

曾建穎：旁觀他人之幸福

開幕 2025年3月19日（周三） | 16:00 - 19:00

展期 2025年3月20日—5月30日 | 周二—周日 10:30 - 18:00

地址 Longlati 經緯藝術中心，上海市靜安區文安路30號四層

策展 王乙竹

Longlati 經緯藝術中心欣然宣佈將於2025年3月19日呈現曾建穎(b. 1987, 台灣)個人展覽「旁觀他人之幸福」。本次展覽遴選其近年完成的十六件作品，通過工筆技法與膠彩媒介的結合，以細膩筆觸與隱喻意象展開對肉身慾望與心理訴求的雙重探索，並借視覺敘事勾勒出集體潛意識中的某種精神側寫。

展名的提法源於蘇珊·桑塔格（美國）2003年的著書《旁觀他人之痛苦》，桑塔格在書中指出：「攝影把一切客觀化，將某人或某事轉化為可佔有的物件。而照片如同某種煉金術，因其被珍視為現實的透明觀照。」她警示，當苦難淪為被消費的影像時，觀看可能滋生冷漠而非同情，並質疑這種觀看能否真正推動改變。在此理論脈絡下，曾建穎提出思考：若創作實踐聚焦於日常（司空見慣）行為是否也能喚起畫面主體為「旁觀者」所帶來的另類遐想？

群體互娛時，吸煙已成為人與人建立聯繫、尋求歸屬的隱性媒介。點燃香煙的瞬間、煙霧中的目光交匯、吞吐間的無聲交流，此類散髮的肢體動作，最能映射出都市人群的心理訴求與社會互動。曾建穎創作的《取火》（2022），畫中人物點煙的動作既像個體對社交歸屬的主動尋求，又像群體對身份認同的無意識應對。吸煙社交或許並非真正意於建立深度聯繫，更像一面《稜鏡》（2024），用近乎表演的鏡像動作去觀察他人的存在，並確認自身在社會空間中的位置。同樣，當綴飾不再單一地附庸於身體表面，而是刺入肌膚，珠寶手飾便早已超越了單純的裝扮意味。採用「盛上」技法的《森羅》（2024）系列，顏料與金屬箔的逐層堆疊給予綴飾很強的立體感，使鑲嵌煥發出新的語言。所謂「華麗的疼痛」卻成了都市亞文化青年尋求認同的標誌：穿刺的瞬間突破身體界限，綴

飾作為引線針，他們通過痛感建立起社群紐帶。當金屬的冷峻與身體的柔軟並置時，他們追求個性獨立卻依賴集體認同，渴望浮誇表達又借機維繫起情感鏈接。

自 2010 年起，曾建穎開展了「千手計劃」，手的意志在此得以更廣泛的延展。拈花惹草本意指指尖輕掠花葉，如今卻化為都市的慾望。《捻花》（2024）與《踏青》（2024）兩組雙聯屏在他執筆下結合了中國畫的「白描」線寫與佛教畫的「凹凸法」皴染，巧妙地消融了視覺上的輕重主次，使畫面更具流動性與開放感。手在試探、採擷、攫取，又在猶豫鬆開；腳在游走、踏過、尋覓，卻也錯過迷失。久駐於都市的霓彩與風花雪月的相逢後，手與腳是被慾望驅使的工具，在觸碰與踩踏間誘導觀看。在借鑒日本「美人畫」後，《胭脂》（2022）與《夕陽無限好》（2024）直指女性陰柔如何抵抗傳統的美人意象——眼瞼低垂的疲憊感，唇角下置的蒼老態，將美人畫中的氤氳轉化為女性獨有的陰性美。當消費審美對「女性凝視」還在期待時，作者已揭開觀看與被觀看之間的權利關係，迫使觀者意識到自身的觀看行為。觀者在「觀看」與「被觀看」間徘徊，暗合了「旁觀者」在捲入與逃避的心理，也最終指向身份的多重矛盾。

在「旁觀他人之幸福」中，我們不再將「幸福」簡單歸於褒義詞性，而是嘗試剝離其固有的情感色彩，使其呈現出一種更為平淡的語義。展覽空間將「旁觀」轉化為深入其中的參與，「幸福」便不再僅作固定的結果，而是局內人與局外人間生成的流動體驗。

[1]蘇珊·桑塔格，《旁觀他人之幸福》，陳耀成譯，麥田出版社，2022年，第108頁。

關於藝術家

曾建穎（b. 1987）生於南投，畢業於國立台灣師範大學美術系水墨組，為國立台北藝術大學美術系創作碩士，現生活與工作於台北，是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 2022 年台北亞紀畫廊《木與夜孰長》、2020 年與 2017 年台

北赤粒藝術 《惡托邦》、《顛倒夢想》，重要聯展則有 2024 年台北市立美術館《喧囂的孤獨：膠彩百年尋道》2024 年香港 Podium Gallery《Vitalis Violentia》、2024 年上海 Almine Rech Gallery《Here, Where, There? 》、2023 年東京 Gallery COMMON《IMAGRATION》、2022 年香港世界畫廊《逆行》、2020 年台中國立美術館《禽獸不如：美術雙年展》、2020 年台北亞紀畫廊《古今一：超越》、2019 年曼谷藝術文化中心 & 驕陽基金會《光·合作用 II》，2017 年台中國立美術館《記憶的交織與重疊》、2015 年台中國立美術館《夢·棲地—館藏青年藝術主題展》，2014 高雄市立美術館 《典藏對話—演繹當代水墨》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 年美術雙年展，並曾獲 2017 年亞洲文化協會獎助計劃。

關於 Longlati 經緯藝術中心

Longlati 經緯藝術中心是一家非營利藝術機構，由徐傳陞與陳子豪共同創立。它立足於變革中的文化圖景與地緣生態之間，並助力推動當代藝術的多元發展。自 2017 年啓動至今，Longlati 收藏與贊助計劃圍繞三個主題展開：二十世紀國際女性藝術家創作、少數與多重少數群體文化以及 90 後中國藝術家的實踐。

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媒体摘要：

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Tseng Chien-Ying: Regarding the Mediocrity of Others

Opening: Mar 19, 2025 | Wed. 16:00 – 19:00

Exhibition Dates: Mar 20, 2025 - May 30, 2025 | Tue. – Sun. 10:30-18:00

Venue: Longlati, 4th Floor, 30 Wen'an Road, Jing'an District, Shanghai

Curator: Wang Yizhu

Longlati Foundation is pleased to announce the solo exhibition *Regarding the Mediocrity of Others* by Tseng Chien-Ying (b.1987, Taiwan), which will open on March 19, 2025. The exhibition features 16 recent works by the artist, which combines the brushwork and gouache medium. The works explore the dual dimensions of physical desire and psychological longing through delicate strokes and metaphorical imagery and employ visual narratives to sketch the spiritual contours of the collective unconscious.

The title of the exhibition is drawn from *Regarding the Pain of Others* (2003) by Susan Sontag (U.S.). "PHOTOGRAPHS OBJECTIFY: they turn an event or a person into something that can be possessed. And photographs are species of alchemy, for all that they are prized as a transparent account of reality" (Sontag, 2003). She warns that when suffering is reduced to consumable images, viewing may foster indifference rather than compassion, and questions whether such viewing acts can truly drive change. In this theoretical context, Tseng raises a thought: If artistic practice focuses on daily actions, can it also evoke alternative reveries inspired by the "onlooker" that the subject of the image brings about?

In settings of group entertainment, smoking has become an implicit medium to establish connections and seek a sense of belonging. The moment of lighting a cigarette, the gaze met in the smoke, and the silent communication between inhales and exhales most vividly reflect the psychological needs and social interactions of urban dwellers. In *Threesome* (2022), Tseng portrays the act of lighting a cigarette as both an individual's conscious pursuit of social

belonging as well as a group's unconscious response to identity recognition. Smoking as a social act may not necessarily aim to forge deep connections. Rather, it's like *Spectrum* (2024), where mirrored, almost performative gestures serve as a mean to observe others' presence and affirm one's own position within social space. Similarly, when adornment is no longer merely an accessory on the body's surface but instead pierces the skin, jewelry and ornaments transcend mere decoration. In the *Bystander* (2024) series, the Moriage technique is leveraged. Meanwhile, the layered application of paint and metal foil lends a strong sense of dimensionality to the embellishments, giving inlay a renewed visual language. The so-called "glorious pain" has become a symbol of identity for urban subculture youth: the moment of piercing breaks the boundaries of the body, and adornments serve as guiding needles through which they forge communal bonds via the sensation of pain. When the cold rigidity of metal is contrasted with the softness of the body, they strive for individuality yet rely on collective recognition, crave extravagant expression, and meanwhile use it to maintain emotional connections.

Since 2010, Tseng has been developing the *Thousand Hands Project*. Here, the will of the hand is extended more broadly. The phrase picking flowers and touching grass originally referred to fingertips lightly brushing against petals and leaves. However, in an urban context, it has transformed into a metaphor for desire. In two diptych series of *Give or Take* (2024) and *Stampede* (2024), Tseng seamlessly integrated the *Baimiao* linear technique of traditional Chinese Painting with the *Concave-convex* shading method found in Buddhist Art. This fusion not only subtly dissolves the visual hierarchy of weight and prominence, but also lends the compositions a greater sense of fluidity and openness. Hand is probing, plucking, and grasping while hesitating and releasing. Feet are wandering, treading, and seeking while also missing and losing their way. After prolonged immersion in the neon glow and fleeting romances of the city, hands and feet become tools driven by desire and guide the act of looking through touch and transgression. Drawing inspiration from Japanese *Bijin-ga*, *Blush* (2022) and *Sunset Soda* (2024) directly confront how feminine softness resists the traditional imagery of beauty. The drooping eyelids, evoking exhaustion, and the subtly downturned lips,

suggesting aging, transform the ethereal aura of *Bijin-ga* into a distinctly feminine, negative aesthetic. Although the commodified ideal of beauty still anticipates the “female gaze,” Tseng has already exposed the power dynamics between seeing and being seen. This compels viewers to recognize their own act of looking. In this interplay of “watching” and “being watched,” the viewer waver, which mirrors the psychological tension of the onlooker caught between engagement and detachment, and ultimately points to the multifaceted contradictions of identity.

In the exhibition, “Happiness” is no longer simply regarded as a positive notion. Instead, we attempt to strip it of its inherent emotional connotations and render it in a more neutral and subdued semantic form. The space transforms “Regarding” into deep participation, in which “mediocrity” is no longer a fixed outcome, but a fluid experience shaped between insiders and outsiders.

1. Susan Sontag, *Regarding the Pain of Others* (New York: Farrar, Straus and Giroux, 2003), 81.

About Artist

Tseng Chien-Ying (b. 1987 in Nantou; currently based in Taipei) is one of the most representative contemporary ink artists. His paintings and sculptures, abstract and figurative, are capable of impressive transfiguration, nurturing individual and collective identity, transformation, celebration, and the importance of reclaiming the narration traditions.

Tseng's recent solo exhibitions include “Skin Depth” (2022) at Each Modern, Taipei; “Cacotopias” (2020) and “The Daydream of Delusions” (2017) at Red Gold Fine Art, Taipei; Group exhibitions include “Too Loud a Solitude: A Century of Pathfinding for Eastern Gouache Painting” (2024) at Taipei Fine Arts Museum, Taipei; “Vitalis Violentia” (2024) at Podium Gallery, Hong Kong; “Here, Where, There?” (2024) at Almine Rech Gallery,

Shanghai; “IMAGRATION” (2023) at Gallery COMMON, Tokyo; “Retrograde” (2020) at Galerie du Monde, Hong Kong; “Subzoology” (2020) at National Taichung Museum of Fine Arts, Taichung; “Spectrosynthesis II” (2019) at BACC, Bangkok, Thailand in 2019. In 2017, Tseng was awarded the 2017 Asian Cultural Council fellowship.

About Longlati Foundation

Co-founded by David Su and Zihao Chen, the Longlati Foundation is a non-profit organization registered in Hong Kong, China. It stands between the cultural landscapes and geo-political realities in change, contributing to the development of contemporary art in its diversity. Since its initiation in 2017, Longlati’s Collection and Patronage Program has been structured around three themes: 20th-century international women artists, minority and multi-minority cultures, and the practices of post-90s Chinese artists.

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Brief

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