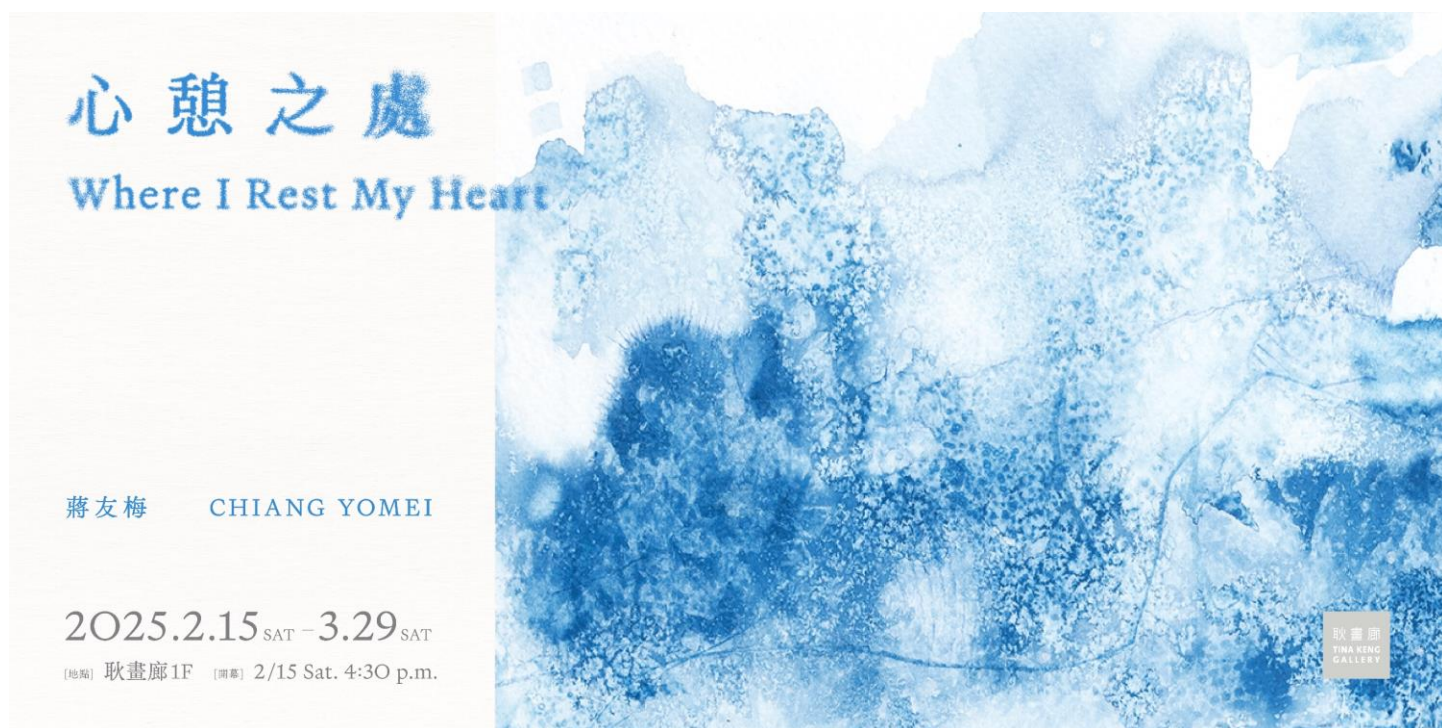


心憩之處 — 蔣友梅個展

展期 | 2025.02.15-03.29

開幕 | 2025.02.15 (六) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1F)



安憩在湛藍中的
是我寂寞的心
這是個神出鬼沒
野禽啁啾百轉的地方
也是梵鐘獨鳴的地方

水中月
不過如此

如鬼神

如明月

隨著鐘聲的起散

在這片湛藍中

來來去去

— 蔣友梅 心憩之處

2025 年春初，耿畫廊帶來蔣友梅睽違三年之個展「心憩之處」：以油畫、紙上、以及立體作品三大形式展開，譜寫出蔣友梅在宗教、在文學、在亙古與須臾間，生命內觀和哲思辯證下的纏綿絮語。展名「心憩之處」，除了連結自藝術家同名文學詩作，更道出蔣友梅近年在心境上、精神上、作品中，企求內心平和、圓滿之想望。

在文學的熱愛和長年浸淫佛學修習和洗禮，是蔣友梅的生活，更反映在她的創作中。上自貫穿作品的論述內容，下至作品命題，皆不難體察到佛學、禪學、以及中國水墨精神之於她的影響。然而，儘管從佛學的宇宙觀作為起手式，作品中流露更多的卻是對於當代的思索，包含創作行為與作品之關係、符號隱喻，甚或材質的實驗、顏色的講究和追求等；藉由顏料堆疊造成之肌理、或是字符反覆書寫下，使文字解構進化為新的抽象語彙，這些不僅造就作品表面的多變和層次，更是藝術家在創作過程、在情感上的交融之中，最終收束而成的狀態。

多元媒材的選用，是蔣友梅一貫的創作特色。不同媒材藉由物理交互影響之下，所產生的偶發與不確定性，讓作品表面呈現多重視覺結果之餘，也融貫入藝術家在哲學論述上的著墨：當細石、香灰、紗布、粗鹽等材質於表面交匯，進而滑動、附著、凝固、擴散之際，媒材即昇華為符號，引領觀者代入藝術家個人經驗記憶、情緒等人文內在中，連帶延伸出對於時間、空間的感悟和視覺體驗。斑駁、鑿痕暗喻的

時間堆疊，綑綁、包紮意味的休養或療癒，或是利用水墨物理性質所造成的層疊、留白，以及抄寫經文等，都具體擊劃出蔣友梅的抽象繪畫背後，那根源於東方禪學的世界觀；然，若單就畫面結構、線條等元素直觀，我們仍然可以強烈感受作品所獨有的質地和趣味。

有別於 2022 年的「無始無終」展出較大尺幅的圓形油畫系列，本次個展「心憩之處」則更著墨於近一年的中小型作品。蔣友梅的繪畫總散發出一股輕盈、閒逸的氣質和氛圍，儘管在其創作中，面對和貫穿的是佛道中看待生死這樣一個哲學命題。然而無論作品尺幅大小，繪畫亦或詩歌，其中乘載的喜樂還是憂傷、或是圓滿之餘的些許遺憾，這些種種樣態的情感和思緒，總宛若輕風，輕柔地在觀者心中泛起漣漪。而這樣的作品風格，是來自蔣友梅身為創作者的價值觀實踐，更是身為佛學者的自身修為。對應到畫面中那些利用不同介質所造就出，通透的、呼吸的、流動的舒放或收斂，是在西方抽象繪畫的空間意識和視覺形式的架構下，又同時保留了東方哲學中對於虛實、線條及氣韻等本質；而以視覺形式的「色」與內在哲思的「心」為經緯，又呼應了藝術家自始以來對於心色相生共立的論述之建構。

除了平面作品，本次個展「心憩之處」中，特別展出三件立體系列作《石頭經》(A Stone Sutra)：藝術家以自身的手掌翻模，掌中握住寫滿經文的圓石。作品觸發自藝術家過往周遊列國間，於各地搜羅圓石之習慣，在抄寫經文後攜帶旅行，並於最後將圓石遺留在所經之處。《石頭經》三件系列作中，以三種不同手勢，或握或托圓石，並巧妙安排於展場內部不同空間狀態中，除了與蔣友梅的繪畫相做呼應之外，也欲體現作品意涵中經文之石頭，藉由藝術家的行為，展開穿越空間、時間的旅程。

人如其作，作如其人。面對無常，累積過往生命的總和，也成就如今蔣友梅的恬淡和從容，體現在其創作中，感受到的是能量的飽和，精神亦愈發自由。藝術家以自身為圓心，以生命畫圓，生、死僅僅只是圓弧中的片段和日常，而人世間之旅程也並非單向直線的起始和結束，而是在循環中相聚，體悟。也許不經意間，在蔣友梅的筆畫中，你我亦可覓得一隅心憩之處。



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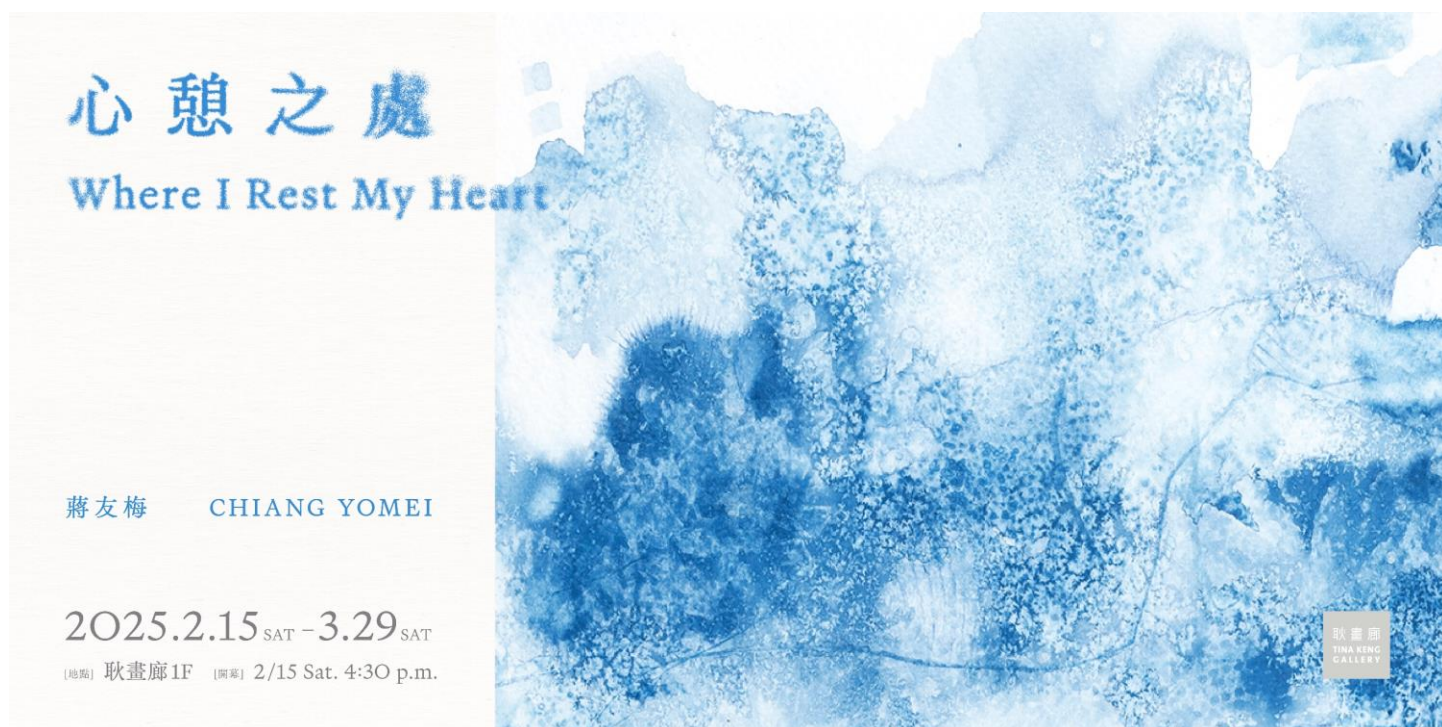
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Chiang Yomei: Where I Rest My Heart

Dates | 02.15–03.29.2025

Reception | 02.15.2025 (Sat.) 4:30 p.m.

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



In this lonely spot where I rest my heart

Ghosts and gods come and go

It is where the wild birds sing

Where a solitary temple bell rings

The moon in the water

Is only that

Like ghosts and gods

And the moon itself

They come and go

On the fleeting grace of the temple bell
In this lonely spot
Where I rest my heart

— Chiang Yomei *Where I Rest My Heart*

In early spring 2025, Tina Keng Gallery is pleased to present Chiang Yomei's long-awaited solo exhibition *Where I Rest My Heart*, marking her first exhibition in three years. The exhibition comprises oil paintings, works on paper, and sculptures, weaving a close narrative that reflects the artist's introspection on life and philosophical dialogue with religion and literature, bridging the ancient and the ephemeral. The title "Where I Rest My Heart" not only resonates with Chiang's literary work of the same name, but embodies her recent pursuit of peace and fulfillment in her emotional and spiritual landscape, as well as within her artistic work.

Chiang's life is intertwined with her love for literature and her immersion in Buddhist studies, both crisply present in her work. The theme that runs through her body of work, as well as the naming of each piece, reveals the influence of Buddhism, Zen philosophy, and the spirit of Chinese ink painting. While her work is often imbued with a Buddhist cosmology, it encapsulates a more contemporary contemplation, exploring the relationship between art making and the artwork itself, symbolic metaphor, material experimentation, and a spontaneous approach to color. Through the layering of paint, textures emerge that deconstruct and evolve written characters into a new abstract vocabulary. This process creates a dynamic and layered surface, instantiating the artist's state of mind during the creative process.

Chiang's practice is distinguished by her consistent use of diverse materials. The interplay of different mediums, catalyzed by physical interactions, evokes a sense of spontaneity and uncertainty that results in varying visual manifestations. This complexity permeates her philosophical exploration. As sand, incense ash, gauze, and salt converge on the surface, they move, adhere, solidify, and diffuse,

transforming into symbols that invite the viewer to engage with the artist's personal experiences, memories, and emotions, further allowing for a meditation on time and space.

The mottled textures and chiseled marks denote the layering of time, while the binding and wrapping of gauze suggest themes of repose or healing. Techniques such as using the physical properties of ink and water to create layers and negative space, along with the transcription of Buddhist scriptures, articulate a profound sense of Zen that suffuses Chiang's abstract painting. Despite the inherent conceptual dimension, one can still perceive the arresting nature of her work through composition, structure, and line.

Unlike the large circular oil paintings on view in her 2022 exhibition *Without Beginning or End, Where I Rest My Heart* highlights her medium- and small-scale works made over the past year. Her painting exudes a sense of lightness, even as it grapples with philosophical inquiries of life and death from a Buddhist perspective.

Whether working on a small or large scale, whether creating paintings or writing poetry, Chiang has a way of conveying emotions — from joy to sorrow, to regret amidst fulfillment — this ability resonates like a gentle breeze through the viewer's heart. Her emotional sensitivity mirrors both her artistic vision and her Buddhist practice. The sense of lucency, breath, and fluidity that pervades her work, conjured through different mediums, establishes a dialogue between East and West: the spatial concepts and visual presentation of Western abstract painting, and the notions of emptiness, line, and spirit in Eastern philosophy. By merging the visual element of color with the internal philosophy of heart, Chiang reinforces her longstanding discourse on the interdependence of form and emptiness.

In addition to her two-dimensional works, three sculptures in "A Stone Sutra" series are also on view. The artist creates a mold of her own palm, holding a stone inscribed with the *Heart Sutra*. The series is inspired by her travels, during which she collected stones from various locations, transcribed Heart Sutra onto them, and left them behind as she journeyed. The three pieces — each the form of a different hand gesture, either grasping or cradling the stone — are thoughtfully juxtaposed with her paintings



Tina Keng Gallery Taipei

and works on paper: as if the stones, like their predecessors, have embarked on their own journeys through time and space.

One is as one creates, and one creates as one is. This is a fitting encapsulation of Chiang's work and her practice. Faced with impermanence, she distills serenity and composure from her past experiences. Her work manifests energy and a sense of freedom that allows her to see that human existence is merely the sum of life and death, and everything in between: never a linear path, and always coming full circle. Perhaps tracing Chiang Yomei's brushwork, one might chance upon a corner of solace where they could finally rest their heart.

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