

耿畫廊參展 2024 香港巴塞爾藝術博覽會

參展藝術家 | 王懷慶、蘇笑柏、索菲普·皮奇、袁慧莉、彭薇、蘇孟鴻

展位 | 3E08

地點 | 香港會議展覽中心

開幕之夜 | 03.27 (三) 4:00-8:00 p.m.

貴賓預展 | 03.26 (二) 12:00-4:00 p.m.
4:00-8:00 p.m.

03.27 (三) 12:00-4:00 p.m.

03.28 (四) 12:00-2:00 p.m.

03.29 (五) 12:00-2:00 p.m.

03.30 (六) 11:00 a.m.-1:00 p.m.

公眾展期 | 03.28 (四) 2:00-8:00 p.m.

03.29 (五) 2:00-8:00 p.m.

03.30 (六) 1:00 a.m.-7:00 p.m.

耿畫廊
TINA KENG
GALLERY

| | |
|---------------|--------|
| SOPHEAP PICH | 索菲普·皮奇 |
| SU XIAOBAI | 蘇笑柏 |
| PENG WEI | 彭薇 |
| SU MENG-HUNG | 蘇孟鴻 |
| YUAN HUI-LI | 袁慧莉 |
| KABINETT 拍賣角落 | |
| WANG HUIQING | 王懷慶 |

| | |
|--------|------------------|
| VIP | 26-27 MARCH 2024 |
| PUBLIC | 28-30 MARCH 2024 |

Art | Basel
Hong Kong

BOOTH
3E08

耿畫廊將於 2024 年香港巴塞爾藝術博覽會，帶來王懷慶、蘇笑柏、索菲普·皮奇、袁慧莉、彭薇與蘇孟鴻作品。在由西方主導的當代藝術論述體系中，身處文化軸線彼端的六位創作者，解離出一種屬於他者的視角，於爬梳自身雋永的文化核心之時，解構新譯東方本位的美學哲思，於經典的傳承與裂解中，搜索出清晰而呼應當代的東方藝術脈絡。

受業於倡導西方現代主義的吳冠中門下，王懷慶始終帶著對於中國，以及中國文人特有的感性和情懷，作品中也流露這樣出自於中國傳統文化思維訓練的二元堆疊：在豐厚的感性上所建構的理性精神，以及理性畫面中的感性追求；蘇笑柏則將雋刻著東方歷史及美學痕跡的傳統媒材大漆，以當代抽象語彙轉譯；應和著東方侘寂美學的材質表現，令大漆自身流露的視覺質感透出溫潤的光韻，將傳統工藝與當代藝術的對話轉陳為跨文化的當代經典；而連接自然乃是索菲普·皮奇發現自身與周身文化環境創作的靈感來源。從東南亞高棉文化而來的他，帶著雨後熱帶森林的濕熱氣息，採用竹子、藤條、粗麻布、礦物顏料和金屬等當地日常可取之材，協同抽象幾何形狀，構造出自然、歷史以及藝術創作的本質。

承襲古典的紮實訓練，袁慧莉卻不僅止於傳統水墨的書畫表現，她在媒材的運用上也融合古今，更將水墨創作的表現從古典的視覺範疇，聯覺於嗅覺、聽覺、觸覺，乃至整體精神的浸潤和感知；作為中國代表性當代藝術家，彭薇藉由筆韻墨色滲入紙麻棉絹纖維的表達，似乎在當代語彙之外，亦緊緊連結著千百年來雋永深刻的傳統精神。其中更不乏藝術家對自身文化的審視與思考，透過中國傳統文本的閱讀，近幾年的思考更多圍繞著「女性」展開，並與自身性別、文化相互辯證；而橫跨繪畫、絹印版畫、裝置與雕塑的創作歷程，台灣藝術家蘇孟鴻試圖將中國傳統花鳥畫變造為一種更貼近感官訴求的文化符號；讓挪用與取樣並不單是社會符碼的嘲諷與普普化，更直指背後隱含的貴族、文人品味象徵。

時至今日，於泛西方視角下解構的東方當代藝術，已不僅只為差異化的視覺表現，而是在現今東西方藝術越趨國際化的雙向運動中，同雙方文化哲學與藝術方法對舞出一場各自獨立而又虛實相映的共軛效應。耿畫廊於薈萃國際視野的香港巴塞爾藝術博覽會中，為來自各界他方的藝術群眾呈現六位藝術家融貫東西的創作探索，期能令藝術視野得以跨越單一文化體系的事件限界，為當代藝術的表述編織出更多可能。



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Tina Keng Gallery at Art Basel Hong Kong 2024

Participating Artists | Wang Huaqing, Su Xiaobai, Sopheap Pich, Yuan Hui-Li, Peng Wei, Su Meng-Hung

Booth | 3E08

Venue | Convention & Exhibition Centre, Hong Kong

Vernissage | 03.27 (Wed.) 4:00–8:00 p.m.

Preview | 03.26 (Tue.) 12:00–4:00 p.m.

4:00–8:00 p.m.

03.27 (Wed.) 12:00–4:00 p.m.

03.28 (Turs.) 12:00–2:00 p.m.

03.29 (Fri.) 12:00–2:00 p.m.

03.30 (Sat.) 11:00 a.m.–1:00 p.m.

Public | 03.28 (Turs.) 2:00–8:00 p.m.

03.29 (Fri.) 2:00–8:00 p.m.

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KABINETT 擴展角落

WANG HUAQING 王懷慶

VIP 26-27 MARCH 2024
PUBLIC 28-30 MARCH 2024

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For the 2024 edition of Art Basel Hong Kong, Tina Keng Gallery is pleased to present Wang Huaqing, Su Xiaobai, Yuan Hui-Li, Sopheap Pich, Peng Wei, and Su Meng-Hung. In West-dominated contemporary art world, six artists on the other end of the cultural spectrum provide a vantage point that allows scrutiny of their own heritage while deconstructing Asian aesthetic philosophy. Amidst the inheritance and dismantling of classics, they articulate a distinct Asian context that resonates with contemporary artistic expression.

Trained under the advocate of Western modernism Wu Guanzhong, Wang Huaqing (b. 1944) always carries with him a sensitivity and sentimentality unique to Chinese culture and literati. His work reveals a layered sensibility that stems from traditional Chinese cultural training: a rational spirit rooted in rich sentimentality, and a pursuit of sensuality within rational composition. In the hands of Su Xiaobai (b. 1949), the traditional medium of lacquer, steeped in Asian history and aesthetics, transmutes into a nuanced vocabulary of abstraction. Evoking a sense of *wabi-sabi*, the texture of lacquer exudes a warmth that transforms the dialogue between craftsmanship and contemporary art into a cross-cultural classic. For Sopheap Pich (b. 1971), the connection to nature serves as his inspiration. The Cambodian native employs locally sourced materials, such as bamboo, rattan, burlap, mineral pigments, and metal, to create abstract geometric forms, suffused with a warm moistness reminiscent of the tropical forest, and an essence of nature, lived experience, and creation.

With her solid classical training, Yuan Hui-Li (b. 1963) goes beyond traditional ink painting and calligraphy, integrating ancient and modern approaches in her use of media. Ink art expands under her brush from purely visual into a new realm of synesthesia, where smell, hearing, touch, and the spirit coalesce. One of the notable artists in China, Peng Wei (b. 1974) is known for her ability to conjure a spirit of centuries-old tradition through a contemporary visual vocabulary comprising intricate brushwork and subdued palette rendered on flax and rice paper. Engaged in a dialectic of gender and Chinese literature, she examines her own culture while pondering femininity and her role in today's China. Working across painting, silk-screening, installation, and sculpture, Su Meng-Hung (b. 1976) transforms traditional flora and fauna painting into cultural symbolism with a sensorial dimension, where appropriation and sampling ceases being mere satirizing and popularizing of social codes, and become a direct reference to the taste of the literati and aristocracy.

The deconstruction of Asian contemporary art from a pan-Western perspective no longer serves as a way to distinguish artistic expression today. As contemporary art becomes increasingly globalized, Asian and Western art parallel in their cultural, philosophical, and artistic approaches, mutually independent yet mutually illuminating. Tina Keng Gallery presents the works of six artists who integrate Asian and Western influences in



Tina Keng Gallery Taipei

their diverse practices that rise above the confines of a single cultural framework in an attempt to weave a tapestry of artistic possibilities.

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