



曾建穎，《夢露》，2022，紙本設色、墨、礦物顏料，108 x 78 cm

## 曾建穎：木與夜孰長

3 – 30 December, 2022

Opening reception: 3 December, 2022 | 3 – 5 PM

Each Modern 亞紀畫廊很榮幸宣布推出曾建穎個展「木與夜孰長 Skin Depth」，帶來藝術家最新系列創作。本次展出作品，幾乎皆為曾建穎在今年台北疫情最為嚴峻的期間所作，藝術家也在這段日子裡，好好地回首、反芻了過往十年的創作歷程，藉由與當下的自我對話，從而開展出一種展望下一階段的狀態與嘗試，呈現他這般有著濃厚東方血統與美學語彙的創作，如何在現今以西方為相對強勢美學的環境中尋找自身的定位，並描摹出當代社會人們精神樣貌的血與肉。

本次展名「木與夜孰長」典故出自《墨經》，原指將無法比較的事物放在一起，讓人對問題本身產生疑惑，從而延伸為對「異」與「同」謬比的詭辯。但在此，藝術家只將「木」與「夜」之間的差異作為一種詩意的想像入口，讓我們得以在端看「東」與「西」於藝術脈絡上的差異時，不再拒絕「不同」，從而產生一種接受與差異共存的態度，這般因落差而生的想像空間，成就了更多可能的發生，一如藝術家所述：「與其在兩個向度之間移動，或許接受兩者差異的現狀，並在這個現實的基礎上拉出另一條維度線向度，收納差異，並理解自身的感知經驗如何在差異中被表達。」另一方面，英文展名「Skin Depth」，容易讓人聯想到膚淺的名詞化，甚或是電磁學中的集膚效應（Skin Effect）：一種因為動能產生離心力，使電流集中分佈於導體表面的現象。而這個概念，也正好巧妙呼應、詮釋了曾建穎於本次展覽中關於「表」與「裡」如何滲透，及身體本質為何的探問。

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曾建穎，《取火》，2022，紙本設色、墨、礦物顏料，125 x 195 cm

「肖像（**portrait**）並不能精準的形容我的人物畫像，因我描繪的並不是單一個體的對象物，而是更廣大的某種集體意識中的精神側寫。」——曾建穎

在本次展出的作品中，可以看出曾建穎針對人們身處當代都市的心理狀態上，有更加鮮明濃烈的著墨，例如將螢光漸層與墨色團塊結合的表現，讓我們似乎只需凝視作品，身體五感便能瞬間轉移至畫面那端，就像面對著《如是我聞》、《取火》時——視網膜仿若接收著夜店舞池中閃爍的光線；鼻腔竄入酒精混雜著迷離氣蘊的氣味；肌膚表面感到微微沁出了汗的粘膩——我們被引領進入一個暈染著虛無的迷幻境地，藉由霓虹光影的渲染，烘托出情緒、感受，與某種無法言說的心理狀態。而在《珍珠刑》、《珍寶》中，曾建穎加入異材質的元素及堆高貼金的技法，更是強化了其作品特有的濃烈視觸感，異質感的延伸，讓觀者仿若正一同感受著生命中那些不可承受之輕，但《白鼻心》卻又同時讓共同經歷疫情時代的我們不覺莞爾。再如《夢露》，它以優雅端麗的樣態，呈現了一種對當代女性面貌的寫意精神，同時也是在回首向台灣上一世代的女性們致上敬意——敬她們的美麗與哀愁。又或者，我們能從曾建穎的陶塑作品中，窺見藝術家如何讓身體意志領導創作，以類似實驗與遊玩的方式將自己的肉身與觸覺作為基礎，使雕塑成為繪畫創作的延伸，也替精神意識捏塑出另一種表達的可能。



曾建穎，《深閨》，2021，陶  
21.5 x 8 x 23 cm

肉身，是精神的載體，也是精神狀態被具象及表達的媒介，而繪畫，則是兩者當下合一狀態的呈現。透過曾建穎的創作，我們得以看見一條不同以往的蹊徑，以東方的軀體的六根六塵，在纖細悠遠的筆墨間徐步前行，記錄著那最靈動溫熱、超越異同的當代精神。

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曾建穎，《胭脂》，2022，紙本設色、礦物顏料，125 x 125 cm

## 關於藝術家

曾建穎，1987 年生於台灣南投，畢業於國立台灣師範大學美術系水墨組，為國立臺北藝術大學美術系創作碩士，現生活與工作於台北，是台灣當代水墨最具代表性的藝術家之一。曾建穎近年重要個展包含 2020 年與 2017 年赤粒藝術《惡托邦》、《顛倒夢想》（台北，台灣），重要聯展則如 2022 年世界畫廊《逆行》（香港）、2020 年國立台灣美術館《禽獸不如：台灣美術雙年展》（台中，台灣）、2020 年亞紀畫廊《古今一：超越》（台北，台灣）、2019 年曼谷藝術文化中心 & 驕陽基金會《光·合作用 II》（曼谷，泰國），2017 年國立臺灣美術館《記憶的交織與重疊—後解嚴臺灣水墨》（台中，台灣），2015 年國立臺灣美術館《夢·棲地—館藏青年藝術主題展》（台中，台灣），2014 高雄市立美術館《典藏 對話—演繹當代台灣水墨》（高雄，台灣）、也趣藝廊《活體資料庫》（台北，台灣）等。曾建穎於 2020 年，為樂團「佛跳牆」所設計的專輯封面獲該年金曲獎入圍，同年也參加 2020 年台灣雙年展，並曾獲 2017 年亞洲文化協會獎助計畫。

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Tseng ChienYing, *Twilight*, 2022  
Ink and colors on paper, mineral pigments, gold foil, 137 x 95 cm

## Tseng ChienYing: Skin Depth

3 - 30 December, 2022

Opening reception: 3 December, 2022 | 3 - 5 PM

Each Modern is pleased to present *Skin Depth*, a solo presentation of new works of Tseng ChienYing, created during the direst time of COVID. Tseng reviewed, reflected, and ruminated about his arts in the past decade, and develops a new stage through self-dialogues. *Skin Depth* presents how Tseng finds the proper position with his oriental aesthetics in the dominant art world and portrays the mysterious flesh and blood of man's spirit.

The Chinese title "*Wood and Night, Which's Longer?*" derives from *Mozi*, which initially refers to incomparable things that create a sophistry of the paradoxical comparison between "different" and "same." But the artist only takes the concept of a discrepancy between "Wood" and "Night" as an approach to embracing more possibilities created by the differences coexisting between "East" and "West," as Tseng said, "Accepting the status quo of the difference between two dimensions rather than moving in between, then pull out another dimension, so as to understand how one's perceptual experience is expressed."

And the word "*Skin Depth*" could easily be reminded of superficialness, moreover the Skin Effect in electromagnetism – A phenomenon in which an electric current is concentrated on the surface

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of a conductor by centrifugal force caused by kinetic energy – which also subtly echoes Tseng’s question about “surface” and “inside,” as well as what is the essence of the body.

“Portrait cannot accurately define my figure painting, what I depict is not a single individual, but the mental profile of a larger collective consciousness.” –Tseng ChienYing

In *Blush* and *Threesome*, more neon-like colors picture urban people’s psychological state, allowing the viewer’s five senses to shift into the paintings by only staring at them. The painting leads people into a psychedelic space of nothingness that conveys emotions and some unspeakable minds, just like the flashes of light radiating on a dance floor; The smell of alcohol mixed with vague vibes filled the nostrils and sticky sweat on the skin. Furthermore, in *The unbearable lightness* and *Precious*, Tseng enhances the unique “visualized tactile” of his works by applying different materials, along with the technique of surface heightening, making viewers feel the unbearable lightness of being by extending the sense of dissimilarity while *Bikini line* putting a smile on their face. And elegant as *Dream a Little Dream* presents not only contemporary women’s spirituality but also a look-back that pays homage to the beauty and sadness of the women in the early years of Taiwan. Tseng’s ceramics, on the other hand, shows how the artist lets the body take the lead in a playful way, sculpturing another possibility of expression for spiritual consciousness as an extension of the painting.



Tseng ChienYing, *Amnesia*, 2022  
Ink and colors on paper, mineral pigments,  
137.5 x 70 cm



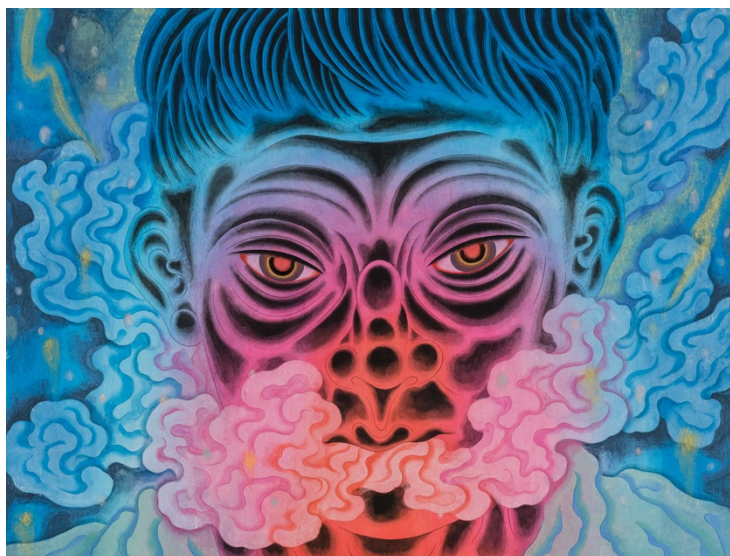
Tseng ChienYing, *Compost*, 2022, Ink and colors on paper, mineral pigments, 78 x 141 cm

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(R) Tseng ChienYing, *Whitness*, 2022, Ink and colors on paper, mineral pigments, 115 x 150 cm

(L) Tseng ChienYing, *Precious*, 2022, Ink and colors on paper, mineral pigments, gold foil, silver foil, cooper foil, sulfide silver foil, 100 x 90 cm

The body is the carrier of spirit, through which the mental state is figured and expressed, while the painting presents the unity between the two. Tseng's works, as a result, provide an innovative path that profiles a dissimilarity-transcending contemporary spirit for people to stroll among his Oriental aesthetics.

## About the artist

Tseng ChienYing, one of the most representative Taiwanese contemporary ink artists, born in 1987, Nantou, Taiwan. Graduated from National Taiwan Normal University, M.F.A. from Taipei National University of the Arts, and currently lives and works in Taipei. Tseng's recent selected solo exhibitions include *Cacotopias* and *The Daydream of Delusions* at Red Gold Fine Art, Taipei, Taiwan in 2020, 2017, selected group exhibitions include *Retrograde* at Galerie du Monde, Hong Kong in 2022, *2020 Taiwan Biennial: Subzoology* at National Taiwan Museum of Fine Arts, Taichung, Taiwan in 2020, *New Relics I : Crossing Over* at Each Modern, Taipei, Taiwan in 2020, *Spectrosynthesis II* at BACC, Bangkok, Thailand in 2019, *Memories Interwoven and Overlapped—Post-Martial Law Era Ink Painting in Taiwan*, *Dreams Habitations-NTMoFA Young Artist Collection Exhibition* at NTMoFA, Taichung, Taiwan in 2017 and 2015, *Collection and Dialogue—Taiwan's Contemporary Ink Painting* at Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan and *A Database of Living Bodies: The Production of Image Variations with Color Ink*, Aki Gallery, Taipei, Taiwan both in 2014. Moreover, in 2020 Tseng was nominated for "The Best Album Design" of The 31st Golden Melody Awards, and in the same year, his works were featured in Taiwan Biennial; he also was awarded the 2017 Asian Cultural Council fellowship.

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