YouTube上百個video。



In 1986, for the centennial of the Statue of Liberty, Dr. T.F. Chen was featured by all major media, including two special interviews on CNN, which were also broadcast on television
1986自由女神百年陳錦芳受當時所有媒體刊載尤其是CNN特別2次的專訪並在電視播放



Senior FTV (Formosa Television) host Hu Wanling interviews Dr. T.F. Chen on his artistic life.
民視台灣演義資深主持人胡婉玲訪問陳錦芳的藝術人生



CTS News Magazine conducted a special interview on Dr. T.F. Chen's Olympics series exhibition at the TFChen Art Museum in Taipei.
華視新聞雜誌專訪陳錦芳的奧運系列展覽。(台北陳錦芳美術館)



Senior media professional Chen Yaling from SET News "Let Taiwan Shine" interviews Dr. T.F. Chen.
三立新聞讓台灣亮起來資深媒體人陳雅玲訪問陳錦芳



China Central Television (CCTV) interviewed Dr. T.F. Chen at the Expo Park about his Expo series
中國的中央電視台在世博園區訪問陳錦芳的世博系列



Many media outlets, including a special feature by FTV, covered Dr. T.F. Chen's Neo-Iconography solo exhibition at the New World Art Center
陳錦芳在新世界藝術中心的新意象派個展很多媒體採訪如民視的專訪



Beijing TV specially arranged for Dr. T.F. Chen to be interviewed at the Great Wall of China about his Olympic Series artworks.
北京電視台特別安排陳錦芳在萬里長城接受專訪他創作的奧運系列作品



Eastday specially invited Dr. T.F. Chen and Lucia Chen for an exclusive interview on the Shanghai Expo Series.
東方網專訪特別邀請陳錦芳博士夫婦專訪上海世博系列



Tencent Meeting Room specially invited Dr. T.F. Chen and Lucia Chen for an exclusive interview on the Expo Series.
騰訊會客廳特別邀請陳錦芳博士夫婦專訪上海世博系列



Dr. T.F. Chen was interviewed by multiple media outlets during his solo exhibition at the Taipei Fine Arts Museum.
陳錦芳在台北市立美術館個展接受多家媒體的採訪



Yang Hao, founder and editor-in-chief of "American Digest", interviewed Dr. T.F. Chen about his "Portrait Series" solo exhibition at the New World Art Center(NYC SOHO).
美國文摘創辦人及總編楊浩訪問陳錦芳的肖像系列在新世界藝術中心個展



The Shanghai Expo News Center held a press conference for Dr. T.F. Chen upon completing the final painting of his 100-piece Expo Series in the Expo Park.
上海世博新聞中心舉辦陳錦芳博士在世博園區完成世博百幅最後一幅畫的記者招待會



Dr. T.F. Chen and his wife posed for a photo with host Tu Weiming at the "Media and Cultural China" forum held by Harvard University.
陳錦芳夫婦接受哈佛大學舉行的「媒體與文化中國」論壇和主持人杜維明教授合影



A reporter from the U.S. Vice President's special television team conducted an exclusive interview in Beijing with Dr. T.F. Chen about his Olympic Series.
美國高爾副總統特派電視台記者於北京專訪陳錦芳的奧運系列



TF Chen Culture and Art Foundation (Taipei)
TF Chen Cultural Center (NYC)

Purpose

- ① Encourage artistic creation, exhibition and collection to unleash the positive energy of art. The cultural and creative industry extended by artistic works promotes the art of life, the life of art and increases economic benefits.
- ② Establish scholarships, research and promote the "New Renaissance based on love" established by Dr. TF Chen in 1964 and cultural exchanges between the East and the West. Continuing Dr. TF Chen's half-century efforts in Europe, Asia and the United States, we will organize international and local academic forums to promote the function of art education.
- ③ Promote Dr. TF Chen's thoughts and artistic creations, carry forward his artistic practice from the age of 14 to the present, inherit his ideas, and highlight his status in world art history and his investment value in the art market. The Association will cooperate with universities in education to cultivate the next generation of elites.
- ④ As the cultural ambassador of the United Nations, promote the ESG and CSR of the United Nations and promote the culture of love, tolerance and peace through Dr. TF Chen's exhibitions, publications, speeches, etc. ESG: "Environmental Protection", "Social Responsibility" and "Corporate Governance"; (CSR is the management concept of a company integrating the "sustainable development concept" into its operating policies, and as a corporate citizen, bringing positive impact to society and the environment .
- ⑤ Focus on serving the foundation's relevant partners, sponsors and international board members, and hire professionals for local and international operations.
- ⑥ Assisted the painter Dr. TF Chen to build the "Dr. TF Chen Art Museum" & "Dr. TF Chen Culture and Art Foundation" base.
- ⑦ Proposals or resolutions on regular art activities, art news, publication and other important matters, etc. °

We sincerely invite you to become a member of this foundation
Become art protectors and work together to cultivate Taiwan and embrace the world

<http://www.tfchen.com> lucia@tfchen.com



Through exhibitions, Dr. T.F. Chen promotes art education, with a special focus on youth, engaging diverse audiences through lectures, forums, and guided tours.

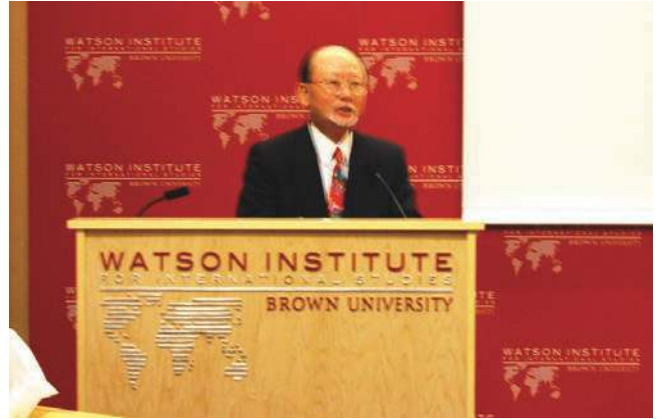
陳錦芳透過畫展推動藝術教育，特別重視青少年活動，並以演講、論壇、導覽面向多元觀眾。



 Speech activities at the exhibition 畫展中的演講活動



University Tour Exhibition Speech 大學巡迴展演講



Brown University speech 布朗大學演講



Speech at the Taiwan-US Foundation 台美基金會演講



Speech on the Fifth Dimensional World Cultural Perspective
演講五次元世界文化觀





Japanese collector Hiroaki Aoki has collected many works by Dr. T.F. Chen, including an artistic portrait of Aoki painted by Dr. Chen.
日本收藏家青木廣彰收藏很多陳錦芳作品 其中一幅是陳錦芳畫青木廣彰的一幅藝術肖像



Reuters interviewed Dr. T.F. Chen on his "Princess Diana Series" exhibition at the T.F. Chen Cultural Center(NYC).
路透社媒體採訪陳錦芳在紐約陳錦芳文化館展覽的黛妃系列



Beijing 798 Art District TV interviewed Dr. T.F. Chen about his Olympic Series exhibition.
北京798藝術區電視採訪陳錦芳的奧運系列展覽



TF Chen exhibition at the Tanan Cultural Center
陳錦芳於台南文化中心的展覽



Renowned American painter James Rosenquist visits TF Chen's exhibition at the New World Art Center (NYC SOHO)

美國名畫家 詹姆斯·羅森奎斯特 參觀陳錦芳在新世界藝術中心的展覽(NYC SOHO)



Lucia Chen, Director of the TF Chen Cultural Center, reported to New York Governor Pataki on TF Chen's United Nations World Art Tour.

陳錦芳文化館館長侯幸君向紐約州州長Pataki 報告陳錦芳的聯合國世界巡迴展



Dr. Chen, as Chairperson of the Fine Arts Section of the International Conference on the Arts (sponsored by AAI) in Paris 1987, posing with the Chairpersons of the Music and Dancing Sections.
陳錦芳任AAI所主辦1987年在巴黎舉行的國際藝術協會的會議的美術組主席時與音樂組及舞蹈組的主席合照。

 Art and Cultral Activities



Pioneer of video art Korean American artist Nam June Paik visits TF Chen Cultral Center in SoHo
影像藝術的開創者-白南準造訪陳錦芳文化館



After delivery a speech at the World Leaders conference Dr. T.F. Chen took a photo with the President of Mexico.
陳錦芳在世界領袖會議演講後與墨西哥總統合影



TF Chen cultural center & New world art center organize various cultural and artistic activities (NYC)
紐約陳錦芳文化館&新世界藝術中心舉辦各種文化藝術活動



To commemorate the centenary of Van Gogh's passing, the Van Gogh Foundation invited Dr. T.F. Chen to the opening reception of his "Post-Van Gogh Series" exhibition in the Netherlands.
慶祝梵谷逝世百年，梵谷基金會邀請陳錦芳展「後梵谷系列」的開幕酒會(荷蘭)



President Lee Teng-hui visited Dr. T.F. Chen's exhibition at the Taipei Fine Arts Museum.
總統 李登輝參觀陳錦芳於台北市立美術館的畫展



Academia Sinica President Yuan Tseh Lee visited Dr. T.F. Chen's exhibition at New World Gallery in Taipei.
中研院院長李遠哲參觀陳錦芳在台北新世界畫廊的展覽



Writer and scholar Zhao Ning hosted a forum at Shin Kong Mitsukoshi's "Dr. TF Chen Retrospective"
作家學者 趙寧於新光三越「陳錦芳的回顧展」主持論壇



Council for Cultural Affairs Chairman Ch'i-lu Chen visited Dr. T.F. Chen's exhibition at New World Gallery in Taipei.
文建會主席陳奇祿參觀陳錦芳於台北新世界畫廊的展覽



Dr. T.F. Chen was invited to present the opening exhibition and academic symposium at the University of California Cultural Center.
陳錦芳受邀在加州大學文化中心作開幕展覽及學術座談會



President of the Judicial Yuan, Lin Yang-kang, discussed national cultural development with Dr. T.F. Chen and Lucia.
司法院院長 林洋港與陳錦芳夫婦討論國家文化建設



President Chen accepted a painting by TF Chen, donated to the Presidential Office by ten entrepreneurs. "520 (I Love You) Sing and Dance" is currently in the collection of the National Museum of History.
陳總統接受由十位企業家共同捐贈總統府的陳錦芳作品「520 (我愛你) 載歌載舞」目前此作品在國史館收藏



Dr. TF Chen "Art for Humanity - World Tour" curated by Hou Xingjun was held in New York, with the United Nations Youth Symphony Orchestra performing at the opening ceremony in 2006.
侯幸君策展的2006年陳錦芳「為人類而藝術-世界巡迴展」在紐約·聯合國的青少年交響樂團為開幕演奏



The Tainan First High School Orchestra performed at Dr. T.F. Chen's exhibition. 台南一中樂團在陳錦芳畫展上演奏

DR. TF Chen's Post-Modern Art Neo-Iconography

East
+
West



陳錦芳
T. F. CHEN 芳

Promoting the New Renaissance, art for humanity, art education,
and East-West cultural exchange since 1964

New York Taipei Paris

TF Chen Cultural Center New York
New World Art Center New York
TF Chen Cultural & Art Foundation Taipei

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