



| Tseng Chien-Ying | 曾建穎 |

INTRODUCTION

Tseng Chien-Ying (b. 1987, Nantou, Taiwan) is an artist based in Taipei. He received his MFA in Fine Arts from Taipei National University of the Arts in 2013. Working primarily with ink, gouache, and ceramic sculpture, Tseng draws upon traditional East Asian materials and aesthetics to articulate contemporary conditions of embodiment, spirituality, and socio-cultural tension.

Tseng's recent solo exhibitions include: "Regarding the Mediocrity of Others", Longlati Foundation, Shanghai (2025); "Skin Depth", Each Modern, Taipei (2022); "Cacotopias", Red Gold Fine Art, Taipei (2020); "The Daydream of Delusions", Red Gold Fine Art, Taipei (2017). Recent group exhibitions include: "Too Loud a Solitude: A Century of Pathfinding for Eastern Gouache Painting in Taiwan", Taipei Fine Arts Museum, Taipei (2024); "Here, Where, There?", Almine Rech, Shanghai (2024); "Subzoology: 2020 Taiwan Biennial", National Taiwan Museum of Fine Arts, Taichung (2020); "SPECTROSYNTHESIS II", Bangkok Art and Culture Centre & Sunpride Foundation, Bangkok (2019); "Memories Interwoven and Overlapped: Post-Martial Law Era Ink Painting in Taiwan", National Taiwan Museum of Fine Arts, Taichung (2016). His works are included in multiple institutional collections, such as Space K, Seoul, Korea; White Rabbit Gallery, Sydney, Australia; Taipei Fine Art Museum, Taipei, Taiwan; Chishang Barn Art Museum, Taitung, Taiwan; National Taiwan Museum of Fine Arts, Taichung, Taiwan; National Taiwan Normal University, Taipei, Taiwan.

Tseng was selected for the MIT New Artists Project by Taiwan's Ministry of Culture (2015), and received a fellowship from the Asian Cultural Council (2017).

介紹

曾建穎1987年生於南投，現生活工作於台北。他在2013年畢業於國立臺北藝術大學美術創作碩士班。曾建穎的創作以水墨膠彩與陶瓷雕塑為主，融合東方古典媒材與當代視覺語彙，透過感官經驗探討身體、精神性與社會處境之間的張力。作品常在具象與抽象之間游移，呈現物質性與心理狀態交錯的詩性結構。

曾建穎近年個展包括：「旁觀他人之幸福」，Longlati經緯藝術中心，上海（2025）；「木與夜孰長」，亞紀畫廊，台北（2022）；「惡托邦」，赤粒藝術，台北（2020）；「顛倒夢想」，赤粒藝術，台北（2017）。近年曾參加的聯展包括：「喧囂的孤獨：臺灣膠彩百年尋道」，臺北市立美術館，台北（2024）；「這裡，哪裡，那裡」，阿爾敏·萊希，上海（2024）；「禽獸不如——台灣美術雙年展」，國立臺灣美術館，台中（2020）；「光合作用 II」，曼谷藝術文化中心&驕陽基金會，曼谷（2019）；「記憶的交織與重疊——後解嚴臺灣水墨」，國立臺灣美術館，台中（2016）等。曾建穎的作品已被納入多個國際機構收藏之中，包括Space K，首爾，韓國；白兔美術館，悉尼，澳洲；台北市立美術館，台北，台灣；池上穀倉藝術館，台東，台灣；國立台灣美術館，台中，台灣；國立台灣師範大學，台北，台灣。

曾建穎曾獲台灣文化部「MIT新人特區」（2015）以及亞洲文化協會獎助（2017）。

Reading Art History Through the Body

Written by Tseng Chien-Ying, 2020

I read art history through the body. To me, history is not merely a collection of decayed relics preserved behind glass, but rather a preserved trajectory of movement across time and space. What I read are scents, textures, emotions, labor, and the essence of lived experiences.

This approach stems from my traditional training, which involved extensive copying exercises ranging from modern to ancient periods. Beyond textual research, I engaged in bodily labor through replication, attempting to enter the creative state of past artists. Stripping away the grand narratives and deification of artistic masters, I recognize that these figures were once flesh and blood, responding to their sensory experiences and attempting to articulate a unique voice within their temporal context. If human life can be measured by labor and time, then the artist transforms intangible vitality into material existence through creation—anchoring their presence in time and space, allowing their will to persist beyond their physical demise.

In Eastern philosophy and medical discourse, the body is not anatomically defined but perceived as a flow of energy—a liminal space between consciousness and matter. This principle extends into the representation of the human figure in East Asian art, where bodies are often veiled in flowing robes, revealing only the extremities. This aesthetic inclination, influenced by Buddhist pictorial traditions, resonates with the meditative and introspective experiences of scholars. The blurring of bodily boundaries and the dissolution of subject-object duality form a crucial part of Eastern bodily practices. Such an awareness of corporeality is intricately woven into cultural expression. In art, beyond the gestural qualities of brush and ink, line itself becomes a manifestation of bodily perception, whether in the depiction of drapery, flowing water, or the contours of light on sculptural forms. My own work embodies this philosophy, seeking to reframe my sensory knowledge into contemporary artistic expression.

Religious art has always captivated me. Confronting mortality, painters and artisans of different eras have articulated their cosmologies and envisioned human existence within the universe. Yet, little is documented about the methodologies behind these creations. Within the constraints of doctrine and cultural frameworks, craftsmen exercised their creative agency through sheer labor or by imagining a metaphysical beyond. These artisans, often anonymous, have long since vanished into history, their lives scattered in burial pits beside imperial tombs, or dissipated across deserts and oases as wandering painters. How did these itinerant artisans, exposed to diverse foreign cultures, integrate their experiences into depictions of Buddhist paradises? Today, their working methods can only be reconstructed through archaeological fragments and speculation. Their multi-generational efforts in constructing altars and cave temples reflect a dynamic spectrum of cultural transmission. Spreading outward from the Eurasian heartland, these artistic traditions gradually shaped our contemporary understanding of East and West.

At the Berlin Museum, I encountered a wooden Madonna sculpture that bore striking similarities to Buddhist bodhisattva statues in the Dunhuang caves. Despite the turbulent forces of history, religious art remains an enduring vessel—absorbing the best and worst of human nature, yet continuing to radiate hope.

Reading art history requires imagination. I have never fully subscribed to the art theories and evaluative standards formulated by historical intellectuals. To me, they serve as documents—taste manuals dictated by cultural elites, aesthetic dogmas reflecting the political correctness of their time, and perspectives shaped by collectors. While academically valuable, these texts often distance themselves from the raw creative processes of artists. Instead, I am more interested in how human experience, refracted through historical currents, manifests as lived reality and spiritual resilience. The most profound works are often rooted in everyday moments—where sensitivity and sensory reconstitution transport the viewer into an immersive experience. Art history, to me, is not merely an intellectual excavation but an empathetic resonance.

The evolution of art history is an interplay between paradigm and embodiment. My artistic practice interrogates these paradigms. Using my contemporary body, I engage with the laborious processes of past artists, generating new dialogues and imaginative reconstructions. My works function as reading notes—embodied reflections, a sensory medium of invocation. Rather than confining myself to modernist debates, my methodology operates within the historical continuum, identifying resonant nodes that extend outward into alternative dimensions of art historical imagination.

Modern Chinese art history has always been framed in response to the West—oscillating between the integration of Western methodologies and the reinforcement of classical Chinese aesthetics. Domestically, artists feel compelled to negotiate with tradition, attempting to reconcile their creations within canonical frameworks. However, in today's digital and globalized era, ideas and aesthetics transcend geographical boundaries. How contemporary artists can liberate themselves from spatial constraints and generate a more fluid, transnational artistic spectrum remains an open question within my practice.

Engaging with art history leads me to a deeper reflection: rather than simply reacting to the urgency of the times, perhaps the more meaningful pursuit lies in uncovering what remains constant in the human condition, even amidst historical flux.

我用身體讀藝術史

文 | 曾建穎，2020

於我而言，歷史不只是佈滿灰塵風化被放在玻璃罩裡的史料，而是一種橫跨時空的被保存下來的運動軌跡，我讀的是氣味，是質地，是七情六慾，是勞動的想像，也是生活的況味。

這種閱讀的傾向和我的學習背景有關，我受的傳統訓練包含了大量的臨摹練習，從近現代到上古時期。除了參照歷史文件與教科書，為了妥善完成臨摹的功課，我必須在大量的模仿練習中，透過身體勞動的臨摹，試圖進入創作者的創作狀態。穿越那些藝術史的典範崇拜與造神運動，古典大師與巨匠，也都曾是血肉之軀，他們只是忠於他們的感官與認知，試圖在時代的座標上，發出屬於自己獨特的聲響。如果說人的生命可以用勞動力與時間來衡量，藝術家便是透過創作將無形的生命力，以勞動轉換為存在的物質，成為時空的錨點，即便肉身已逝，意志猶存。

東方的身體，從來就不是解剖學的，在哲學與醫學的脈絡裡，身體是能量的流動狀態，是意識與物質的介面。在東方藝術史上對於身體與人像的描繪，總是包裹在飄揚的袍衣裡頭，只露出頭臉與四肢的末梢，這樣的表現傾向，受佛教繪畫的圖式影響，也結合了知識份子靈修與禪坐的體驗。身體邊界的模糊，物我界線消融的感知訓練，是東方哲學身體實踐很重要的一環。這樣對肉體與存在的覺察，綿密的交織在文化的各個層面。線條，除了筆墨的運動方式之外，造型也是一種體現這種身體感知的方式之一：你可以從衣紋的畫法，以至於勾勒水流浮雲的動態，甚至是光線落在塑像上的輪廓中，發現出這樣的表現意圖，東方的藝術，都是線條的雄辯，能量的動態。在我的創作中，同樣也帶著這樣的觀念去再現我的所知所感。

我很喜歡宗教藝術。在生命存亡面前，畫師與工匠展現了每一個時代的宇宙觀以及人類存在於世界的想像。關於這些藝術家如何創造，幾乎沒有留下能被史冊記載的方法學。在信仰教義與文化框架下，工匠能發揮的創造力純粹來自勞動，或是對彼岸與現世連接的當代想像。這些能工巧匠通常佚名於時代，他們的養成與生活方式也早就離散於荒煙漫沙中，往往也只能在帝王陵寢旁的陪葬坑發現他們擁擠且凌亂的屍骨；又或是流浪在綠洲與沙漠之間，見過各式各樣異國文化風景的畫工，是如何在描繪佛國樂土的時候，使用他們的遊歷見聞作為想像的題材？這些工作方式如今只能透過有限的考古與觀察來想像了。

他們數十代人建立起來的祭壇與石窟廟宇形制，我把它看成一種圖式脈絡在文化傳播的過程中，所形成的多元光譜。從歐亞大陸的中心向四周擴散，逐漸形成我們現在理解的東方與西方的雛形。

我在柏林博物館看到的聖母木雕像與中國甘肅省石窟的菩薩泥塑，你很難忽視兩者的相似性。歷史總兵荒馬亂，宗教藝術最令人動容的，是他永遠像一個妥當的容器，即便把人性中最卑劣與窩齷的髒污放進去，看起來仍像是個發光的希望。

閱讀藝術史需要想像力。

我從來就不真的信仰歷史上知識份子所著述的畫論或是品評標準，於我而言那是史料，是彼時知識分子的品味指導手冊，是時代下特定小眾的美學政治正確，是消費端的收藏家觀點。雖然有其學術價值，但那畢竟與藝術家實踐過程中真正的創造力有距離。我更感興趣的是大時代下折射出來，真實生活與人類面對時代的精神，以及，他們如何演繹觀點。動人的作品往往簡單如日常生活片段，細膩的感知與感官再現，讓觀眾如臨現場。對我來說，面對藝術史不只是知識考古與推理，而是感受的共鳴。

藝術史的推進，是典範與身體的互動過程。

我的創作實踐，便是對於典範的提問。我以一個當代的感官身體，去經驗歷史中藝術家的勞動狀態，進而產生想像與對話。我的作品可以被視為一種閱讀的筆記，或是靈魂附體的感官想像。比起在近代史的藝術想像框架中辯論，我的實踐方法更像是在歷史的尺標中，碰觸到與當下感知相應的節點，並在此往外延伸出一條向斜的維度，去探索另一個向度的歷史想像與藝術語言的可能性。

翻開近現代藝術史，華人藝術家的問題意識，始終是朝向西方的，無論是中學為體或是西學為用，總苦於如何對焦定位。對內則必須向典範交代，急切地把創造安放進古典美學的框架裡。但在當下全球化的資訊社群年代，思潮與美學可以無視地域性差異而傳播，至於當代的身體如何超越方位的想像，進而創造一個更自由的藝術光譜，仍是我有待實踐的課題。

碰觸藝術史帶給我反省：比起迎向時代的迫切，關注變化是什麼，也許更值得探索的，是在時代更迭下，身而為人不變的是什麼。

Melancholy of Imperatives
憂鬱的使役

Kiang Malingue, Independent Art Fair, New York City, NY, USA
馬凌畫廊, Independent 博覽會, 紐約, 紐約州, 美國
14-17.05.2026

Kiang Malingue is pleased to present at the Independent Art Fair, New York City, a solo project of Taiwanese artist Tseng Chien-Ying, from May 14–17, 2026. For his U.S. debut, titled *Melancholy of Imperatives*, Tseng includes ink brush and gouache paintings on paper that reinvent classical techniques, focusing on the body and its fragments as a microcosm and an interface through which the world is perceived and constructed, and as a manifestation and reflection of contemporary life.

Using ink, gouache, and mineral pigments derived from East Asian painting traditions, and moriage technique (raised, three-dimensional decorative technique used on ceramics and murals) with gold and silver leaf, and black foil, on a variety of Asian papers, Tseng has developed a distinctly contemporary visual language. He infuses human form and flesh with an emotional intensity, and the quotidian with an erotic charge. Unlike ink painting, the history and discourse surrounding color-based traditions remain relatively under theorized, despite their deep entanglement with geopolitics in East Asia since the early 20th century. Tseng states, “The material itself carries an organic presence: the granularity and luminosity of mineral pigments resemble gemstones or pearls, while the surface of handmade paper retains traces of its origin, like a terroir embedded in matter. The breathable quality of the medium allows colors to settle into the paper rather than sit upon it, producing a softness akin to skin, as a dialogue between body and material. Painting becomes less an act of control, and more of a negotiation.”

Tseng’s practice draws fluidly from Taiwanese and/or transcultural pop cultural iconography and literary classics, activating synesthesia through organic and vibrant shifts of colors, lines, and contours. Body politics, from body modification to fetish, informs Tseng’s cosmology of flesh, transmuting a raw sensuality on the brink of transformation. In *Horizon* (2026), the seductive, abstracted shape of a curved back and shoulder forms a mountainous range, bathed in a sumptuous light spectrum horizon, intertwining shifting perception and desire. In *Tacit Bouquet* (2026), a long-stemmed floral bouquet bursts behind a tenderly portrayed male naked physique, surging with uncontainable and unspoken yearning.

Eschewing the body as a unified subject, Tseng isolates its gestures and actions, as fragments oscillating between image and sensation. The *Hand* series (all works 2026) depicts everyday actions tied to the maintenance of the body, such as applying eyedrops in *Irrigation* (2026), or putting on a contact lens in *Refraction* (2026). Here, bodies undergo constant care and optimization, and the ritualized and mediated acts of vision are hinged on quotidian tender moments of vulnerability and supplication. This fragmentation of the body references an early work, *Thousand Hands Project–The First Hundred* (2010), of a deconstructed Thousand Hand Guanyin, the bodhisattva of compassion, whose each hand is a manifestation of contemporary desire, for wealth, health, and status. *Splat* (2026) depicts a thumb squashing a mosquito, and can be seen as a visceral form of normalized and latent violence writ large, and the minimizing of sanctioned aggression. In *Excoriation* (2026), the condition of dermatophagia, repetitive finger biting of cuticles resulting in peeling skins, is transformed into flowering blooms, thus turning anxiety into ornamentation, erosion into growth, and pain into beauty.

Tseng considers his work as a form of writing, a poetic system that probes contemporary conditions, politics, and collective psychology, and as a language that undergoes constant transformation: “My artwork is a form of rhetoric.” The anatomy of the hands operates as verbs, suggestive of a process of merging forms, between the individual body and an invisible external force. Further amplifying the concept of the “Imperative,” as in imperative verbs that give direct address of instruction, request, advice, and warning, are notions and acts of commitment and necessity. An open palm in *Attunement* (2026) takes on a sculptural quality, transformed into an undulating topography made up of crescent-like shapes echoing the moon on its upper right, evoking a cosmic attunement. In *Iridescence* (2026), an elongated hand with additional phalanges seems to reach towards something beyond that cannot be fully grasped. The hand can also operate as an organ of vision, enabling both internal and external perception. *Singularity* (2026) depicts a hand in vibrant yellow, red, and pink against a field of blue, its thumb and forefinger forming a narrow aperture, reminiscent of pinhole projection that allows for the safe viewing of solar eclipse. In *Illumination* (2026), the gesture of striking a match protected within shielded hands, with colors manifesting an auratic energy, transforms light and heat into a psychological field of perception.

Addressing the social regulation of the body, Tseng turns to body modification, from body art to male circumcision, and the complex lens of social, cultural, and religious rituals of belonging from which these practices emerge, in particular to their intersection with queer desire and identification. In the diptych *Ornamentation #1/ #2* (2026) and the single panel work *Ornamentation #3* (2026), Tseng depicts various face piercings by adorning the paper itself with glistening reliefs, by applying the moriage technique on paper. Body piercing, with its coexistence of adornment and penetration, beautification and risk, is a form of inscription on the body, a site where “culture and desire intersect, forming a dialectical relationship between vanity, self-identification, and bodily perception.” In *Punctum* (2026), a needle’s contact with flesh, perhaps a medical procedure or intervention of a blemish, magnifies the sensation of pressure into a psychological experience of being touched and pierced. *To be or not to be* (2026) is a diptych painting-sculpture held within a double frame that resembles a locket, depicting two penises, circumcised and uncircumcised. The work explores how cultural and religious norms intersect with sexual preferences, desire, differences, and their attendant power dynamics, and undercuts it all with humor, through the form of a sentimental keepsake.

馬凌畫廊於紐約Independent藝術博覽會(2026年5月14日至17日)榮譽呈現台灣藝術家曾建穎的首次美國個展。在此次名為「憂鬱的使役」的展覽中，曾建穎將呈現以當代手法詮釋東亞古典傳統的紙本水墨膠彩與水粉畫作，在主題層面聚焦於身體及其拆解局部——將其視為感知與建構世界的微觀宇宙與介面，亦將其視為當代生活的具象體現與映照。

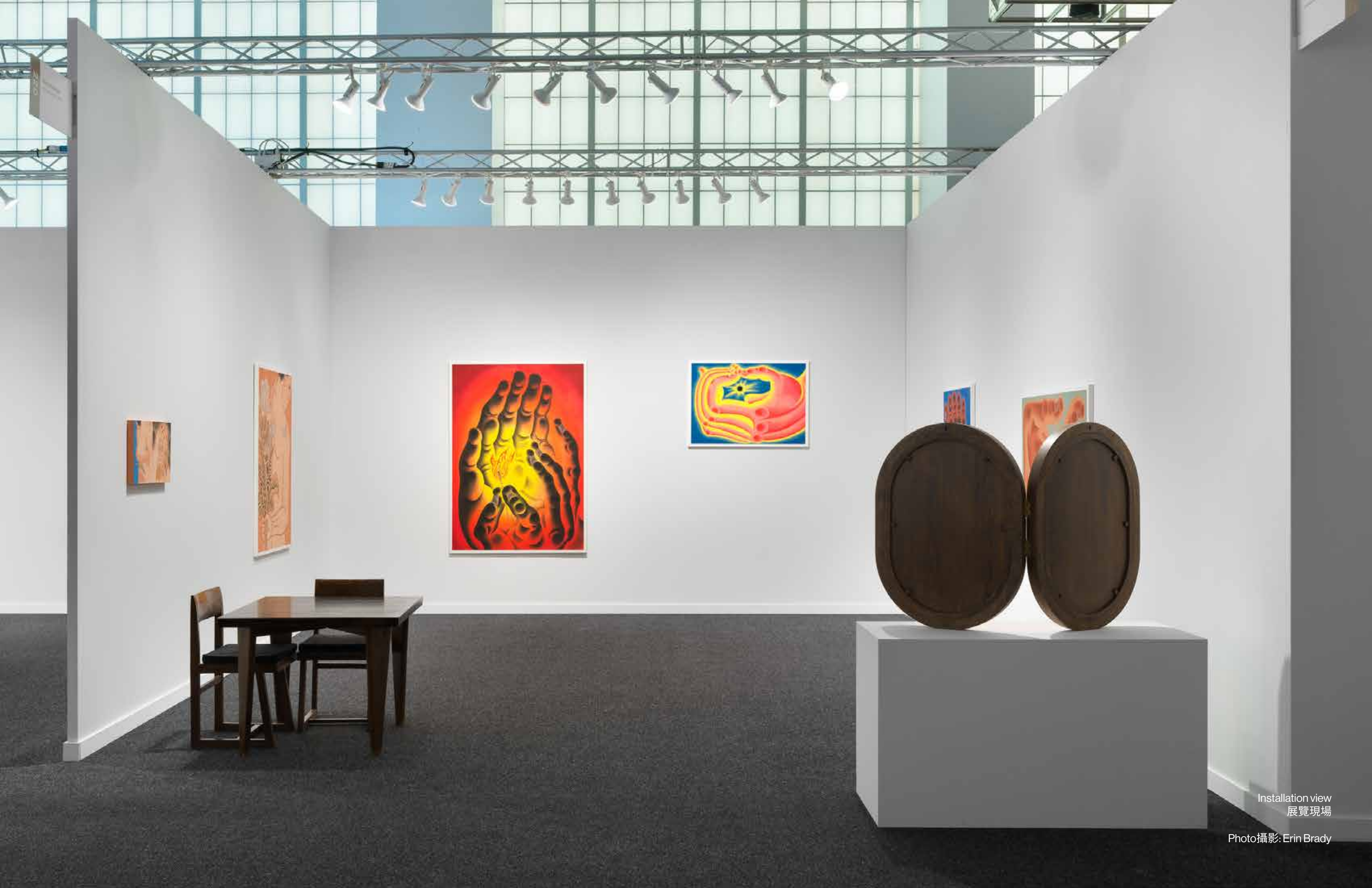
在進行繪畫創作時，曾建穎運用源自東亞繪畫傳統的水墨、水粉及礦物顏料，以「盛上」技法(常用於陶瓷和壁畫的凸起式三維裝飾技法)在多種亞洲手工紙上使用金箔、銀箔及黑箔，發展出一套具有獨特當代性的視覺語言。他賦予人體及血肉以強烈的情感張力，讓日常事物煥發出一種詭妙的情慾魅力。與水墨畫傳統不同，儘管膠彩繪畫傳統自20世紀初以來便與東亞地緣政治及文化認同問題深度交織，圍繞此種傳統的藝術史與話語體系卻相對缺乏理論探討。曾建穎指出：「礦物顏料的粉質與光澤如寶石或珍珠般細膩，而手工紙的纖維與製程則保留了風土與個性，使媒材本身帶有生命感。水性與透氣性的特質，使顏料滲入紙張之中，呈現出如肌膚般柔潤的質地，就像是身體與物質的對話一樣。創作的過程更像是一種與材料的互動，而非單向的控制。」

曾建穎汲取來自台灣及其他地緣領域的流行文化圖像與文學形象，通過色彩、線條與輪廓的絢爛有機變化來激發通感體驗。從改造身體的實踐到多樣性癖的直接展現，龐雜的身體政治構成了曾建穎的「肉身宇宙觀」，以此轉化一種處於蛻變邊緣的純粹感官經驗。在《肩線》(2026)中，曲線優美的人體肩背部構成迷人的抽象形態，宛如連綿山脈，沐浴在絢麗光譜構成的地平線之中，交織著變幻的感知與慾望。在《無言花》(2026)中，一束長莖花束從描繪得柔美細膩的男性裸體身後綻放，湧動著無法抑制且無法言說的渴望。

曾建穎摒棄了將身體視為統一主體的觀念，將身體的姿態與動作抽離出來，作為在圖像與感官之間游移的碎片。來自「手」系列的多件畫作(2026)描繪了與身體養護相關的日常動作，例如《目藥》(2026)中的滴眼藥水動作，或《隱眼》(2026)中的佩戴隱形眼鏡動作。在此，身體持續接受著照料與優化，而儀式化了的、經媒介轉化的視覺行為，則繫於日常生活中脆弱而有祈求意味的溫柔瞬間。碎片化身體的傾向呼應了曾建穎的早期創作「千手計劃—第一個一百」(2010)：該計劃解構了慈悲化身「千手觀音」的造像邏輯，佛像的每一隻手都體現了對財富、健康與名利的當代渴望。《殺蚊》(2026)描繪了一根拇指碾死蚊子的畫面，可被視為一種常態化了的潛藏暴力在感官層面的放大呈現，同時也體現了對被認可的侵犯行為的最小化處理。在《芍藥》(2026)中，皮膚啃食症——即反復咬手指導致皮膚剝落的病症——被轉化為盛開的花朵，從而將焦慮轉化為裝飾，侵蝕轉化為生長，痛苦轉化為美。

曾建穎將自己的作品視為一種書寫形式，一種探尋當代境況、政治與集體心理的詩性體系，一種不斷演變的語言：「我的藝術作品是一種修辭。」他對手部的解析如同動詞般運作，暗示著出現於個體身體與無形外力之間的形態交融過程。他進一步拓展「祈使」的概念——正如直接傳達指令、請求、建議和警告的祈使動詞——在作品中嵌入承諾與必要性等觀念及行動。《推手》(2026)中那只張開的手掌呈現出雕塑般的質感，轉化為由新月形構成的起伏地形，呼應畫面右上角的月亮，喚起一種宇宙共振的意象。在《染指》(2026)中，指節延伸的修長手掌似乎正向無法完全觸及的彼岸伸去。這只手亦可作為視覺器官運作，兼具內觀與外視的雙重感知能力。《窺日》(2026)描繪了一隻在藍色背景上呈現鮮艷黃、紅、粉色的手，其拇指與食指形成一道狹窄的縫隙，令人聯想到用於安全觀測日食的針孔投影。在《火苗》(2026)那雙手護住燃燒火柴的姿態中，色彩展現出一種光暈般的能量，將光與熱轉化為一種心理感知場。

曾建穎關注社會對身體的規訓，將目光投向身體改造——從身體藝術到男性割禮等——以及孕育著這些實踐的社會、文化和宗教歸屬儀式所構成的複雜視角，尤其是這些實踐與酷兒慾望及身份認同的交匯之處。在雙聯畫《Ornamentation #1 / #2》(2026)和單幅作品《Ornamentation #3》(2026)中，藝術家描繪了各種面部穿孔，通過在紙上運用「盛上」技法以閃爍光芒的淺浮雕裝飾畫面。身體穿刺實踐兼具裝飾與穿透、美化與風險，是一種於軀體上進行書寫的形式，是「文化與慾望交錯的場域，在虛榮、自我認同與身體感知之間形成一種辯證關係」。在《刺點》(2026)中，針尖刺破肌膚的瞬間——或許是醫療程序，或許是對瑕疵的干預——將壓力感受放大為一種心理上的觸碰與疼痛經驗。《白切》(2026)則是一幅雙聯繪畫雕塑，作品的兩個部分分別裝裱在形似吊墜的雙層畫框內。此作品描繪了兩個陰莖，一個已行割禮，一個未行割禮，探討了文化與宗教規範與性取向、慾望、差異及相關權力動態相互交織的關係，並借助懷舊紀念品的形式幽默地對這一切進行解構。



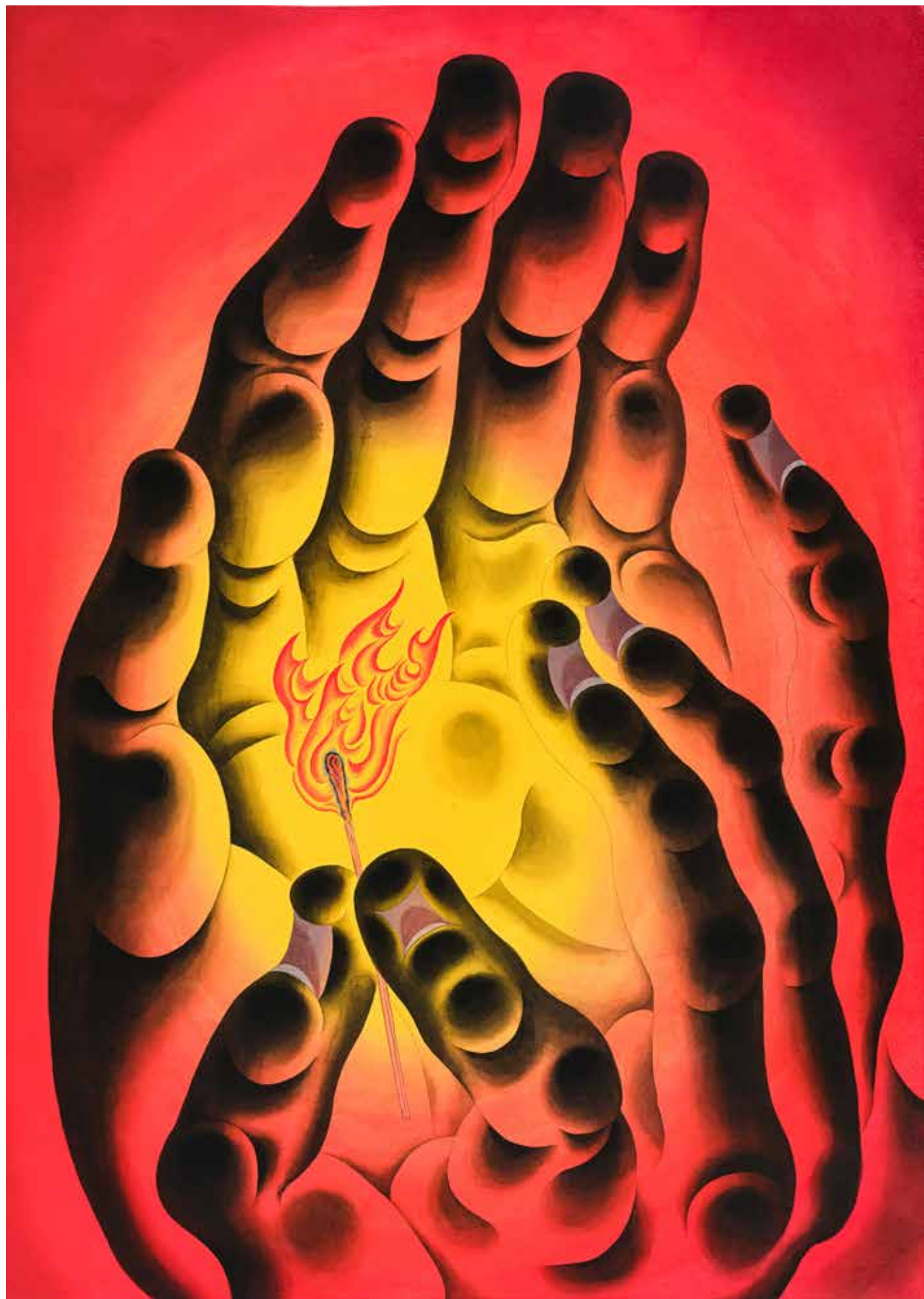
Installation view
展覽現場

Photo攝影: Erin Brady



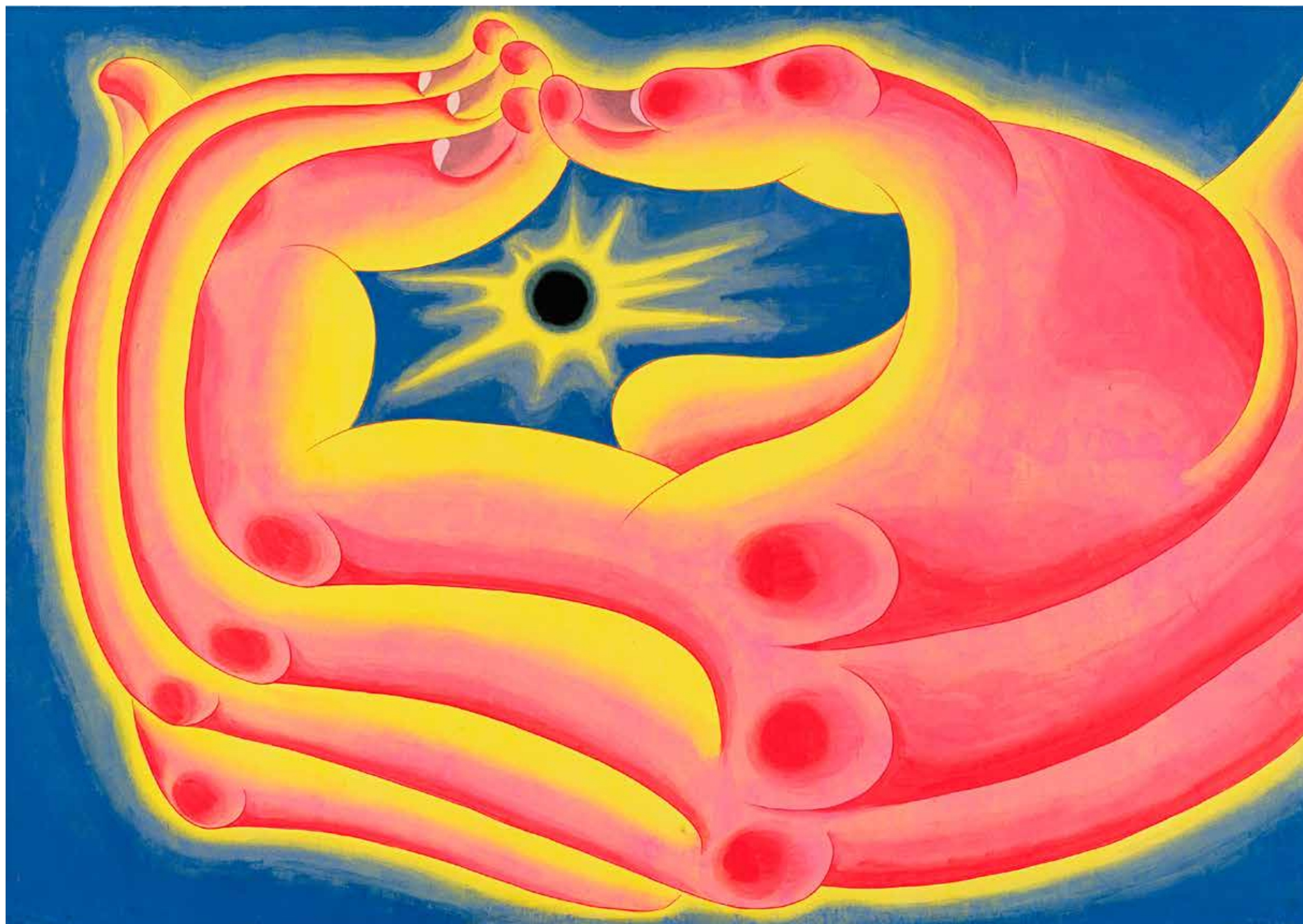
Installation view
展覽現場

Photo攝影: Erin Brady



Illumination
2026

Ink, colors, and mineral pigments on paper, mounted on wood panel
71 x 51 1/8 in
180.5 x 130 cm
Signed and dated lower left on the front "曾 2026"



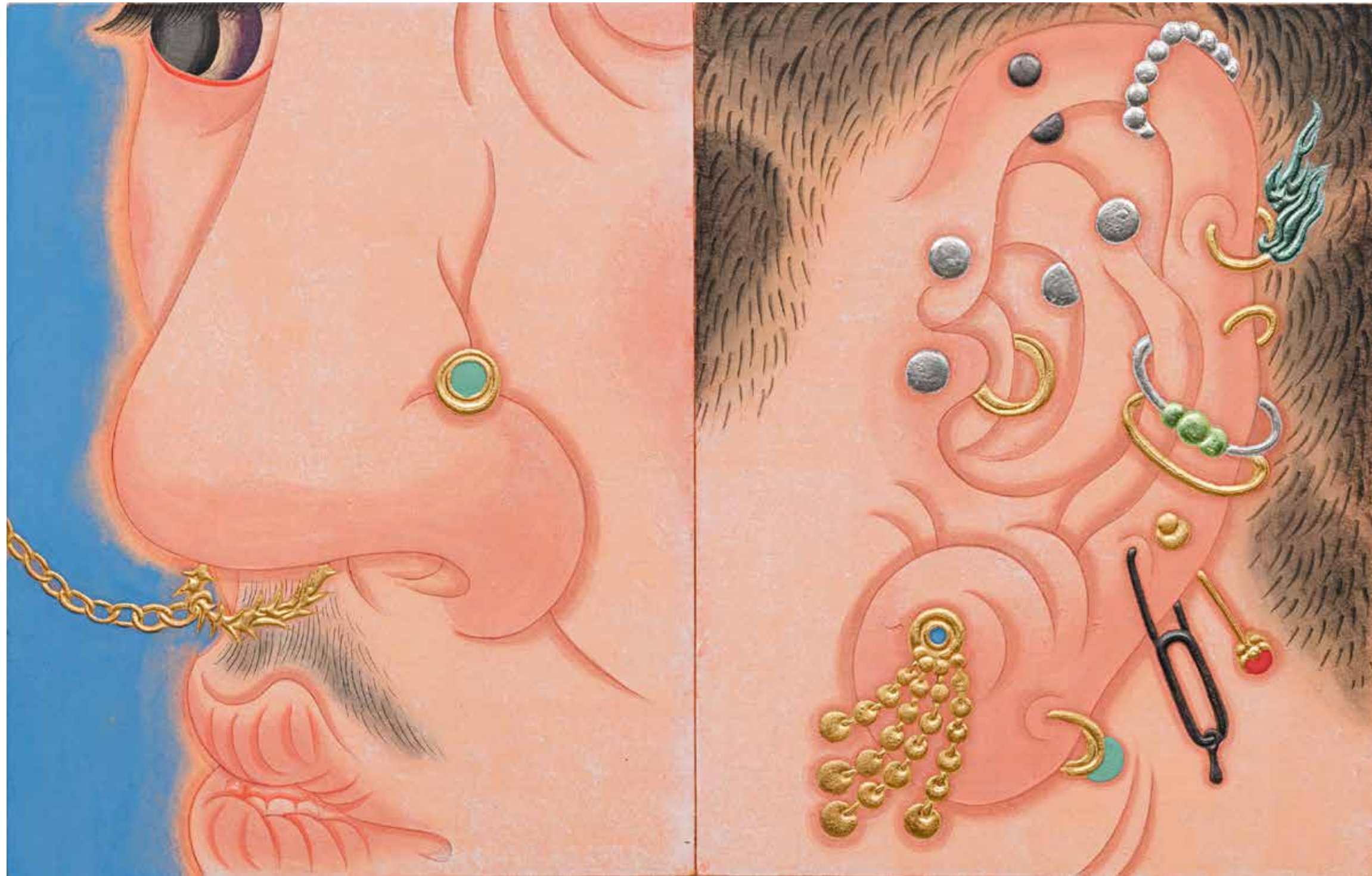
Singularity
2026

Ink, colors, mineral pigments on paper, mounted on wood panel
32 1/8 x 44 3/4 in
81.5 x 113.5 cm
Signed and dated lower right on the front "曾 2026"



Installation view
展覽現場

Photo攝影: Erin Brady

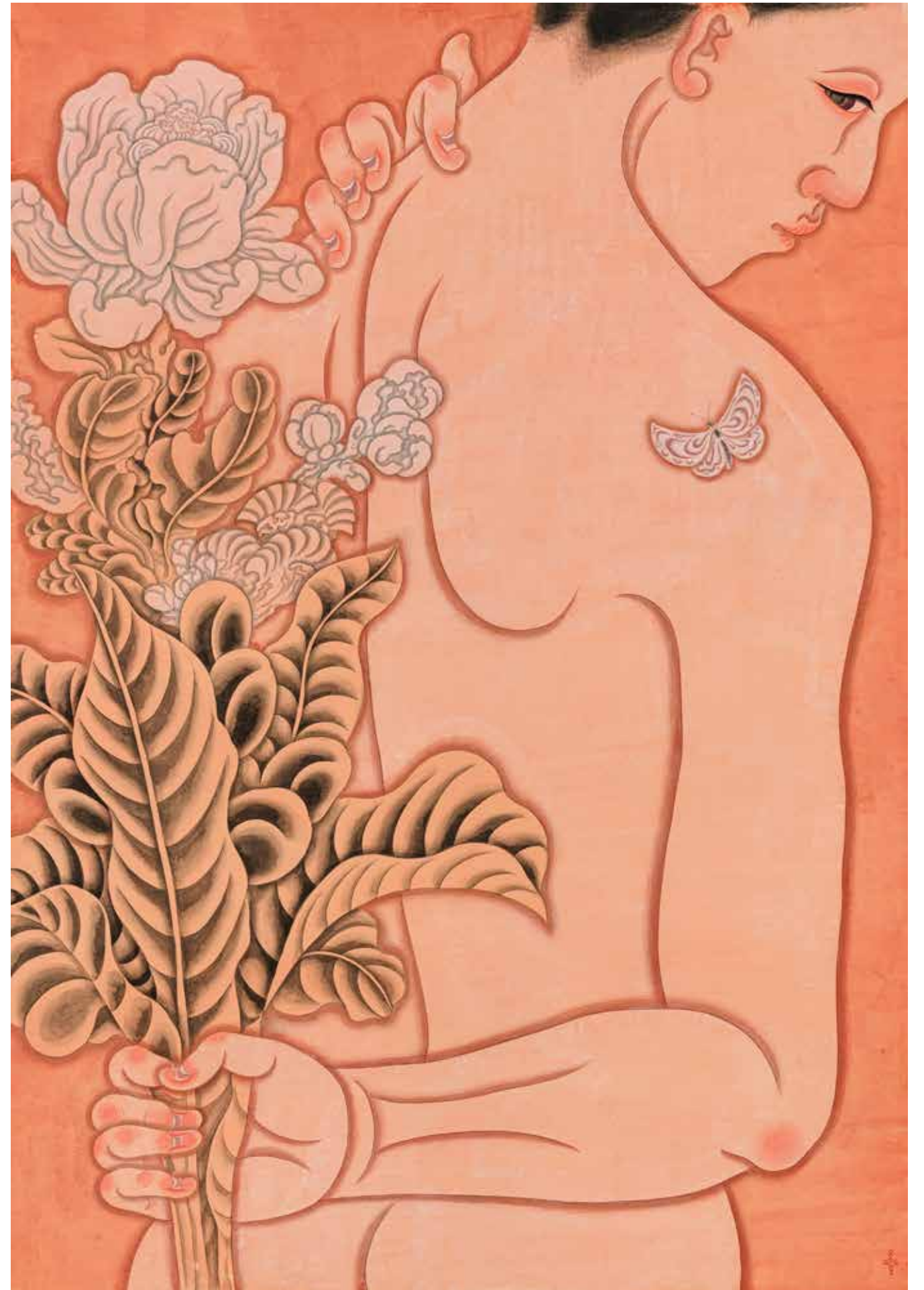


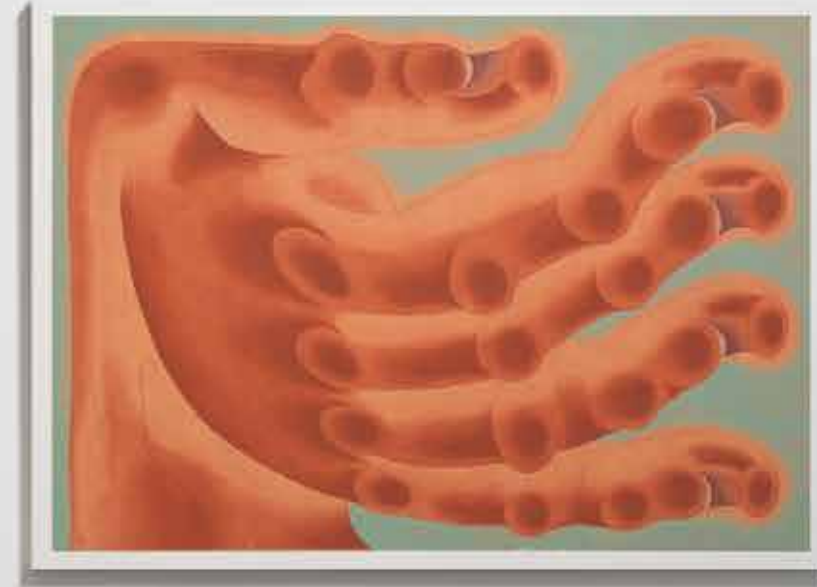
Ornamentation#1/#2
2026

Ink, colors, mineral pigments, metal foils on paper, mounted on wood panel
Diptych 14 x 21 7/8 in; 35.6 x 55 cm
14 x 10 7/8 in; 35.6 x 27.5 cm each
Signed and dated on the side edge of each panel "曾 2026"

Tacit Bouquet
2026

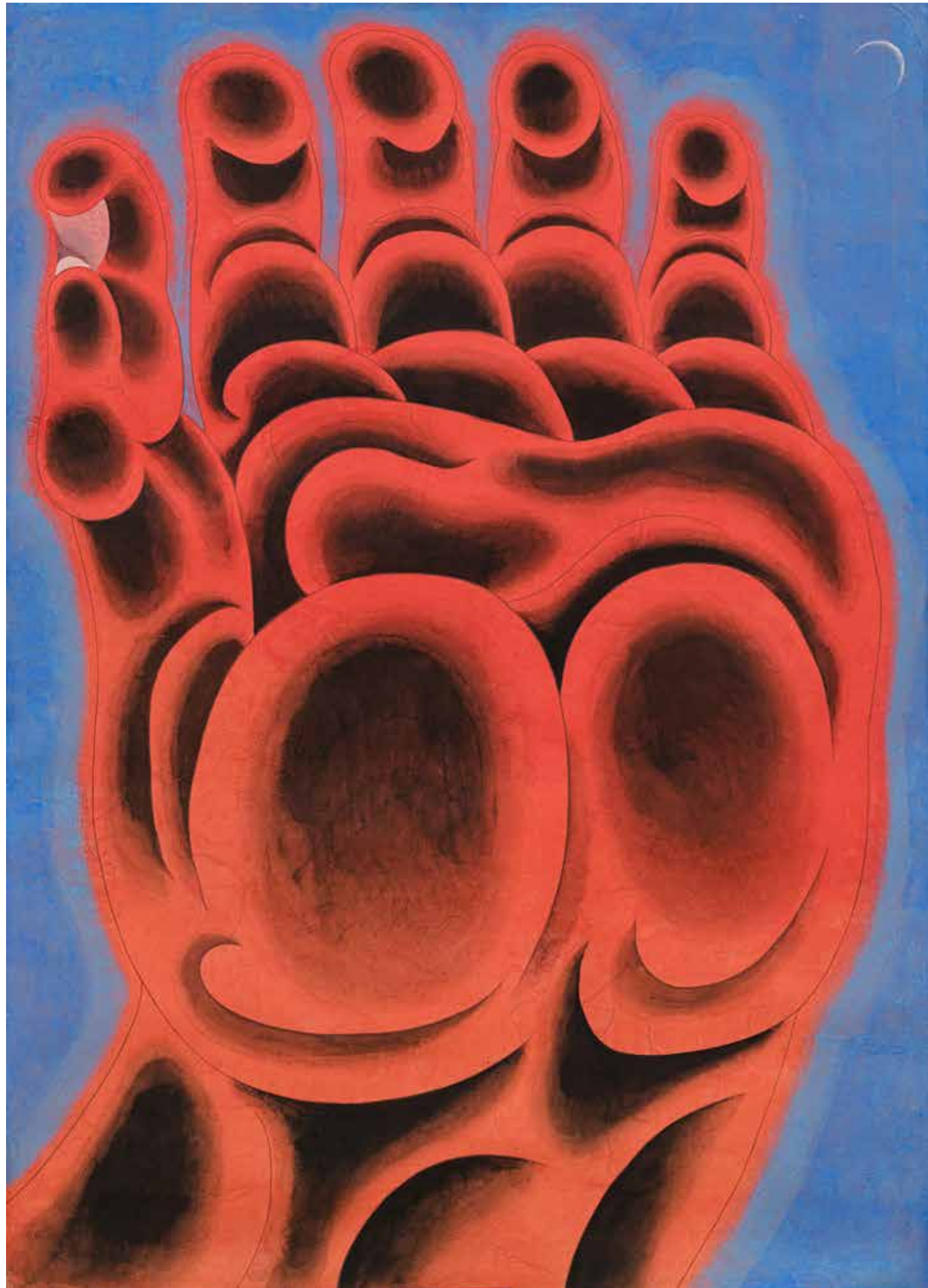
Ink, color, mineral pigments on paper, mounted on wood panel
56 x 39 7/8 in
142.3 x 100 cm
Signed and dated lower right on the front “曾 2026”





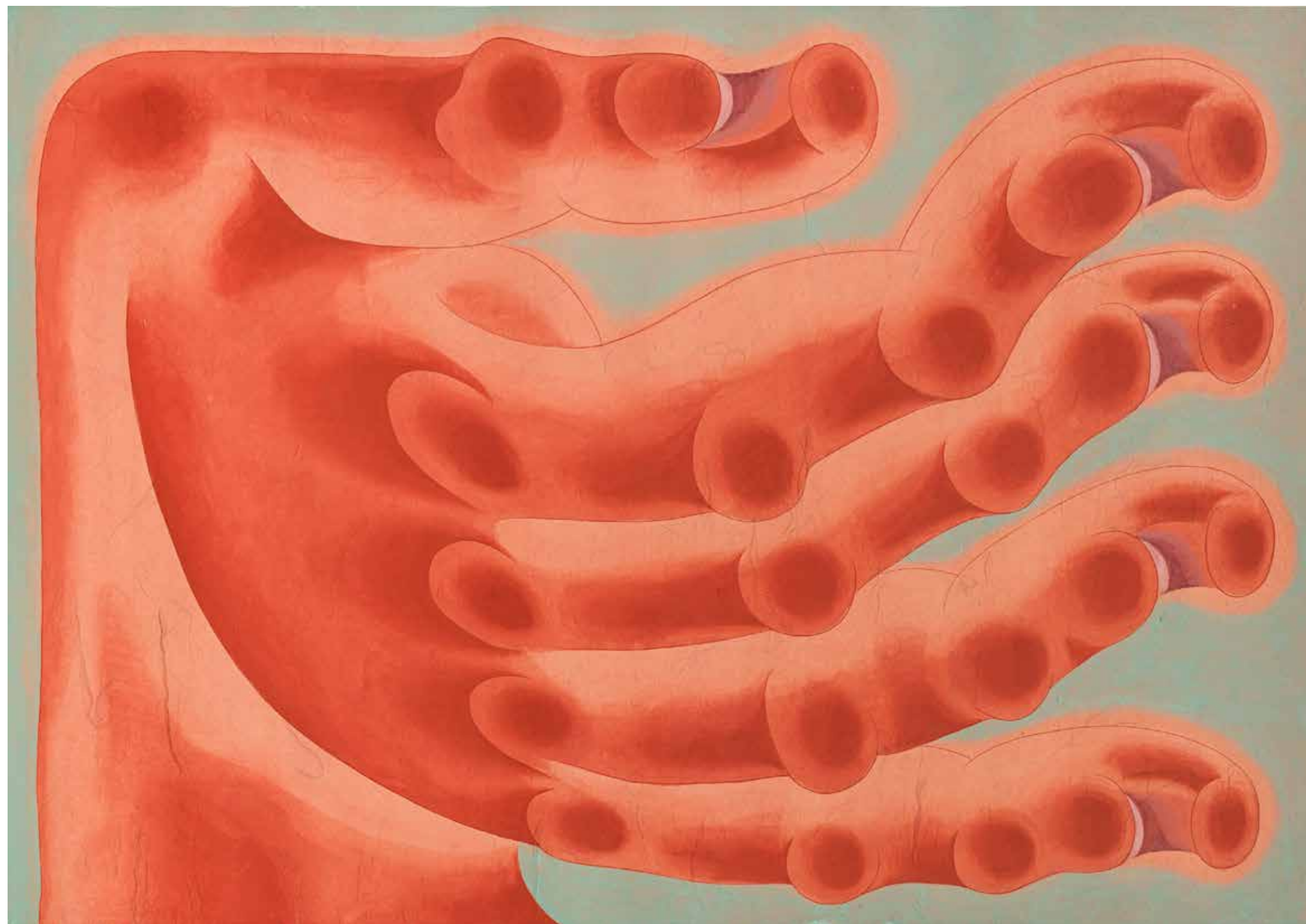
Installation view
展覽現場

Photo攝影: Erin Brady



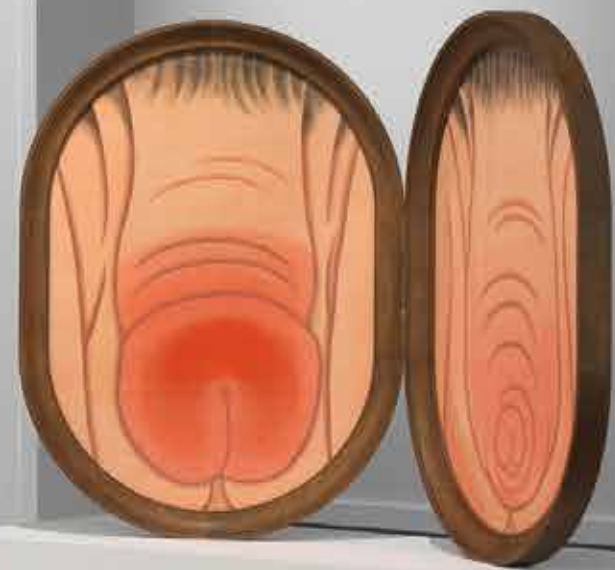
Attunement
2026

Ink, colors, and mineral pigments on paper, mounted on wood panel
44 3/4 x 32 5/8 in
113.5 x 83 cm
Signed and dated lower right on the front "曾 2026"



Iridescence
2026

Ink, colors, and mineral pigments on paper, mounted on wood panel
32 1/4 x 45 1/8 in
82 x 114.5 cm
Signed and dated lower left on the front “曾 2026”



Installation view
展覽現場

Photo攝影: Erin Brady



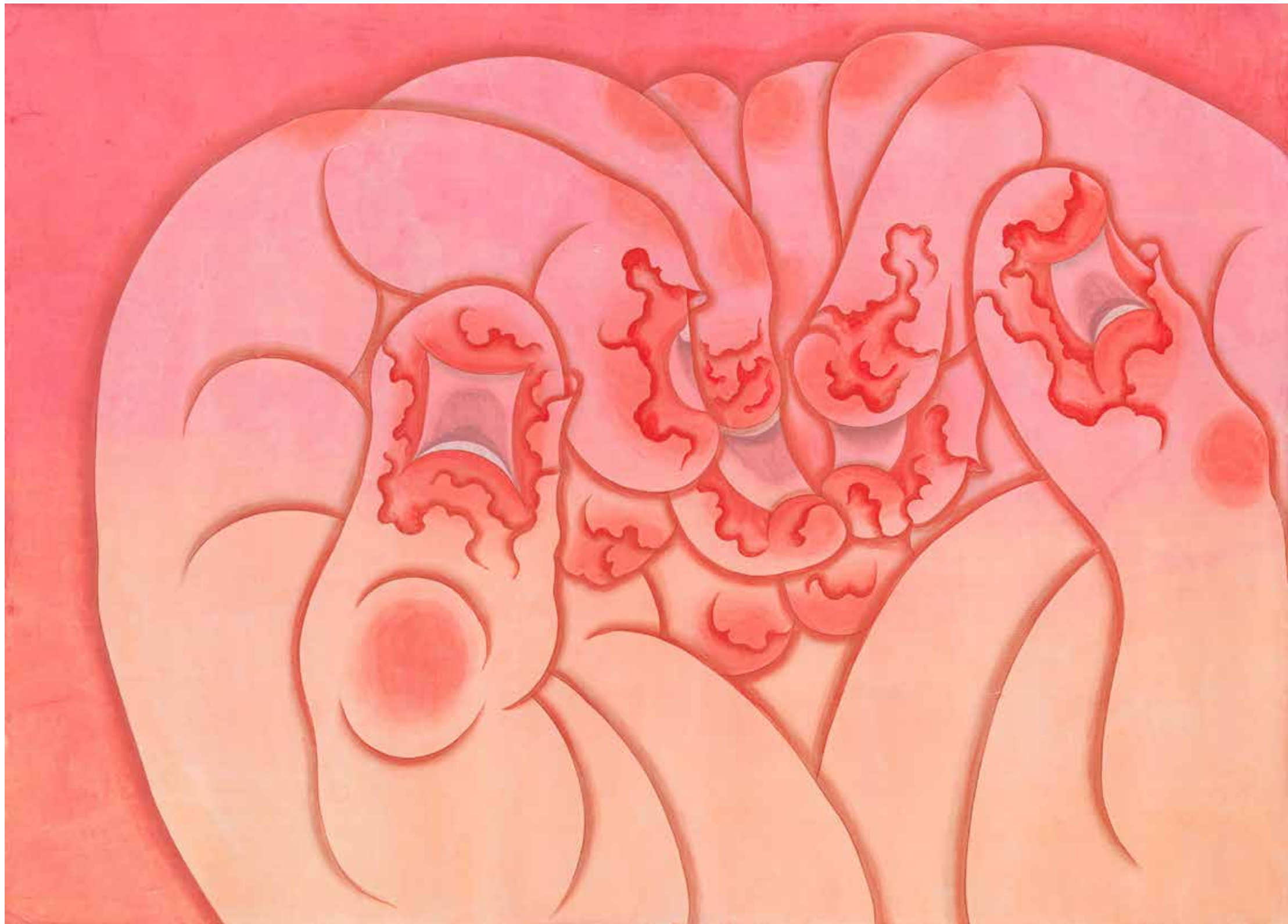
To be or not to be
2026

Ink, colors, mineral pigments on paper, mounted on wood panel
34 3/4 x 51 in; 88.3 x 129.5 cm
34 3/4 x 25.5 in; 88.3 x 64.75 cm each
Signed and dated on the front "曾 2026"



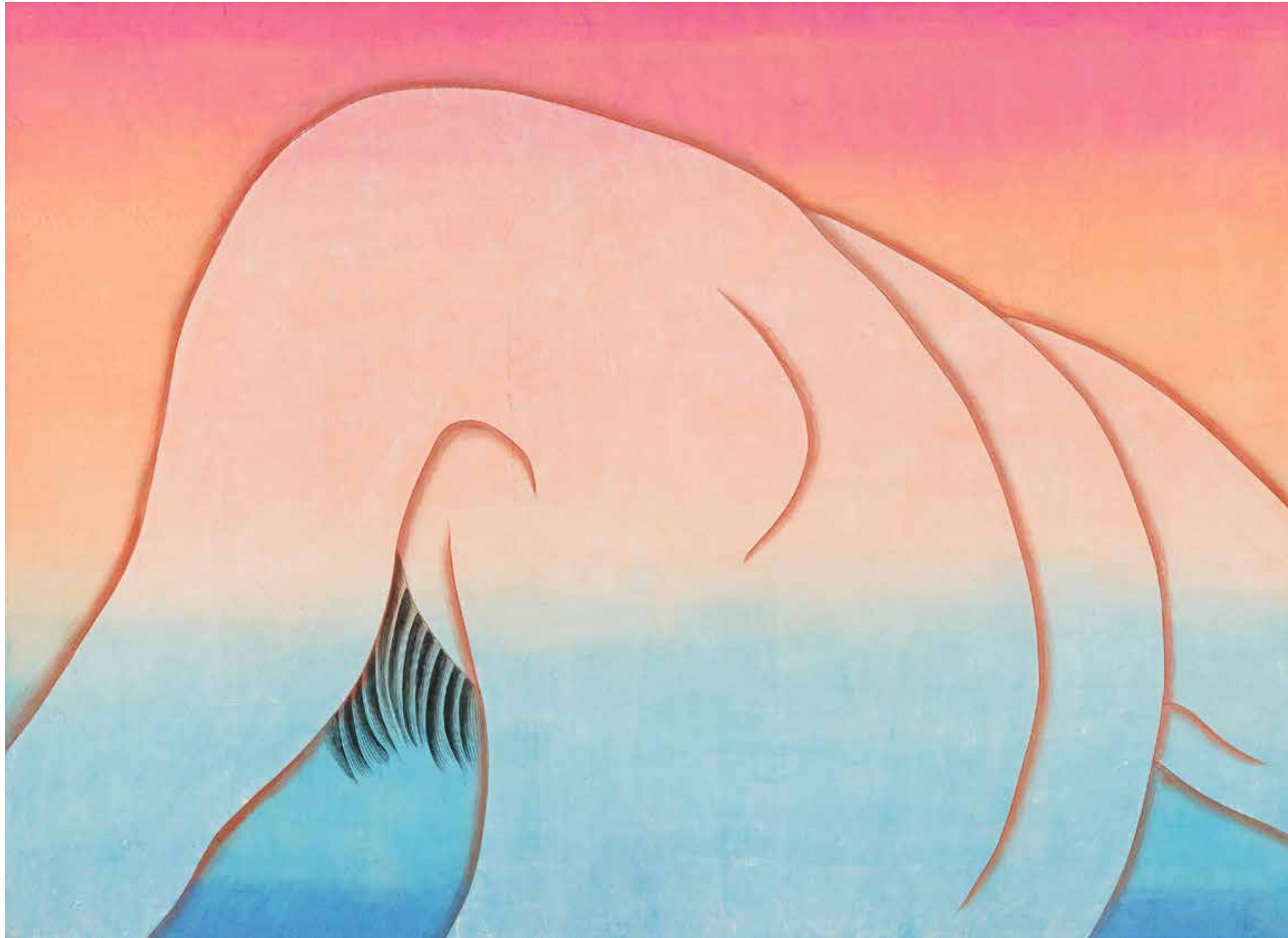
Punctum
2026

Colors, mineral pigments, silver slush on paper, mounted on wood panel
32 5/8 x 32 7/8 in
83 x 83.5 cm
Signed and dated lower right on the front “曾 2026”



Excoriation
2026

Ink, colors, and mineral pigments on paper, mounted on wood panel
32 5/8 x 44 3/4 in
83 x 113.5 cm
Signed and dated lower left on the front “曾 2026”



Horizon
2026

Ink, colors, and mineral pigments on paper, mounted on wood panel
39 5/8 x 54 in
100.5 x 137.3 cm
Signed and dated lower right on the front “曾 2026”

Irrigation
2026

Ink, colors, and mineral pigments on paper, mounted on wood panel
32 7/8 x 23 1/4 in
83.5 x 59 cm
Signed and dated lower right on the front “曾 2026”





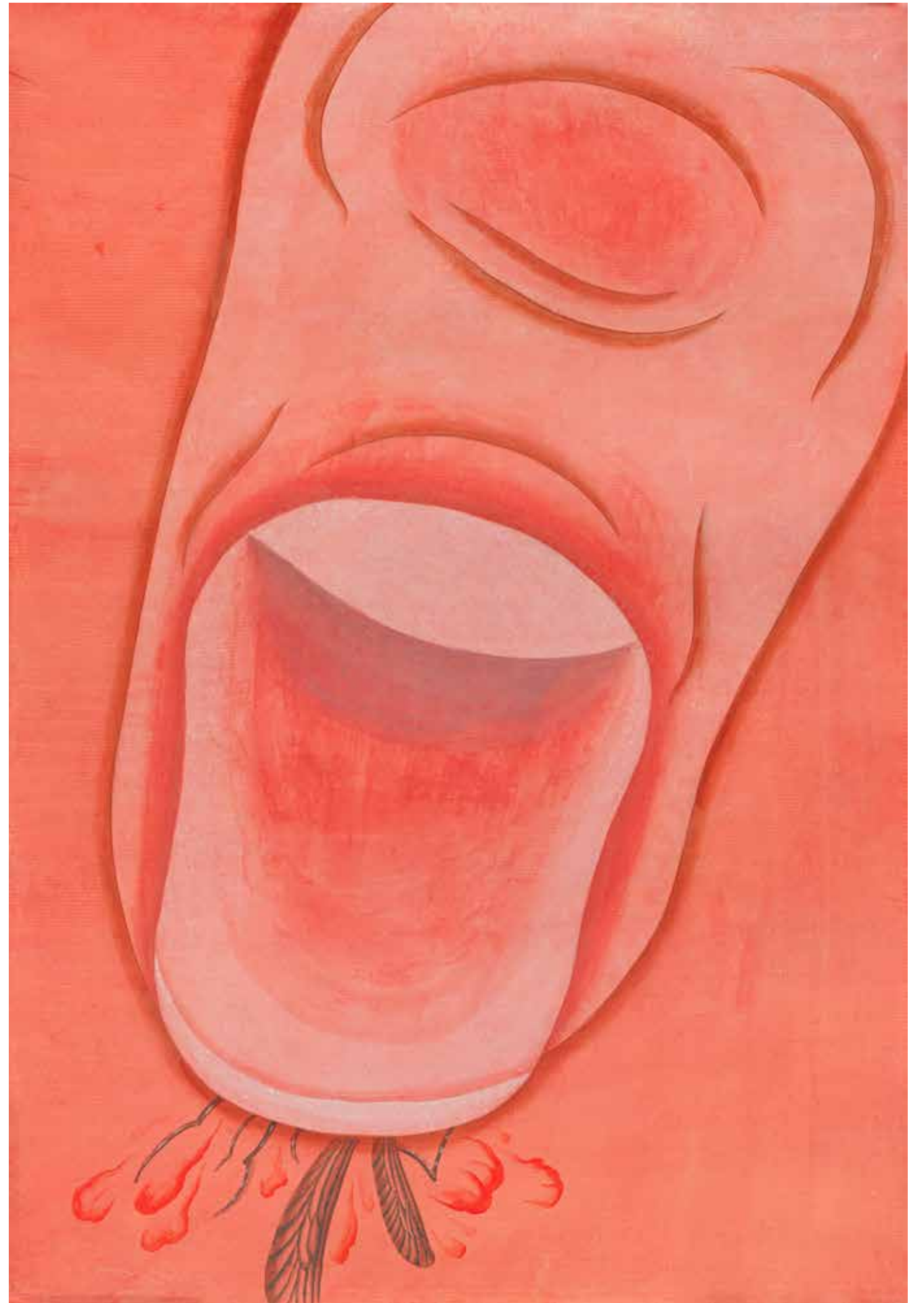
Refraction
2026

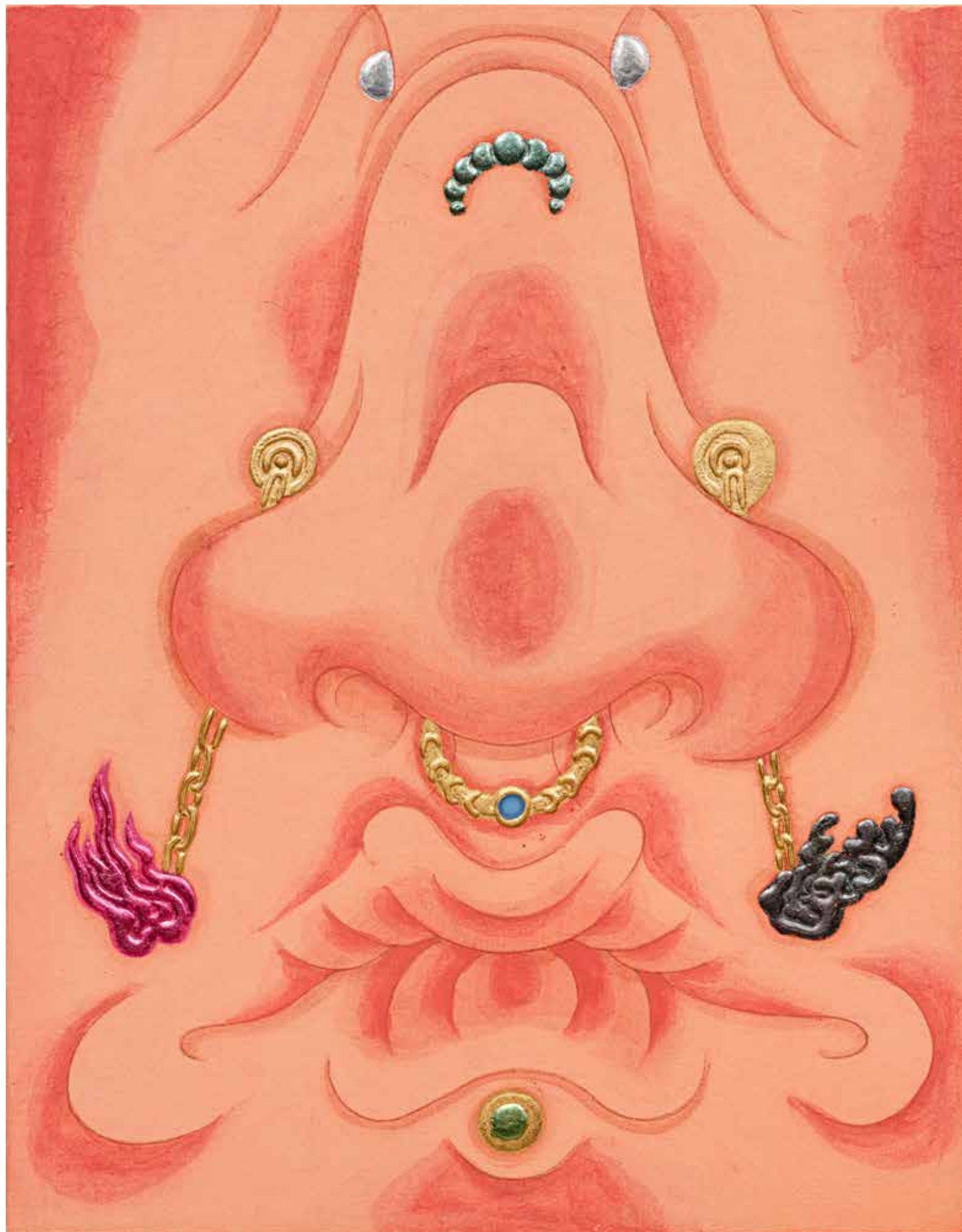
Ink, colors, and mineral pigments on paper, mounted on wood panel
32 7/8 x 23 1/4 in
83.5 x 59 cm

Signed and dated lower left on the front "曾 2026"

Splat
2026

Ink, colors, mineral pigments on paper, mounted on wood panel
32 7/8 x 23 1/4 in
83.5 x 59 cm
Signed and dated lower right on the front “曾 2026”





Ornamentation#3
2026

Ink, colors, mineral pigments, metal foils on paper, mounted on wood panel
14 x 10 ⁷/₈ in
35.6 x 27.5 cm
Signed and dated on the side edge of the panel "曾 2026"

Frieze Seoul 2025
2025年首爾弗里茲博覽會

Kiang Malingue, Frieze Seoul, Seoul, South Korea
馬凌畫廊, 首爾弗里茲博覽會, 首爾, 韓國
03-06.09.2025

Kiang Malingue presents at Frieze Seoul a selection of recent works on paper by Taiwanese artist Tseng Chien-Ying. Drawn from several celebrated series, the paintings are the latest development of the artist's deepened exploration of recurrent themes and subjects over the last decade, demonstrating his ability to astutely reflect contemporary life by transforming classical artistic techniques.

Tseng's ink brush and gouache paintings are known for examining and splicing highly personal subjects and religious motifs. His works are often informed by the iconography of Buddhist art to imbue his characters with solemn, dignified, and meditative expressions, in an array of psychedelic colours to create a strange, disharmonious atmosphere. Tseng's figures occupy the compositions by discovering an eerily spiritual dimension of contemporary life, revealing ambiguous emotions through their faces, eyes, expressions, hands, feet, and, most prominently, skins. The two folding screen works in this exhibition, *Aphrodisiac* (2025) and *Lunar Visage* (2025), are both inspired by the Buddhist figures of Hanshan and Shide, a pair of Zen Buddhist monk-poets of the Tang Dynasty who came to be known as the "Two Immortals of Harmony", symbolizing a perfectly harmonious friendship. In paintings by the late 13th-century Chinese painter Yan Hui, the 19th-century Japanese painter Hashimoto Gahō, or other artists who deal with the profound artistic tradition, the two monks are depicted as inseparable, wearing mischievous and eccentric smiles. Instead of portraying them as a couple of identical figures as his predecessors did, however, Tseng's paintings emphasise the differences between the two in their intimate relationship—In *Aphrodisiac*, Hanshan is depicted as an elderly man with white hair and a red face, while Shide is portrayed as a calm, tender figure; in *Lunar Visage*, one face is superimposed over another to form a quasi-yin yang shape, gesturing towards the erotic elements within their friendship.

Oracle (2025) and *Magenta* (2025) exemplify the artist's long-term exploration of the relationship between lines and colors: shifts of colours organically adhere to gestures and contours, creating textural intensions while hinting at the symbolist mechanisms at work. Tseng often depicts smoke and clouds in his art; the dense smoke in *Oracle* not only suggests a heightened sense of light and dark in the air, but also defines a flowing texture distinct from that of the young man's creased skin and hair. Works such as *Jackpot* (2025), *Camo* (2025), and *Hard Candy* (2024) appropriate the compositional logic of advertisement posters—close-ups of young faces against commercial products—while replacing the products with peculiar, highly symbolic objects. In *Camo*, the orchid mantis, a kind of master mimic, mirrors as an erotic image of the orchid; the baroque pearl earring in the picture also subtly correspond to the work's title—this piece of jewellery is a camouflage as well, an exceptional oddity, because it appears deceptively as a three-dimensional object, as if it is a product of moriage technique.

In *Caramel* (2024) and *Glaze* (2024), Tseng makes remarkable use of moriage to saturate the painted surfaces with three-dimensional body ornamentation. The meticulously crafted earrings and piercings, which have a metallic or mineral-like texture, fuses exterior and interior, adding an exoskeletal layer to the folds of the characters' skin. Lastly, evocative of da Vinci's masterpiece *Lady with an Ermine*, Tseng's *Blushbite* (2025) traces the marks of a scar: the scratches on the young man's chest suggests the complex dynamics of a romantic relationship. As shallow voids, they serve the artist's long-standing interest in treating paintings as poetry, echoing classical paintings that scatter various narrative fragments within their compositions.

馬凌畫廊於首爾弗里茲藝博會榮譽呈現曾建穎個人展位，展出藝術家新近創作的紙本設色作品。來自多個獨立系列的畫作展現了曾建穎於近年進一步拓展的主題志趣，以及其深度轉化古典藝術技法描繪當代景況的獨特實踐。

自2010年代以來，曾建穎持續以工筆水墨和膠彩畫技法為基礎創作有強烈個人意味的畫作。其作品常援引佛教藝術的圖像學邏輯，為筆下人物塑造肅穆、莊嚴、冥想的面目，添加斑斕迷幻的色彩，在構圖中營造奇異的不和諧氛圍。當代人物在藝術家塑像的過程中獲得了一種有可怖意味的精神性，在熱烈或清冷的背景中通過面龐、眼睛、表情、手腳乃至皮膚映照曖昧、模稜兩可的內在情感。此次展覽中的兩件屏風作品《愛情靈藥》(2025)及《圓缺》(2025)均引用了「寒山拾得」的佛教典故：寒山與拾得是唐朝兩位禪宗詩僧，後被稱作「和合二仙」以象徵融洽和睦的友情關係。南宋顏輝所作的《寒山拾得圖》及其他同類題材的畫作均把兩位僧人描繪得親密無間，面帶滑稽古怪的笑容，而曾建穎在沿用這一繪畫主題時強調了兩人在親密關係中凸顯的差異——《愛情靈藥》中的寒山是白髮赤面的老者，拾得是眉目低垂的柔美形象；《圓缺》則為兩者劃分了陰陽方位，指示了友誼關係中的情慾因素。

《啞謎》(2025)及《桃夭》(2025)展現了藝術家長久以來對線條與色彩關係的探索：色彩變幻過程有機地附著於動作姿態或面部輪廓之上，在渲染強烈畫面氛圍的同時提示了運作於古典造像傳統之中的象徵主義機制。曾建穎常在畫作中描繪煙雲，而《啞謎》中的濃煙不僅藉著高溫塑造了清楚的明暗關係，也釐定了一種與皮膚毛髮截然不同的飄逸肌理。《幸運兒》(2025)、《迷彩》(2025)及《加倍佳》(2024)等作品挪用了商業廣告海報的構圖邏輯——與商品一同出現的青年面孔特寫——卻將其中的商品轉化為帶有強烈象徵意義的特異物件。以《迷彩》為例，善於擬態的蘭花螳螂既是昆蟲又貌似花朵，也正如蘭花一般帶有強烈的生殖型態意味；人物耳朵上的巴洛克珍珠配飾也迂迴地對應著作品的主题——「迷彩」或模擬他者外觀的姿態，就是這看似用「盛上」膠彩技法堆厚、實則扁平的裝飾在曾建穎近期實踐中的功能。

而在《琥珀》(2024)及《冷凝》(2024)中，曾建穎確實使用「盛上」為大量穿刺皮膚的裝飾物添加了立體維度。精細雕琢的、呈金屬或礦物質感的耳環、鼻環、眉釘等，作為連通外貌—內在的元素，為人物皮肉的褶皺感添加了一層來自外部的解剖學層次，錨定了骨相結構。近似達·芬奇名作《抱銀貂的女子》的《夏至》(2025)也追溯了傷痕的蹤跡：人物胸口的抓痕表明了愛戀關係的複雜動態，這淺淺的孔洞也呼應了藝術家長久以來以畫為詩、在構圖中以近乎古典的創作姿態散落敘事片段的興趣。



Installation view
展覽現場



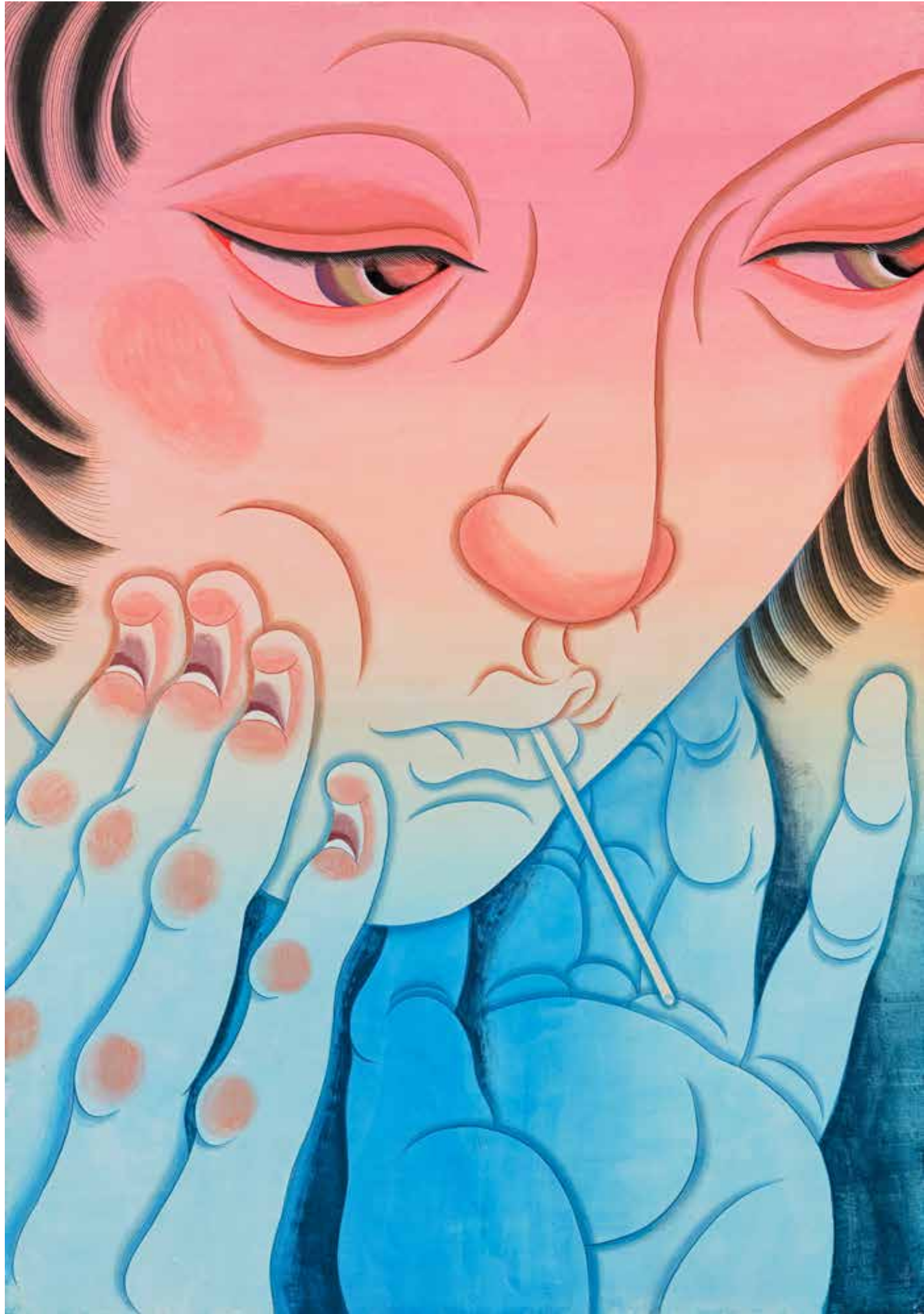


Lunar Visage
《圓缺》
2025

Ink and color on paper, mineral pigments, gold foil
140 x 140 cm
55 1/8 x 55 1/8 in





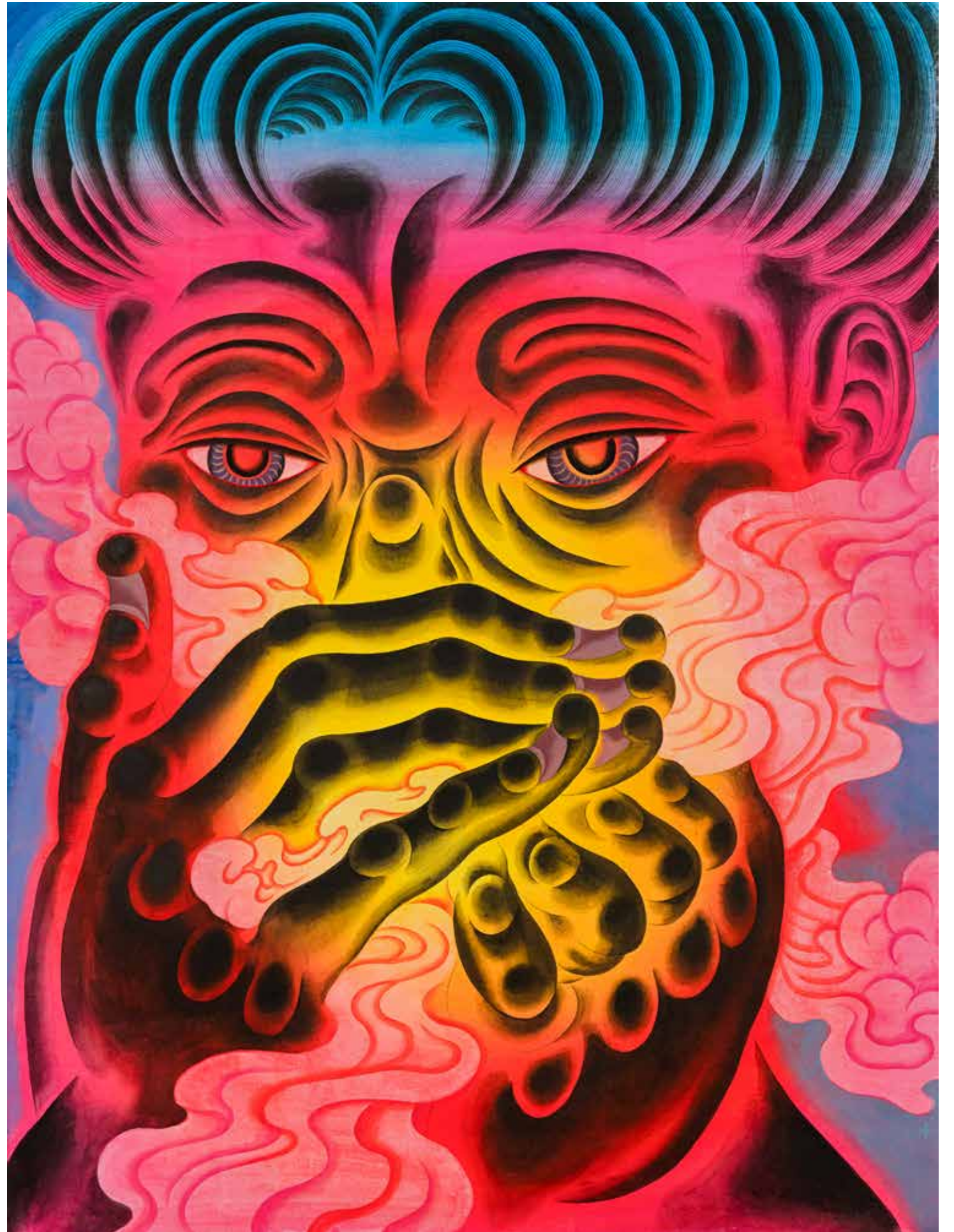


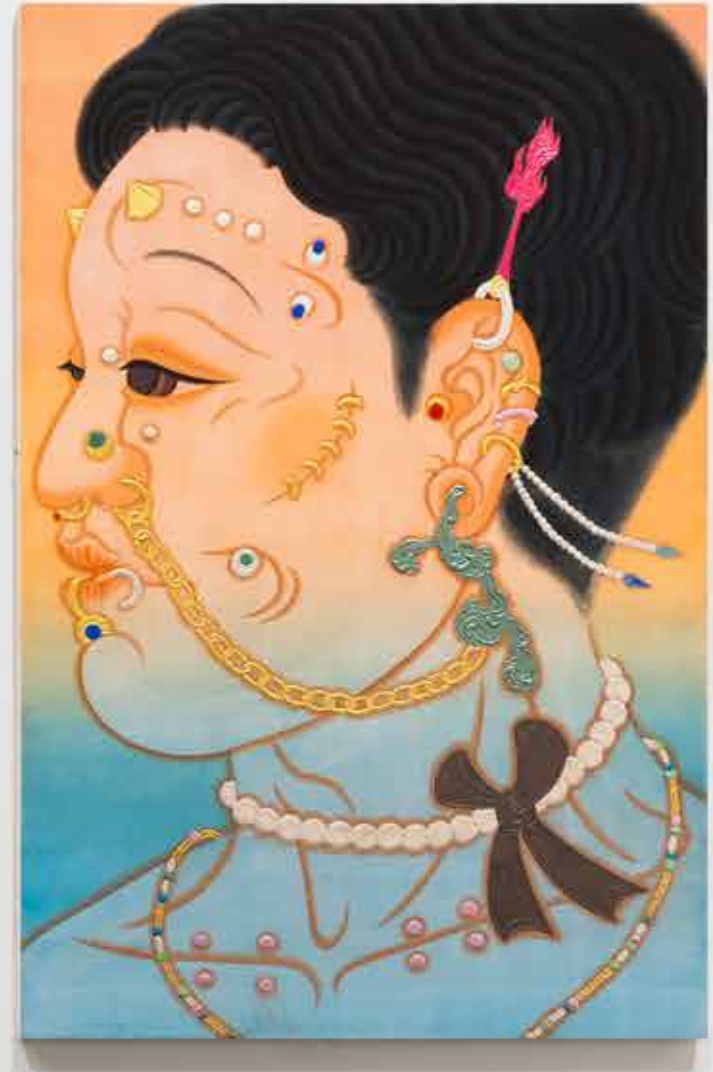
Hard Candy
《加倍佳》
2025

Ink and color on paper, mineral pigments
108 x 76 cm
42 ½ x 30 ¾ in
Signed and dated lower right '曾/2025'

Oracle
《啞謎》
2025

Ink and color on paper, mineral pigments
163 x 125 cm
64 1/8 x 49 1/4 in
Signed and dated lower right '曾/2025'





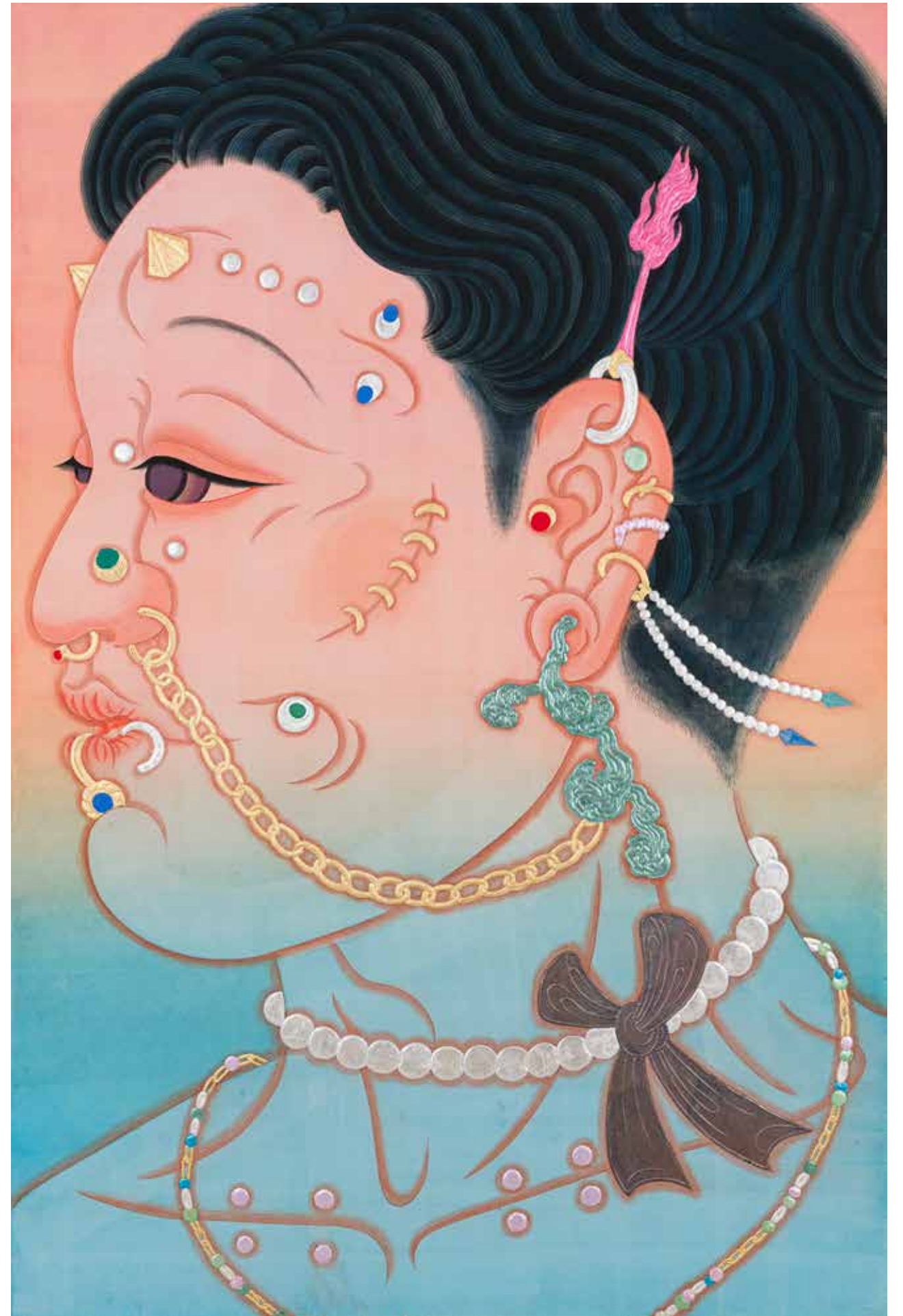


Caramel
《琥珀》
2024

Ink and color on paper, mineral pigments, gold leaf, silver leaf, black foil
120 x 90 cm
47 1/4 x 35 3/8 in
Signed and dated on the right side '曾/2024'

Glaze
《冷凝》
2024

Ink and color on paper, mineral pigments, gold leaf, silver leaf, metal foil
135 x 90 cm
53 1/8 x 35 3/8 in
Signed and dated on the right side '曾/2024'





Jackpot
《幸運兒》
2025

Ink and color on paper, mineral pigments, metallic pigments
108 x 78 cm
42 ½ x 30 ¾ in
Signed and dated lower left '曾/2025'



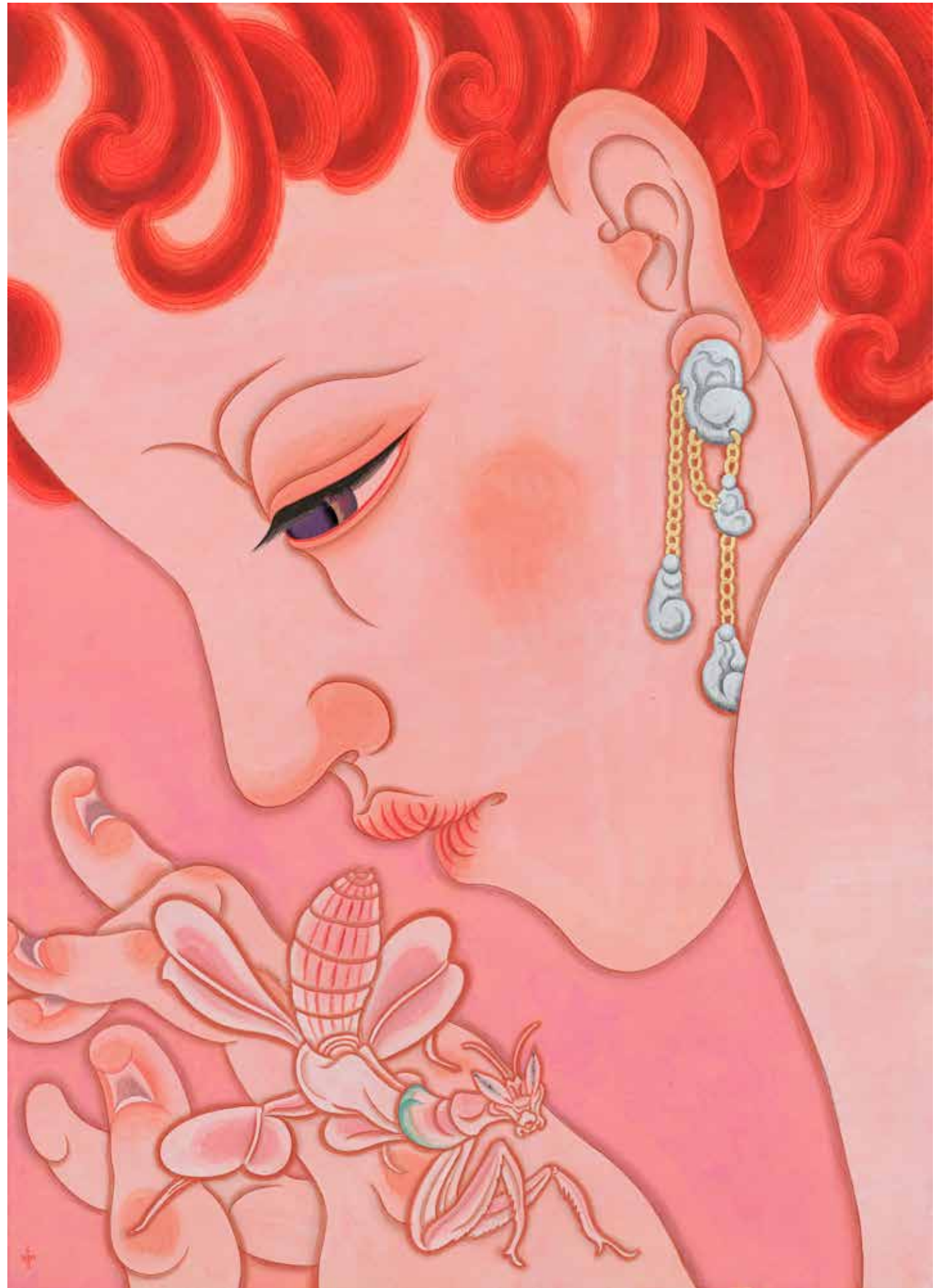


Exposure
《敢曝》
2025

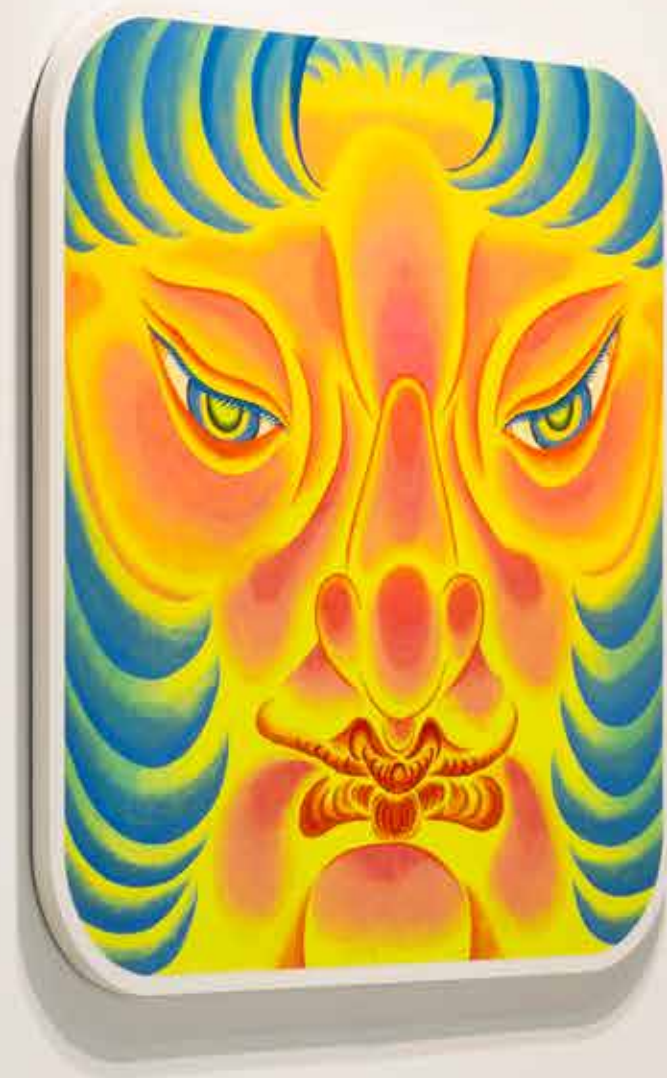
Ink and color on paper, mineral pigments
108 x 78 cm
42 ½ x 30 ¾ in
Signed and dated lower right '普/2025'

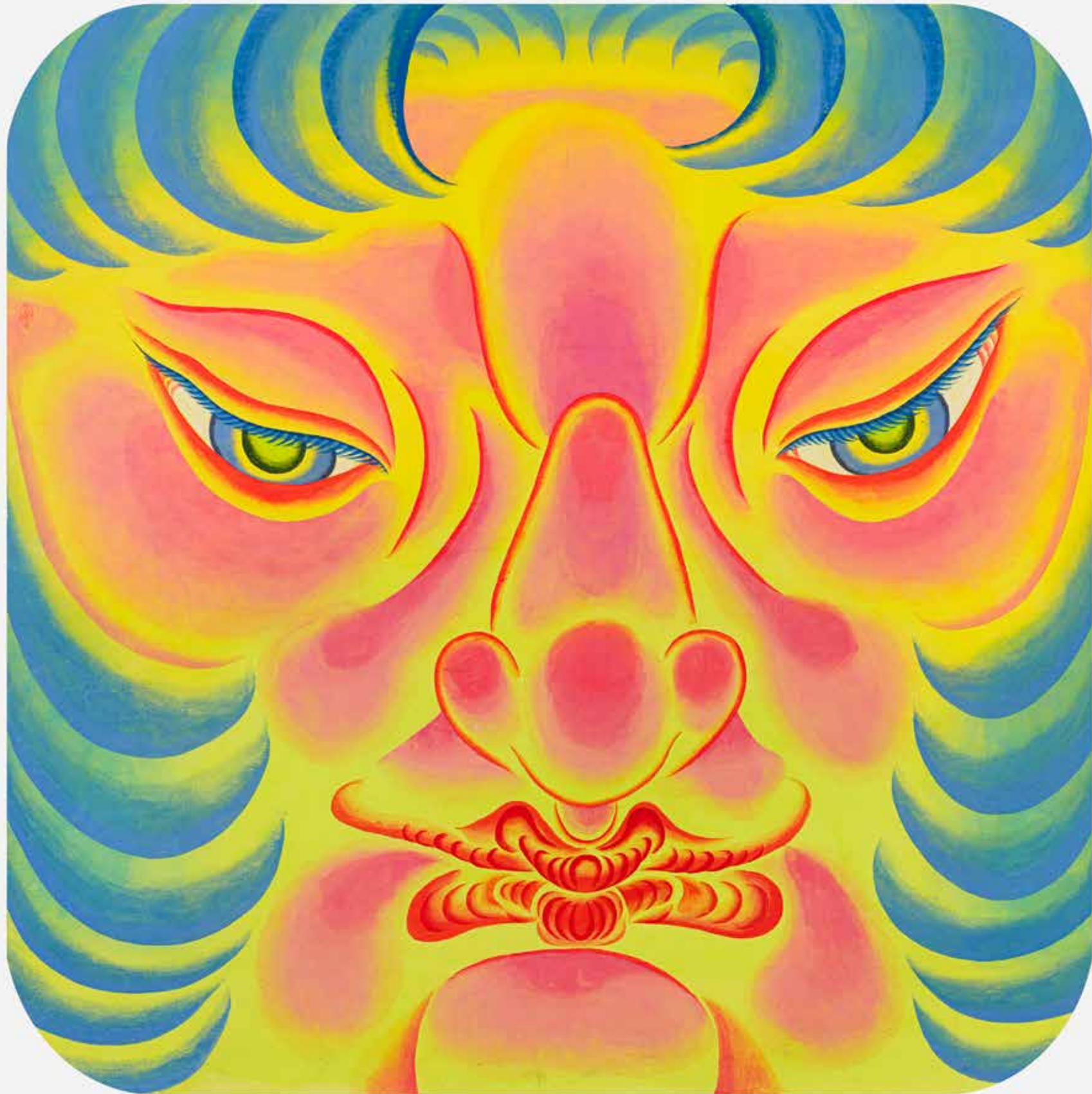
Camo
《迷彩》
2025

Ink and color on paper, mineral pigments, metallic pigments
108 x 78 cm
42 1/2 x 30 3/4 in
Signed and dated lower left '曾/2025'









Magenta
《桃夭》
2025

Ink and color on paper, mineral pigments
108 x 108 cm
42 ½ x 42 ½ in
Signed and dated upper left '曾/2025'

Sounds of Babel
如果我們的語言是……

Taiwan Contemporary Culture Lab (C-LAB), Taipei, Taiwan
臺灣當代文化實驗場 (C-LAB), 台北, 台灣
07.06-10.08.2025

Over the past years, TSENG Chien-Ying's gouache paintings have been focusing on the psychological conditions of contemporary people. Among his bountiful paintings, no matter what the content is, "body" has always been TSENG Chien-Ying's main contemplation. Viewers can always see similar characters in his works. What is displayed underneath various gestures are comparisons with unspeakable but honest situations of individuals in contemporary society.

The most intriguing in TSENG's works are the spirituality of characters and their implications beyond images. It is fair to say that individuals' conditions have always been TSENG's concern. He records what he perceives and sees in his life through painting, and most of the time, the people illustrated are ostensibly a panorama of humanity but to a greater extent imply a hidden and subtle nastiness. The images blended with cruelty, violence, absurdity, and void invite audiences to read the indescribable dark side via the delicate visuals.

The new work *Aphrodisiac* again quotes from the story of "Hanshan and Shide," reinterpreting the connotations associated with the epithet "Immortals of Harmony and Union" to contrast with the established functions of relationships in mainstream society in an attempt to dialectically contemplate the growth and decline of power and conflicts in desire and close relationships.

- Text by C-LAB

過去幾年來,曾建穎將膠彩畫的創作聚焦在描繪當代人的心理層面。在眾多的繪畫作品中,無論內容如何變換,「身體」始終是曾建穎描繪的重心,觀者總在他的作品看見相似的人物。但在各種姿態下所呈現的,是當代社會中難以言說但卻真實的「人的情境」的對照。

在曾建穎筆下,人物的精神性以及圖像的言外之意最耐人尋味,可以說,「人的狀態」是曾建穎始終關注的主題。他將生活中所感受到、看到的透過繪畫記錄下來,許多時候這些被繪畫記錄下來的人們,表面上看來是當代社會的眾生相,但有更多指涉的是藏在底下陰暗且難以被察覺的那一面。這些融合了殘酷、暴力、荒謬和虛無的圖像,邀請觀眾在精美的畫面中閱讀那些難以言說的暗面。

本次新作《愛情靈藥》再次引用「寒山拾得」的故事,他將故事被化為「和合二仙」的意涵,對照主流社會對於「關係」的現成功能性再次轉譯,試圖辨證慾望與親密關係中的權力消長與矛盾。

- 文字由C-LAB提供



Installation view
展覽現場

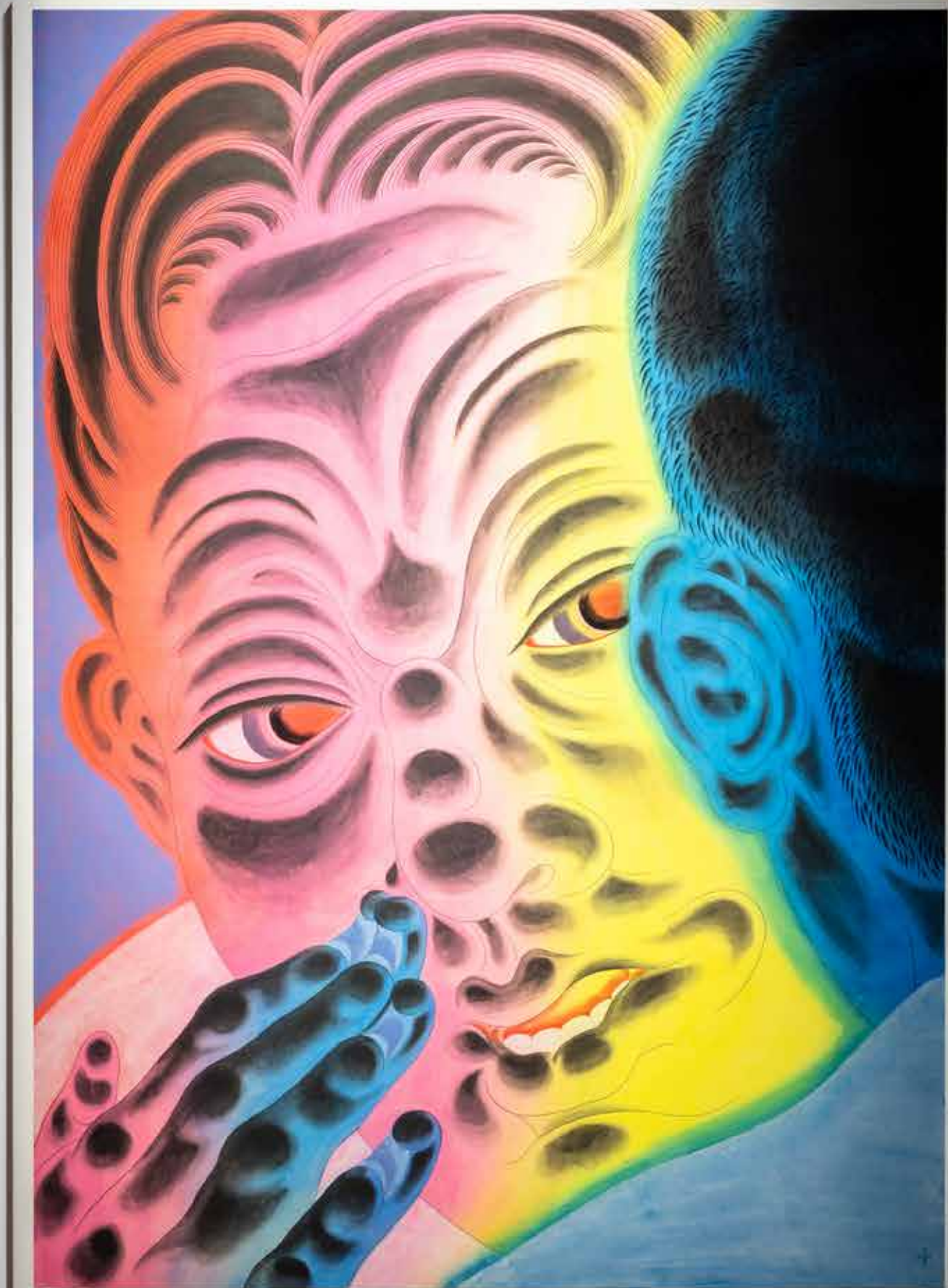
Courtesy of C-LAB. Photography: One Work Goway LU
圖片由C-LAB提供, 攝影: 片子國際呂國璋 One Work Goway LU



Aphrodisiac
《愛情靈藥》
2025

Ink and color on paper, mineral pigments, metallic pigments
紙本設色，墨，礦物顏料，金屬泥
95 x 270 cm

Courtesy of C-LAB. Photography: One Work Goway LU
圖片由C-LAB提供，攝影：片子國際呂國璋 One Work Goway LU



Whispers
《虛言》
2023

Ink and color on paper, mineral pigments
紙本設色，墨，礦物顏料
133.5 x 95 cm

Courtesy of C-LAB. Photography: One Work Goway LU
圖片由C-LAB提供，攝影：片子國際呂國璋 One Work Goway LU



Consumption
《零嘴》
2024

Ink and color on paper, mineral pigments
紙本水墨設色、礦物顏料
103 x 76 cm

Courtesy of C-LAB. Photography: One Work Goway LU
圖片由C-LAB提供，攝影：片子國際呂國璋 One Work Goway LU



Violence
《暴力》
2016

Ink and color on Kumohada linen paper, mineral pigments
雲肌麻紙、膠彩、墨、礦物顏料
L22xW33cm

Courtesy of C-LAB. Photography: One Work Gokay LU
圖片由C-LAB提供，攝影：片子國際呂國瑋 One Work Gokay LU



Poached Egg
《白灼》
2022

Ink and color on paper, mineral pigments
紙本設色，墨，礦物顏料
L139cm x W75cm / 54 3/4 x 29 1/2 in

Courtesy of C-LAB. Photography: One Work Gokay LU
圖片由C-LAB提供，攝影：片子國際呂國璋 One Work Gokay LU

Regarding the Mediocrity of Others
旁觀他人之幸福

Longlati Foundation, Shanghai, China
經緯藝術中心·上海·中國
20.03-30.05.2025

Longlati Foundation presents the solo exhibition *Regarding the Mediocrity of Others* by Tseng Chien-Ying (b.1987). 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 inhaled and exhaled 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 means 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.

- Text by Longlati Foundation

Longlati經緯藝術中心呈現曾建穎 (b.1987) 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 [Sontag, S. (2003b). Regarding the pain of others. New York: Farrar, Straus And Giroux, p.81.]。”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。

- 文字由經緯藝術中心提供

Gallery A



Installation view 展覽現場

Image courtesy of Longlati Foundation
圖片由經緯藝術中心提供



Installation view 展覽現場

Image courtesy of Longlati Foundation
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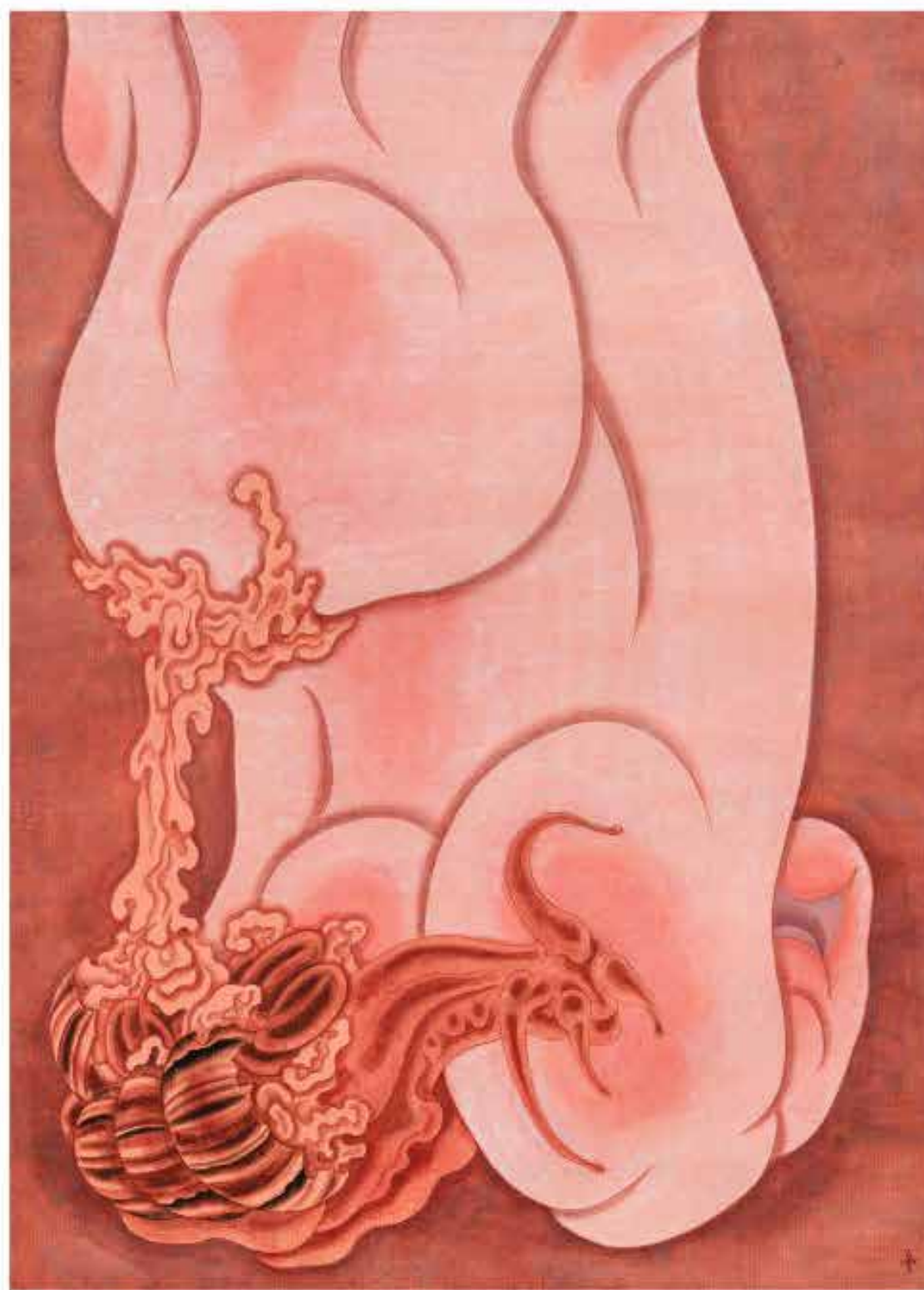
Installation view 展覽現場

Image courtesy of Longlati Foundation
圖片由經緯藝術中心提供



Installation view 展覽現場

Image courtesy of Longlati Foundation
圖片由經緯藝術中心提供



Stampede
《踏青》
2024

ink and colors on paper, mineral pigments
紙本設色、墨、礦物顏料
109 x 78.5 cm (each), diptych

Courtesy of the Artist, Almine Rech and Each Modern
致謝藝術家、阿爾敏·萊希與亞紀畫廊
Photo: Chu Chi-Hung 攝影：朱淇宏



Spectrum

《棱鏡》

2024

ink and colors on paper, mineral pigments

紙本設色、墨、礦物顏料

97 x 278 cm, diptych

Courtesy of the Artist, Almine Rech and Each Modern

致謝藝術家、阿爾敏·萊希與亞紀畫廊

Photo: Chu Chi-Hung 攝影：朱淇宏



Installation view 展覽現場

Image courtesy of Longlati Foundation
圖片由經緯藝術中心提供



Installation view 展覽現場

Image courtesy of Longlati Foundation
圖片由經緯藝術中心提供



Sunset Soda
《夕陽無限好》
2024

ink and colors on paper, mineral pigments
紙本設色、墨、礦物顏料
96 x 125 cm

Courtesy of the Artist, Almine Rech and Each Modern
致謝藝術家、阿爾敏·萊希與亞紀畫廊
Photo: Chu Chi-Hung 攝影：朱淇宏

My Body Is A Temple
身體廟宇

Chen Qianbi's former residence, Chiayi, Taiwan
陳鉛筆故居，嘉義市，台灣

14.12.2024 - 25.01.2025



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
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Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供

Art Collaboration Kyoto 2024

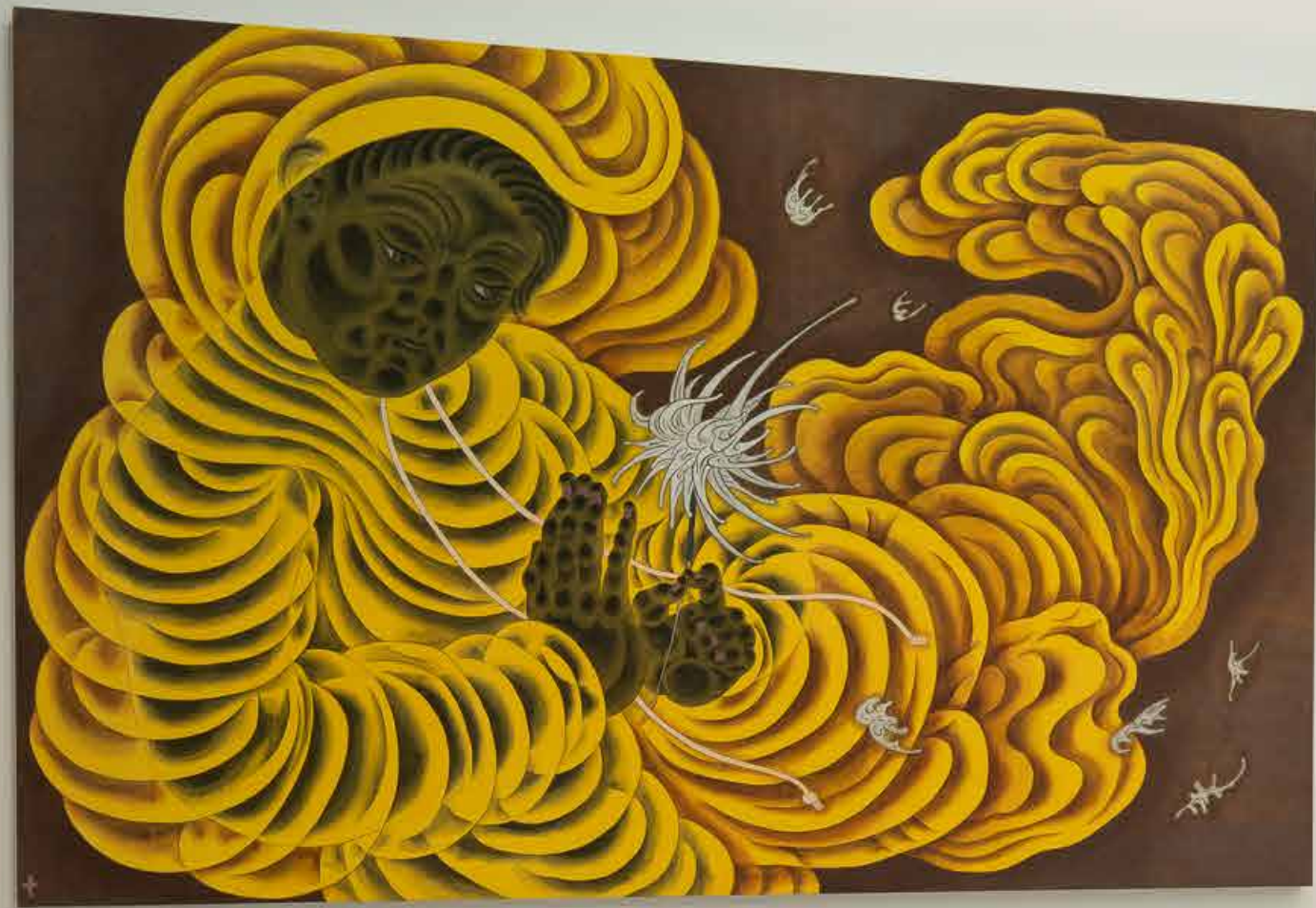
Presented by EACH MODERN
Booth GC13 with Tomio Koyama Gallery
sponsored by the Ministry of Culture Taiwan

01.11-03.11.2024



Installation view
展覽現場

Courtesy of EACH MODERN and the artist
圖片由亞紀畫廊及藝術家提供



Installation view
展覽現場

Courtesy of EACH MODERN and the artist
圖片由亞紀畫廊及藝術家提供



Installation view
展覽現場

Courtesy of EACH MODERN and the artist
圖片由亞紀畫廊及藝術家提供



Installation view
展覽現場

Courtesy of EACH MODERN and the artist
圖片由亞紀畫廊及藝術家提供

Here, Where, There?

Almine Rech Shanghai, China
阿爾敏·萊希·上海·中國
12.07-10.08.2024

“...a painter is a kind of choreographer of space, and he creates a kind of dance of elements, and it becomes a narrative art instead of a visual art.”

— Barnett Newman

Since the dawn of humanity, there has always been an innate urge to create the illusion of space on flat surfaces. Prehistoric humans used cave walls as their canvas, as seen in the life-like murals of La Grotte de Chauvet created more than 30,000 years ago; standing before them, one is almost transported back to a distant era. Though Modernists and Purists might view the construction of fictional spaces on canvas as mere illusionism, dismissing it as artifice and deceit to viewers— these fictional spaces on canvas undeniably captivate us, drawing us into a captivating, shared space with the artist.

“Here, Where, and There?” brings together four emerging Chinese artists—Cai Zebin, Chen Yingjie, Hou Zichao, and Tseng Chien-Ying—who work by creating unique spatial constructions and expressions on canvas, roaming real and fictional, digital and cosmic spaces, bringing the viewer along for a trip through the multiverses of art.

Tseng Chien-Ying (born in Nantou, Taiwan, in 1987), renowned for his meticulous ‘Gongbi’ Chinese-style paintings—characterized by highly detailed brushstrokes and vivid colors depicting narrative scenes—captures the fantasies and illusions of the human mind in surreal scenes full of magical colors, like a dreamscape. Each of his works embodies profound concepts of human existence, depicting various states of emotions and desires, allowing viewers to glimpse beyond the illusions of the mortal world and reflect on deeper states of thought and mind. In his highly personalized style, Tseng explores the boundaries between dreams and reality, bringing viewers on a fantastical journey through the space of the mind.

If physical space is objective, existing outside the human mind, and philosophical space is subjective, existing within it—then the artistic space in paintings embodies both the objectivity of external reality and the subjectivity of human creation. Chinese architect Tong Ming mentions in *The Myth of Space*: “The center of space is the person who perceives it. Therefore, in each space, there is a directional system that changes with human activities. The space is not neutral but has boundaries. More specifically, it is limited, non-homogeneous, and determined by subjective perception. In this space, distance and direction are determined based on their relationship with people within it. “As a result, viewers in front of a painting are more than just passive observers; they actively engage in the construction of artistic places within each work. They can immerse themselves in the numerous dimensions and feelings constructed by the artist, becoming part of the space on canvas, and even co-creators.

— Athena Chen, art researcher and writer, Almine Rech

「……畫家如同空間的編舞者，編排著元素間的舞動，將其轉化為敘事藝術，而不僅僅停留在視覺藝術的層面。」

——巴尼特·紐曼 (Barnett Newman，抽象表現主義畫家)

人類自存在之初，就有在各種表面上製造空間幻覺的原始渴望。三萬多年前，史前人類已在肖維岩洞 (La Grotte de Chauvet) 的牆壁上繪制出栩栩如生的壁畫；現代人站在這些壁畫前，彷彿被帶回到遙遠的遠古時空。雖然現代主義和純粹主義的追隨者可能會認為，在畫布上構建虛構空間如同幻覺主義一般，是一種欺騙觀眾眼睛的行為，但這些畫布中的虛構空間確實帶給我們愉悅感，將我們吸引到一個引人入勝、與藝術家共享的空間中。

阿爾敏·萊希 - 上海群展「這裡，哪裡，那裡」，聚焦呈現四位中國年輕藝術家——蔡澤濱、陳英傑、侯子超和曾建穎——通過各自在畫布上的獨特空間建構與表達，為觀眾打造出一場漫遊於現實與幻想、數字與宇宙的藝術多重世界。

以工筆重彩見長的曾建穎 (1987年出生台灣)，於創作中捕捉了人腦海中的幻想與幻象，彷彿將觀眾帶入一個充滿奇幻色彩，如夢境般的超現實景觀。每一幅作品都蘊含著深邃的意念，畫中貫注當代人類的七情六慾，讓觀者一睹紅塵幻象，映像出思維與心靈的深層次狀態。曾建穎的作品在延續自我風格的前提下，通過藝術探索夢境與現實的邊界，將觀眾引領進入一趟奇幻的心靈空間旅行。

如果說物理空間是客觀的，存在於人的意志之外，而哲學空間是主觀的，存在於人的意志之中——那麼畫作中的藝術空間既有其存在於人類意志之外的客觀性，但同時又作為人為創造，擁有著其主觀特點。建築師童明在《空間神話》中提到：“空間的中心就是知覺它的人。因此在這個空間里具有隨人體活動而變化的方向體系。這個空間絕不是中性的，而是具有界限的。更具體一些，它是有限、非均質、被主觀知覺所決定的，在其中距離和方向，基於與人之間的關係而確定。”因此，佇立於作品前的觀眾不僅是被動的觀察者，更是主動參與到每一幅畫中藝術空間的創造過程，身臨其境地感受藝術家所構建的多重維度與情感衝擊，成為空間的一部分，甚至是共創者。

- 文/陳瑋璞, 藝術研究員、作家, 阿爾敏·萊希



Installation view
展覽現場

Courtesy of Almine Rech Shanghai and the artist
圖片由阿爾敏·萊希(上海)及藝術家提供



Installation view
展覽現場

Courtesy of Almine Rech Shanghai and the artist
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Installation view
展覽現場

Courtesy of Almine Rech Shanghai and the artist
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IMAGRATION

Gallery COMMON x EACH MODERN

Gallery COMMON, Tokyo, Japan
Gallery COMMON, 東京, 日本
25.03-23.04.2023

Gallery COMMON presents an exhibition of 5 artists curated by Lan Chung-Hsuan: Chang TingTong, Antone Könst, Felix Treadwell, Tseng ChienYing, and Wu MeiChi. The exhibition “IMAGRATION” as a whole contemplates the free usage of the image and its potential consequences. The exhibition at Gallery COMMON in particular takes inspiration from the “remix” culture of Harajuku that the gallery has focused on for years. Drawing from the neighborhood’s history as a communal gathering spot where subculture and genre-crossing collaboration are celebrated, Lan Chung-Hsuan has curated a mix of international artists whose practices resonate with the values of Harajuku.

People have long utilized the symbolism of images to build status in relation to politics, religion, and culture. Through symbolism, images regulate the appearance of the world and dictacte how we behave. As the times have changed, however, even the symbolic nature of images has gradually faded and started losing its roots. We could easily attribute this to the information and image explosion, but we could also consider a more nuanced take by exploring the rise of populism and the disintegration of the elite class. This development has mixed up the positions of the image creators and receivers. High-end aesthetics attempt to dispense with images while others want to produce images massively. Asian sub-cultures in particular have a great fluidity of images. Perhaps due to a more open spiritual heritage, there is a greater emphasis on integration. As a result, the reproduction of images has shifted away from dogmatic symbolism and has become more focused on an intuitive lived experience. When these images overflow, the public, already paralyzed by traditional images, seems quick to accept them. This gives rise to a certain vision of the future, one in which we see the disappearance of all classes and groups defined by images, and the movement of human beings towards a new ideal society.

Tseng ChienYing, who recently held a solo exhibition at Each Modern, is one of the leading representative artists of contemporary ink painting in Taiwan. His textural brushstrokes display distinctly Eastern techniques, but his intention is not fully about claiming the orient. With fashionable hairstyles, modern clothing, and relatable gestures, the contemporary figures in Tseng’s paintings have the characteristics of both Western icons and Eastern divinity. By connecting the past, present, and future, the artist attempts to express a universal spirituality.

— Text by EACH MODERN

亞紀畫廊在原宿 Gallery COMMON 的展覽由策展人藍仲軒策劃，展名「IMAGRATION」為「image (圖像)」與「immigration (移民)」的結合體，展出藝術家張碩尹、安通庫恩斯特、菲利克斯崔德威爾、曾建穎、吳美琪，意圖討論當代圖像 (image) 的使用、自由流通及其所暗藏的問題，同時呼應 Gallery COMMON 長期關注的「裏原宿文化」(うらはらじゅく Ura-Harajuku，90年代末發跡於原宿的街頭次文化，後蓬勃發展成日本最具代表性的潮流風格，代表人物如藤原浩、高橋盾、瀧澤伸介等，近年來因過度普及而被認為衰退)。

長久以來，人類使用圖像中符號意義來豎立狀態，觸及了政治、社會、宗教、文化，是人們生活行為的指標，規範著一個合乎常理的世界樣貌。然而在今日，即使圖像嚴謹的符號性隨時間變化，卻也逐漸淡化並失去根源。我們可以簡單歸因於信息與影像爆炸，也可以複雜到去探究民粹的興起與菁英的解體。該發展調換並揉合了圖像制定者與接收者的位置，被視為高端的設計美學試圖捨去圖像，而其他群體卻在大量地產出圖像。在亞洲，次文化可說是圖像流動最為蓬勃的群體，他們沒有了狹隘的精神傳承，更重於融合與使用。也因此，圖像的再產出跳脫了教條式的符號指向，更大程度著重在了更為直覺的生活經驗之上。當這些豐沛的圖像溢出時，早已對傳統圖像感到麻痹的大眾便快速地接納。這或許構成了對未來的某種想像 (該想像並沒有定論)：所有被圖像定義劃分的階級與群體消失，人類也因圖像自由而邁向另一種理想社會。

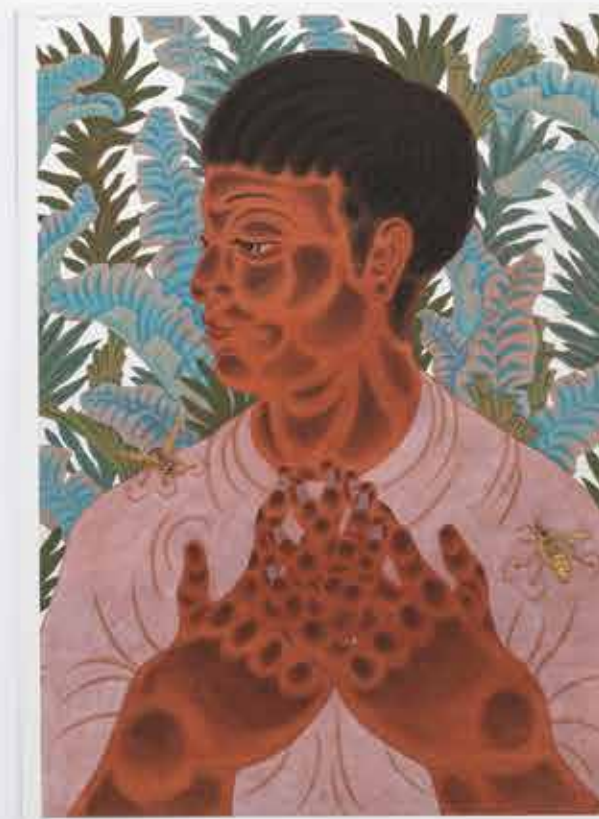
本次展出的兩件新作為藝術家最具代表性的主題之一——花卉；甫於亞紀畫廊舉辦個展的曾建穎，是台灣當代水墨最具代表性的藝術家之一，其作品具有濃厚的東方筆觸和材料質地，但其意並不在於全然地告知東方。他所繪畫中人們有著現代衣著與流行髮型，卻同時兼具西方聖像及東方神性的特徵。這是藝術家期望表述的普世精神性，貫穿了歷史、當下與未來。

- 文字由亞紀畫廊提供



Installation view
展覽現場

Courtesy of Gallery COMMON, EACH MODERN and the artist
圖片由Gallery COMMON·亞紀畫廊及藝術家提供



Installation view
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展覽現場

Courtesy of Gallery COMMON, EACH MODERN and the artist
圖片由Gallery COMMON·亞紀畫廊及藝術家提供

Retrograde
逆形

Galerie du Monde, Hong Kong
世界畫廊, 香港
16.06-13.08.2022

Galerie du Monde is delighted to present the group exhibition Retrograde curated by Cusson Cheng. Different from other LGBTQ-themed exhibitions that emphasize the pride and visibility of sexual minorities, Retrograde raises questions on the costs of the contemporary move to the mainstream in lesbian and gay culture. The exhibition contests the dominant heteronormative logic of desire, the homogeneous models of gay modern identities, and proposes alternative ways of thinking that allow one to radically reimagine queer histories, subjectivities, and futures. The curator invites eleven local and international contemporary artists who come from eight nationalities and currently reside in seven countries to participate in the exhibition, with more than half debuting in Asia.

Inspired by astrology, the exhibition title references the retrograde motion of planets which represents an exception or even a challenge to the sense of normalcy. Such planets depart from the main highway altogether — they are seekers or explorers who travel the celestial byways in search of something not available on the main highway. Similarly, the participating artists identify and comprehend the underlying concerns of queer modernity, envision queer subjectivities beyond the grand narrative, and regard ‘queer’ as a melting pot of poststructural, postmodern, postcolonial, and ‘postpatriarchal’ methodologies to truly ‘queer’ the queer.

Tseng Chien-Ying (b. 1987 in Nantou County, Taiwan) incorporates Eastern art-making techniques and Western stylistic references to explore societal discipline and biopolitical control. His paintings prompt viewers to ruminate how the queers ‘in retrograde motion’ are wronged and persecuted by history and the grand narrative.

— Text by Galerie du Monde

世界畫廊呈獻由鄭家醇策展的群展「逆形」。與其他凸顯性少數「驕傲」和「能見度」為題的同志藝術展覽不同，「逆形」聚焦探究當代同性戀文化邁向主流的背後代價。展覽挑戰「異性戀正常化」(Heteronormativity) 的慾望邏輯現代同性戀身分認同的同質模型，並提出讓觀眾徹底重新想像酷兒歷史、主體性和未來的多樣另類思維。策展人邀請來自八個國家、現居於七個國家的十一位本地及國際藝術家參與展覽，其中過半藝術家首次於亞洲或香港亮相。

展覽的英文標題的靈感源自於西洋占星學，指涉天文現象「行星逆行」，即代表異於尋常甚或是挑戰常態的軌跡。逆行的行星改變運動的路徑，背離主要軌道，如探索者般尋找正常軌道以外的世界。展覽中文譯名則選取與「逆行」國語讀音相近的詞彙「逆形」，意即「叛逆的形跡」。展覽藝術家探討和理解酷兒族群在現代化下的潛在擔憂，在宏大敘事之外推測酷兒的主體性，並視「酷兒」為匯集後結構、後現代、後殖民和「後父權制」的方法論，從而真正地展現「酷兒」的政治潛能。

曾建穎（1991 年生於台灣南投）融合東方繪畫技巧和西方藝術風格，探索社會性規訓和生命政治控制。他的畫作引領觀眾反芻思考歷史和宏大敘事如何責備和逼害「逆行」的酷兒社群。

- 文字由世界畫廊提供



Installation view
展覽現場

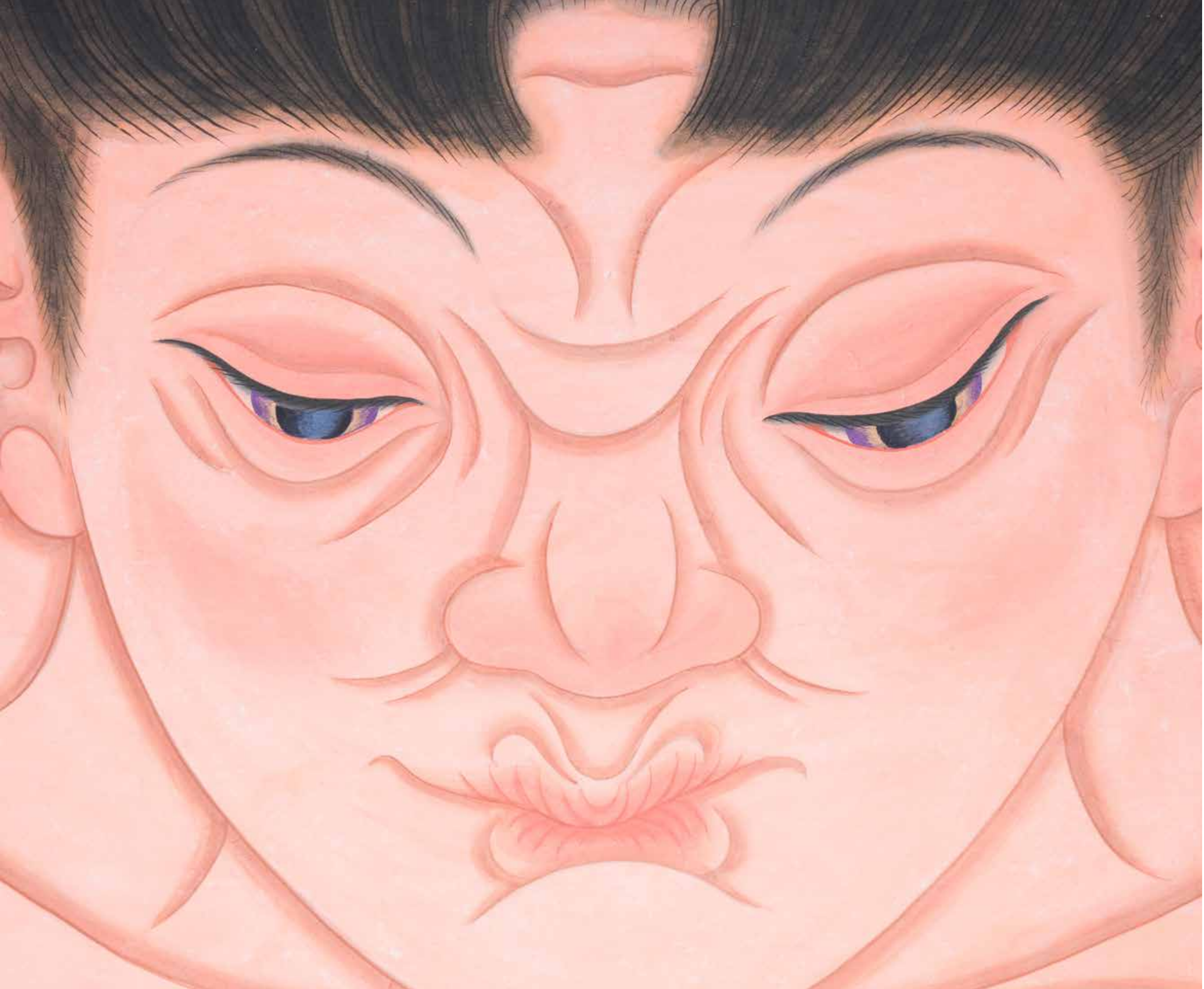
Courtesy of Galerie du Monde and the artist
圖片由世界畫廊及藝術家提供





Installation view
展覽現場

Courtesy of Galerie du Monde and the artist
圖片由世界畫廊及藝術家提供



Skin Depth
木與夜孰長

Each Modern, Taipei, Taiwan
亞紀畫廊, 台北, 台灣
03.12-30.12.2022

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

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.

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.

— Text by Each Modern

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，甚至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。

「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。

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。

- 文字由亞紀畫廊提供



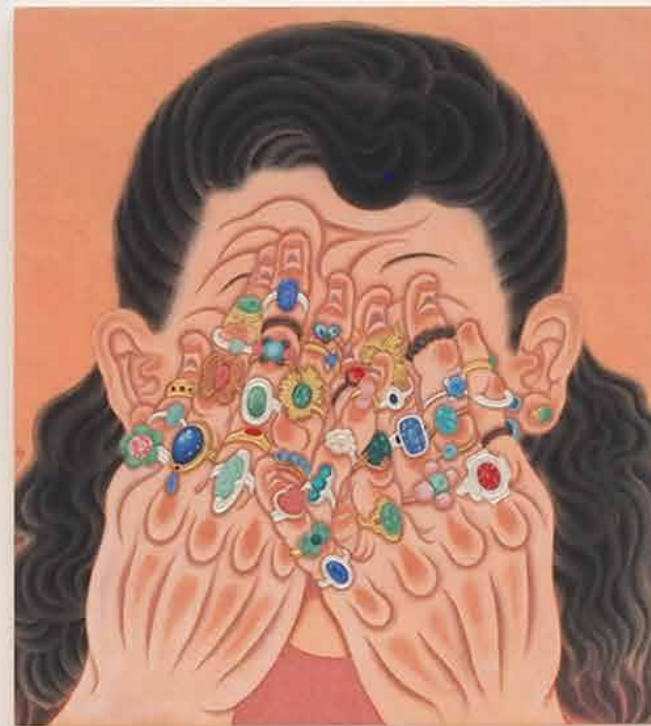
Installation view
展覽現場

Courtesy of Each Modern. Photo by Ross Wang
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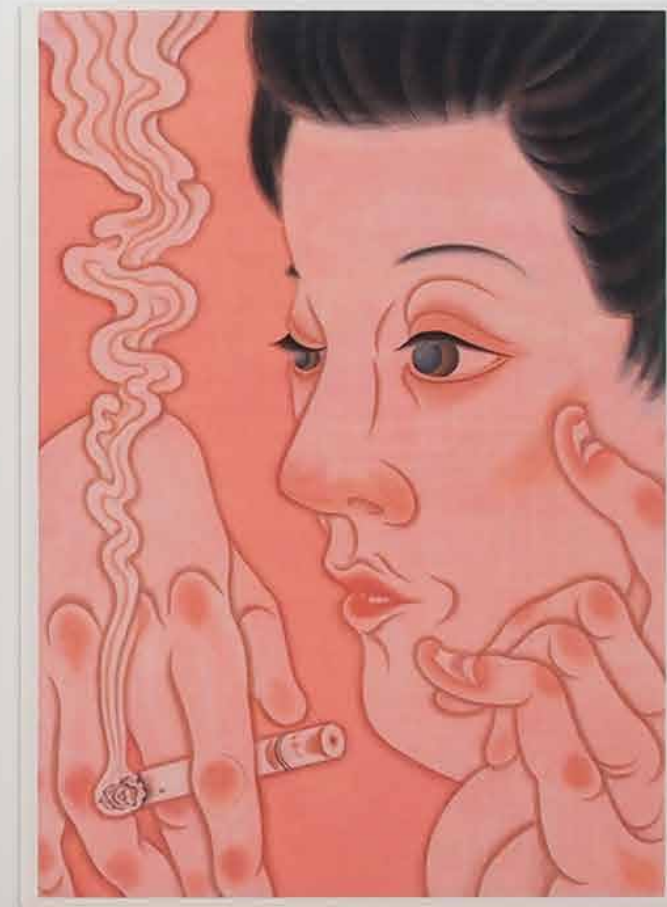
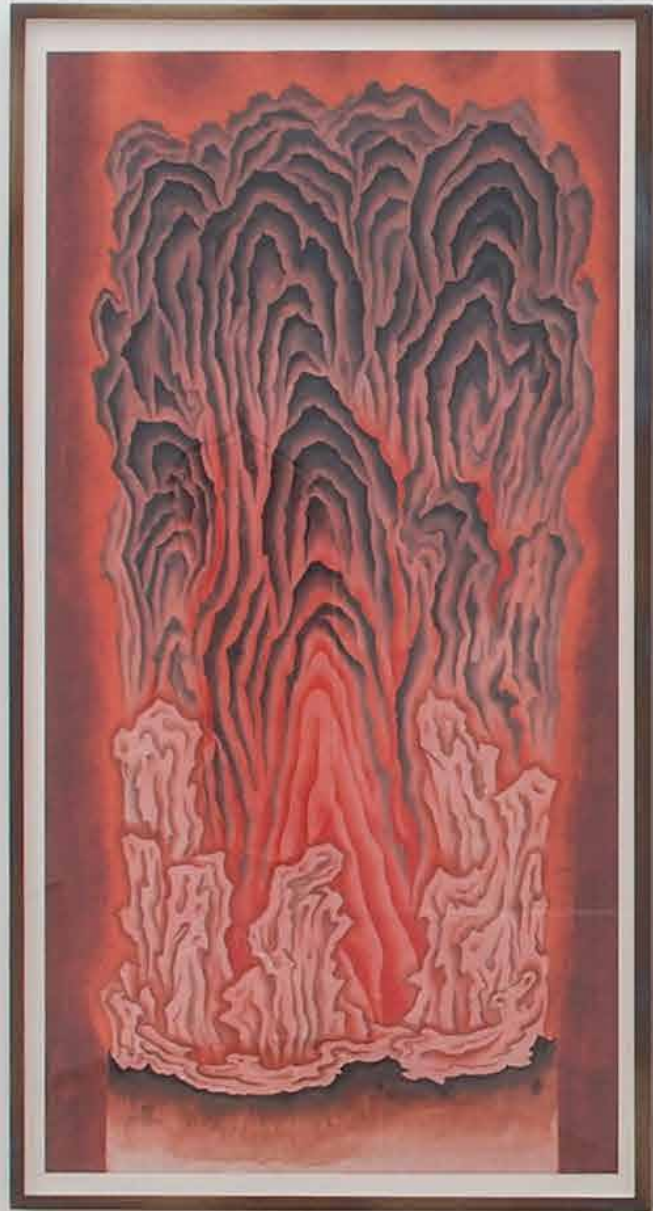
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Taiwan Biennial - *Subzoology*
台灣美術雙年展 - 「禽獸不如」

National Taiwan Museum of Fine Arts, Taichung, Taiwan
國立臺灣美術館, 台中, 台灣
17.10.2020-28.02.2021

Launched in 2008 by the National Taiwan Museum of Fine Arts, the Taiwan Biennial will convene for the seventh time this year. In contrast to the international edict of the Taipei Biennial, the Taiwan Biennial focuses on investigating contemporary art in Taiwan in reflection and response to the global contemporary art context through local and indigenous perspectives. The curatorial mechanism has developed from the inaugural thematic exhibition, to an exhibition format which surveyed the ecology and diversity of Taiwan's contemporary art. The Biennial revisited establishing a curatorial theme in 2016, where a collaboration between in-house and guest curators broke through existing frameworks of national exhibition to develop more exuberant, liberating, and agile exhibition formats and narrative vistas. This year, the Taiwan Biennial has made a further stride to experiment with a different artistic experience and exhibition method by inviting guest curator, artist YAO Jui-chung. We anticipate that he will engage in a more intimate dialogue with participating artists through his curatorial practice that is both a creative endeavor as well as methodology, which is informed by his abundant and multifaceted artistic dynamism: in the areas of creativity, curatorship, critique, and authorship; by his commitment to advancing the development of contemporary art in Taiwan; and through his artistic practices that combine contemplations of location and history.

In the post-pandemic era, the ostensibly provocative theme of “SubZoology” for the 2020 Taiwan Biennial is a concerned response to international issues that explore the relationship between humans and animals through science, art and philosophy. The curator uses the Buddhist theological concepts of the Animal Realm from the Six Realms of Existence, as a point of entry to reflect on bestial qualities of humans as a subcategory of the animal kingdom. Differences between “human animals” and “non-human animals” are explored as a response to discussions on long-established dichotomies and commonalities that exist between humans and beasts. At the same time, in light of this post-pandemic era when symbiosis and homology between humans and animals are reality, and when viruses spill over their original host organisms for mutual transmission between humans and beasts -- as one of the Earth's species, human beings have become profoundly aware of the crises and possibilities for coexistence with other organisms. As the audience moves through the zoo-like exhibition space, they have opportunity to reflect on human dominion over other lifeforms through the variety of organisms and ecologies constructed by artists as a response to and as an extension of ecological and environmental issues of the Anthropocene – a topic of focus in recent biennial exhibitions around the world.

Some 49 artists and collectives with Taiwan experience have been invited to participate and exhibit at the 7th Taiwan Biennial. Through their creative themes, these emerging new-generation artists invite the audience to further imagine and discuss contemporary art and social issues through diverse exhibition formats including visual art, sound art, and live performance, on a scale that far exceeds past biennials. In addition, the exhibition arena will extend from the Museum itself to the Taichung Museum of Marine Ecology and the Daan Matsuo Cultural Park on the outskirts of Taichung. And, for the first time, the biennial will collaborate with external spaces beyond the central Taiwan area in “satellite events” (VT Artsalon in Taipei) as well as “collateral events” (Waley Art in Taipei, Acid House in New Taipei City, Zit-Dim Art Space in Tainan, and Henan 8 in Kaohsiung). With the NTMOFA as a core, this new curatorial format seeks to link local artistic actions and practices from across Taiwan. Artistic creativity is taken out of the museum context to broaden the interdisciplinary domain and perspectives of the Taiwan Biennial to proactively develop local art in Taiwan.

- Text by the National Taiwan Museum of Fine Arts

國立臺灣美術館自2008年開辦「台灣美術雙年展」，迄今已邁入第七屆，為與具國際特性的台北雙年展做出定位區隔，台雙展一直聚焦於臺灣當代藝術之梳理，以本土的、在地的觀點反思及回應全球化情境下的當代藝術語境。在策展機制上，從最初主題式展覽，爾後發展成普查臺灣當代藝術生態的展覽型態，2016年又再度回到主題策展，並藉由與館外策展人合作的雙策展人制，以突破國家展演機制的框架，發展出一種更靈活、廣闊的展演型態與論述視野。本屆台雙展更進一步邀請藝術家姚瑞中擔任策展人，期望藉由其在創作、策展、評論、著述等多面向豐沛的藝術動能，長期關注臺灣當代藝術的前沿發展，以及結合場所與歷史反思的創作型態，將策展作為一種創作行為或方法，與參展藝術家展開更密切的對話關係，為本次台雙展開拓出新的藝術經驗與策展模式。

在後疫情時代，本屆台雙展以「禽獸不如」(Subzoology)這個看似挑釁性的命題，去關注與回應科學、藝術與哲學界對於人與動物之間關係的國際性議題。策展人藉由佛學「六道輪迴」之「畜生道」為切入點，反思人作為一種動物其身上的動物性，並藉以探究「人類動物」與「非人類動物」的差異，以回應長期以來有關人與動物之間二分與相似關係的議題討論；同時，面對當今動物與人之間病毒的傳播與變異已溢出原先物種的樣態，甚至達到人畜共生或人獸同源的現實情境，人類再度深刻體認到自身作為地球上的一個物種，如何與其他物種共存的危機與可能性。當觀眾遊走在猶如動物園的展覽空間時，當可藉由藝術家所構築各式各樣的物種生態，反思人類對自然生物的長期宰制，以不同角度呼應並延展近年來全球雙年展聚焦於「人類世」的生態環境議題。

本次台雙展共邀請49位(組)具臺灣經驗的藝術家參與展出，規模擴大突破以往，以視覺藝術、聲音藝術、現場行為等多樣化的展演形式，以及新世代藝術家的創作主題，開啟觀眾對當代藝術與社會議題的多重想像與討論。此外，展演場域亦由本館延伸至臺中近郊—臺中市海洋生態館、大安媽祖文化園區，更首度在台雙展中與中部地區之外空間合作推出「衛星展」(臺北非常廟藝文空間)、「平行展」(臺北水谷藝術、新北酸屋、臺南節點藝術空間、高雄河南8號)，以國美館為核心，串連全臺各地藝術行動與實踐，試圖以新的策展型態，讓藝術走出美術館，大幅延展台雙展的跨域視角，以落實臺灣在地藝術的發展。

- 文字由國立臺灣美術館提供



Installation view
展覽現場

Courtesy of the artist. Photo by Chu Chi-Hung
圖片由藝術家提供。攝影：朱淇宏



Installation view
展覽現場

Courtesy of the artist. Photo by Chu Chi-Hung
圖片由藝術家提供。攝影：朱淇宏



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Installation view
展覽現場

Courtesy of the artist. Photo by Chu Chi-Hung
圖片由藝術家提供。攝影：朱淇宏

Cacotopias
惡托邦

Red Gold Fine Art, Taipei, Taiwan
赤粒藝術, 台北, 台灣
05.09-11.10.2020

曾建穎的創作具有某些新世代水墨創作的典型樣貌：即便依舊使用水墨這種傳統媒材，媒材本身及其特有的美學系統卻未被突出，形塑作品內涵與風格的首要元素乃是觀念性，以及貼近藝術家創作意圖的語言體系。換言之，這樣的藝術家並不糾結於水墨媒材的傳統包袱，反而得以自由地從傳統中汲取創作所需。與此同時，曾建穎對水墨傳統的當代論述之闕如深有體會，透過個人創作脈絡對之進行推進，既是他的野心，也是他在作品中進行細膩佈局的整體視野。

曾建穎《烏托邦》(2015)

日前在赤粒藝術，曾建穎睽違三年的個展由著名策展人、藝評家王嘉驥策劃，展名「惡托邦」明顯表達對於「烏托邦」的一種對應，但並非全然的反面，而像是某種一體兩面的辯證呼應。進門玄關牆上的展題旁，是一幅梗概式的《先知》，層次豐富的畫面中透露出和諧之美、以及暗藏的暴力與衝突，這也是曾建穎在這批近作中，將獨特的美學符號系統與其所欲描摹出的精神萬物緊密扣合的一幀縮影。

曾建穎《烏托邦》(2015)

兩年前在ACC (亞洲文化協會) 獎助計畫支持下，曾建穎完成了從紐約、印尼日惹到中國絲路一帶的長途旅行。在這些曾於歷史上、或是在當代依舊持續的文化交融與衝突之地，曾建穎以藝術家的敏感捕捉到瀰漫於社會中「山雨欲來風滿樓」的縷縷氣息，這位一直以來都戮力描繪現代社會精神狀態的藝術家，以令人不安卻又難以名狀的精神圖譜入畫，上達宇宙，下至社會、家庭與個體。近期畫作相較以往，在延續之中又更為抽象，雲煙、氣流等虛幻之元素，與人、手等造型皆呼應的是外顯的精神性。曾建穎提及自己在現今社會中感受到的「惡意」，並將對這種「惡」的體認注入結構性的普遍層面中。

曾建穎《烏托邦》(2015)

他所調度的繪畫語言，也暗藏著愈發形而上的美學體系：他從鉛白氧化變黑的古老壁畫中擷取靈感，大量使用以白描搭配凹染、凸染的獨特人物造形術，同時在近作中更加彰顯出灰色調的氛圍，更是從過去白描所營造的社會性與物質性，進入靈視般的精神透視，隱約將跨越千餘年的時間性與人之精神境況變遷作了呼應，在日常瑣碎與宏大主題之間形成共振與同一的關係。

曾建穎《烏托邦》(2015)

作為此次個展中修辭力度最大的作品之一，《盈虧》描繪側與正、明與暗、凹染與凸染的兩張臉，宛若天體運行間形成的相互關係，又似邊界消融的一體同源。人作為宇宙萬物整體系統的表徵形式之一，曾建穎藉之探討與表達一體兩面性中那「之間」中存在的相對關係，是一種可被廣泛折射或詮釋在不同面向上的抽象結構。

曾建穎《烏托邦》(2015)

在這樣的抽象結構表達下，「惡托邦」展開相當豐富的敘事層次。這其中有《角質身體XX》與《角質身體XY》這樣在人物造形技法上達至一次巔峰階段、也透過身體與衣物的合一來透出人的精神性外顯之課題；有《大風吹》、《沙洲》中以醒目的雨衣作為某種亙古綿延之精神性的當代日常表徵；也有描繪儒家文化中既親密又具控制性的親子關係的《情勒》；或是塑造一套完整的隱喻象徵系統、卻並不具有約定俗成的明確指涉性的《局外人》，吸引觀者去關注那一層沒有畫出來、卻營造了整體空間感的透明介質。此外，《願景》中的手、《大風吹》中的手印乃至佛教繪畫的經典形式，都具備轉實為虛的精神意趣。同樣值得一提的《懸念》，以燃燒的煙頭為山水造景之形，於畫面中消融了人之主體，在曾建穎看來，山水不啻為「心像之造景」，甚至也是一種身體、及身體所蘊藏的普遍性社會精神狀態的外顯。甚至還有，在《壽星》(Addict，意即「成癮」)、《福星》(Pedophile，意即「戀童」) 等幾件作品中，中英文作品名之間、並與畫面之間，同樣清晰演繹一體兩面的抽象意涵。

曾建穎《烏托邦》(2015)

曾建穎並不滿足於在傳統畫幅之中創作，時常與長期合作的裝裱工作室「青雨山房」共同創作一些各具不同外形的不規則畫作，如這次展出的《坐姿體前彎》、團扇指涉的《朔月》、絲襪質地裝裱的《戲法》乃至《沙洲》等。倒梯形的《沙洲》精準傳遞出一個神諭般的灰燼世界，而以膠彩為主要媒材畫出的黑白質感，又與水墨塑造出的縹緲通透感截然不同。

曾建穎《烏托邦》(2015)

展覽中唯一的長卷作品《暮春三月》延續好幾年方才完成，取材自《論語·先進篇》中曾點所抒懷的志向：「莫春者，春服既成，冠者五六人，童子六七人，浴乎沂，風乎舞雩，詠而歸。」曾建穎藉這一則典故巧妙投射精神與山水之間的合一境界，落於畫面呈現為野溪戲水的烏托邦之樂。同時，這一符合現代人閱讀習慣從左至右展開的長卷內含不同時態的變化式敘事，即便主題與回文式的結構在發想之初便已底定，卻也在繪畫語言上記錄下曾建穎幾年來的創作歷程。

曾建穎《烏托邦》(2015)

曾建穎視傳統為一種不斷的累積，由每一世代創作者在他們各自的「當代」情境中去詮釋、修正，富含有機性與流動性。在當代台灣，曾建穎投身的是一輪朝向新方向的水墨創作，對於前不久去過紐約這一文化熔爐、並對多元文化中被多少定型的「地方性」深有所感的他而言，如何在視覺藝術語言中達至一種並非西方中心、且深刻源自東方人主體性的「東方性」，在一種拒絕二分法的「漸進的光譜」中認清自己的位置，乃是創作中的一個重點所在。

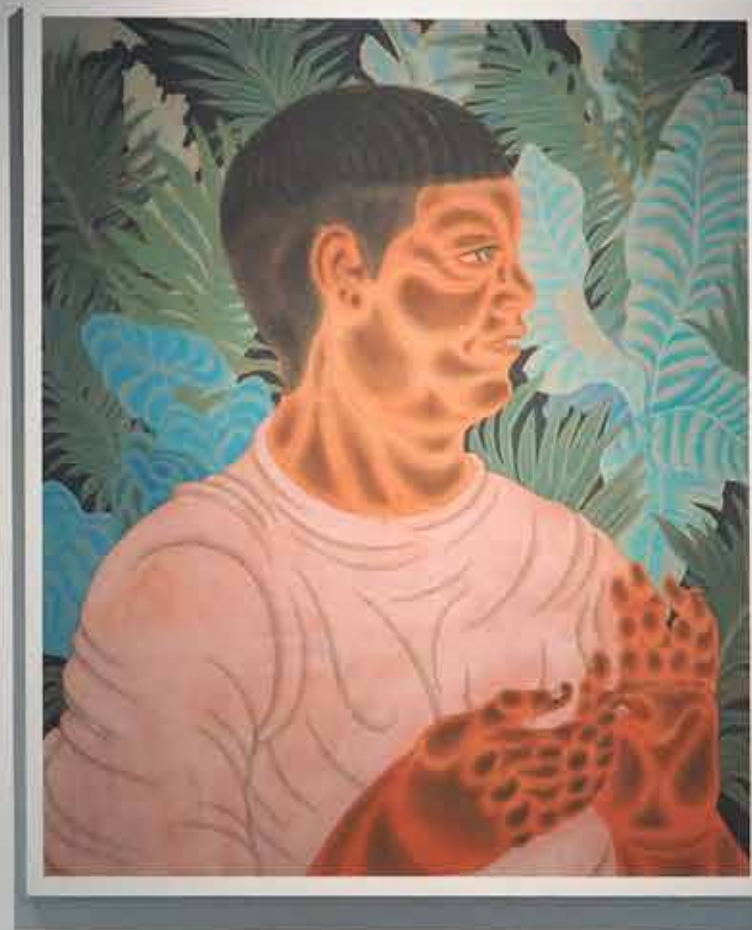
曾建穎《烏托邦》(2015)

- 文字由赤粒藝術提供

惡
托
邦 Cacotopias

曾建穎 個展
TSUNG, Chien-ying
2020 Solo Exhibition

策展人 王嘉韻
Curator: Chia Chi-miao Wang



Installation view
展覽現場

Courtesy of Red Gold Fine Art
圖片由赤粒藝術提供



Installation view
展覽現場

Courtesy of Red Gold Fine Art
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Installation view
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Installation view
展覽現場

Courtesy of Red Gold Fine Art
圖片由赤粒藝術提供

New Relics I: Crossing Over
古今一：超越

Each Modern, Taipei, Taiwan
亞紀畫廊，台北，台灣
31.07-29.08.2020

Each Modern presents a thematic series titled “New Relics”. “New Relics” aims to foster international art dialogues across region, culture, time, and space. “Crossing Over”, the first of this annual series, reexams Asian antiques and brings them into a contemporary context and aesthetic to seek their connections with Asian contemporary art and emerging artists. Furthermore, Each Modern contemplates the context and the system of Asian contemporary art, and how artists create greater works within this heritage and its denial.

In examining the artifacts of the past, we see a contemporary consciousness echoed back to our present. Porcelains, fans, and other relics from worlds gone-by are tied to our present moment and reveal a shared elegance, taste, and sentiment. Contemporary artists also reinterpret these objects by adapting them to new modern works of art, at times using the connotations of these antiques to clash with the signs and symbols of our contemporaneity. The past confronts the present, the present reinterprets the past.

In the new works of Asian contemporary artists, threads to this past are never fully severed. In ceramics, form, shape, and texture speak to the ancient world while defining our times. In some of these works, a hybridity of culture is inherent, as artists use traditional elements in western contexts. Again, like in the ancient past, these objects are circulated around the world. As art and object cross new boundaries, so do the ideas and cultures they represent. Through the contemporary artist and the antique object, what “Crossing Over” presents is more than the sum of their elegance. They are ideas made tangible and transmitted across cultures and time.

Art lives. Ideas endure.

- Text by Each Modern

Each Modern亞紀畫廊推出展覽系列「古今」。「古今」意圖創造藝術的跨時代、跨文化、跨地域的全球性對話，Each Modern亞紀畫廊將每年推出一檔「古今」，第一年的主題定為「超越」。在「超越」中，亞紀畫廊一方面將亞洲古物的詮釋，重新帶入當代的語境與審美中，探尋它們在當代藝術與年輕視角中的共鳴。另一方面，亞紀畫廊思考亞洲當代藝術的脈絡與體系，藝術家如何在承繼與反駁之中，誕生出真正超越的作品。

當我們審視古代文物時，我們能看見一種與現代呼應的當代意識。來自已消逝世界的文物，美感與當下緊密連結，並分享共同的優雅、品味、情感。與此同時，當代藝術家也重新釋義了它們，並融入自己的作品中，或使用古物與現代相互衝突的符號意涵，提出了對於美與政治的態度。過去面對了現在，而現在也同時重釋了過去。

這些當代藝術家與過去的連結從未斷開。陶瓷、樣式、形狀、紋理，在與古代對話同時定義著現在。藝術家們用東方思想搭配西方語意，文化的混合性也早已深根－就如同過去，物件在全世界流通，且不僅是藝術及物件的流通跨越了邊界，它們所夾攜的思想與文化，也一同到達了新的疆域。

我們可以說，「超越」呈現的多位當代藝術家與高古文物，不是一種饒富趣味的匯集，而是跨越文化與時代的思想實踐與傳遞。

藝術永生，思想永存。

- 文字由亞紀畫廊提供



Installation view
展覽現場

Courtesy of Each Modern
圖片由亞紀畫廊提供



Installation view
展覽現場

Courtesy of Each Modern
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Installation view
展覽現場

Courtesy of Each Modern
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Selected Work
精選作品



Borrow a lighter
《借火》
2019

Ink and color on paper, mineral pigments
紙本設色、墨、礦物顏料
77.5 x 88 cm

Great Summer
《大暑》
2019

Ink and color on paper, mineral pigments
紙本設色、墨、礦物顏料
141 x 78.5 cm





A Female Member
《女會員》
2019

Ink and color on paper, mineral pigments
紙本設色、墨、礦物顏料
77.5 x 88 cm

River on the back mountain
《後山渠》
2019

Ink and color on kuno-hada linen paper, mineral pigments, silver foil
雲肌麻紙、墨、礦物顔料、銀箔
140 x 56 cm





Souvenir
《紀念品》
2019

Ink and color on paper, mineral pigments
紙本設色、墨、礦物顏料
95.5 x 76 cm



Attire
《裝束》
2019

Ink and color on paper, mineral pigments
紙本設色、墨、礦物顔料
87 x 78.5 cm



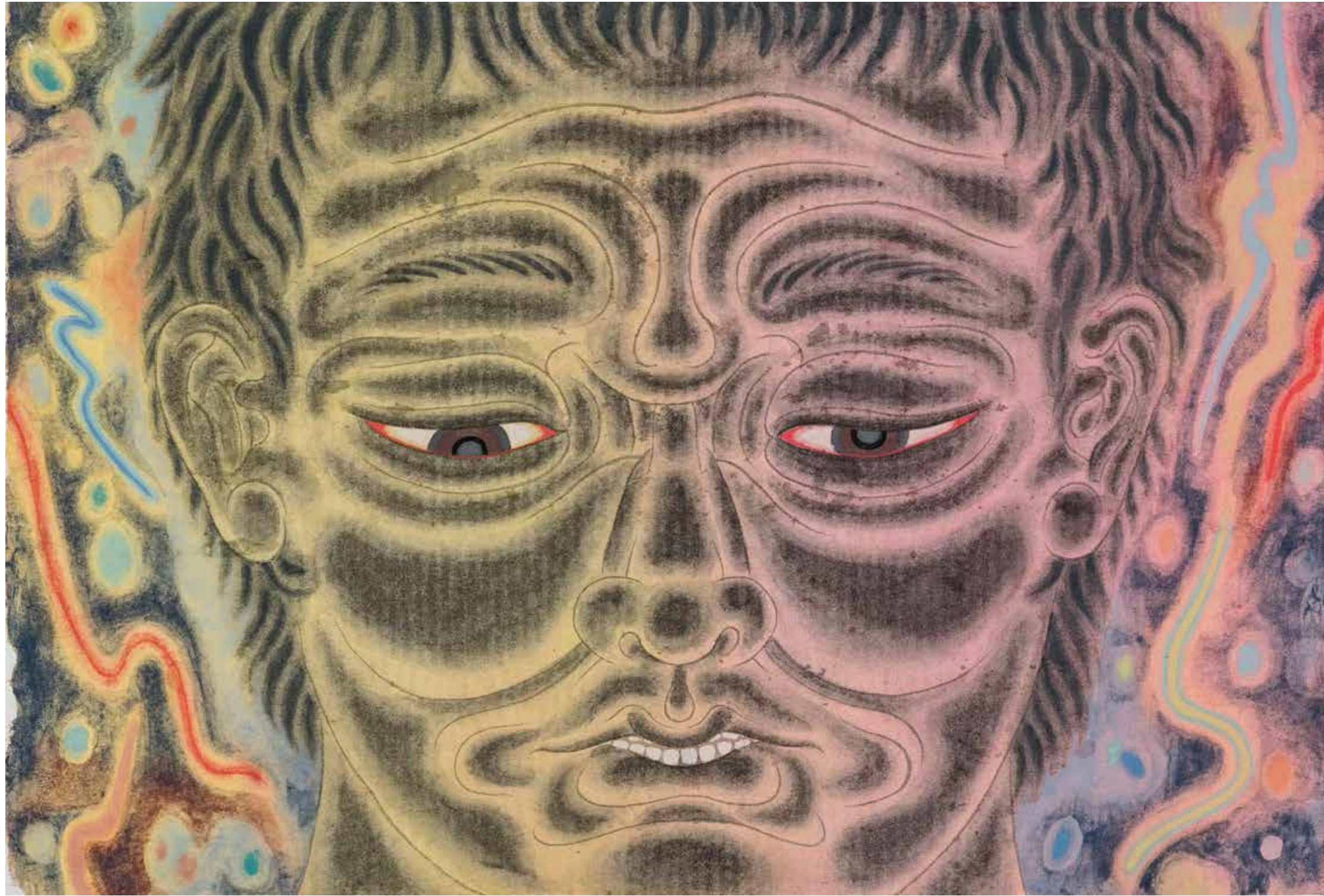
The pool of worlds
《世界池》
2017

Ink and color on paper, mineral pigments
紙本膠彩、墨、礦物顏料
125 x 237 cm



Spring Thunder
《春雷》
2017

Ink and color on paper, mineral pigments
紙本膠彩、墨、礦物顏料
85 x 156 cm



Wall Flower
《壁花》
2017

Ink and color on paper, mineral pigments
紙本膠彩、墨、礦物顏料
25.5 x 39 cm

Sauna
《桑拿》
2017

Guache on paper, ink, mineral pigments
紙本膠彩、墨、礦物顏料
142.5 x 77 cm





The Eldest Son
《直系男丁》
2017

Ink and color on paper, mineral pigments
紙本膠彩、墨、礦物顏料
143 x 95 cm



Self Embrace
《自體擁抱》
2017

Ink and color on paper, mineral pigments
紙本膠彩、墨、礦物顏料
D 74 cm



Alpha Female
《女強人》
2016

Ink and color on silk, mineral pigments
絹本膠彩、墨、礦物顏料
39 x 30 cm

Portrait of a Boy
《男孩肖像》
2016

Ink and color on kumohada linen paper, mineral pigments, gold foil, cooper foil
雲肌麻紙、膠彩、墨、礦物顏料、金箔、銅箔
34.5 x 27.5 cm





Whispers of the Wind
《風聲》
2016

Ink and color on paper, mineral pigments, metal sludge
紙本膠彩、墨、礦物顏料、金屬泥
26 x 39 cm



Feed
《餵食》
2016

Ink and color on paper, mineral pigments, silver sludge
紙本膠彩、墨、礦物顏料、銀泥
26 x 39 cm

Kiang

馬凌畫廊

kiangmalingue.com

Malingue

Tseng Chien-Ying

Born 1987 in Nantou County, Taiwan
Based in Taipei, Taiwan

Education

2013 MFA in Department of Fine Art, Taipei National University of the Arts, Taipei, Taiwan
2009 BFA in Department of Fine Art, National Taiwan Normal University, Taipei, Taiwan

Awards & Residencies

2026 99 Canal Studio Program, New York, USA
2020 Shopping Design Award 2020, Taiwan Design Best 100, Taipei, Taiwan
Best Album Design, Golden Melody Awards, Taiwan's Ministry of Culture, Taipei, Taiwan
Lovely Taiwan Foundation-Chishang Art Center, Taitung, Taiwan
2017 Taiwan Fellowship Recipient, Asian Cultural Council, Taipei, Taiwan
2015 Made in Taiwan Young Artist Discovery, Art Taipei, Taipei, Taiwan
2012 Young Art Award, AS-An Cultural Foundation, Visual Arts Sponsor Young Art Taipei, Taipei, Taiwan
2011 Kaoshiung Award, Ink Painting Classes Excellent Work Awards, Kaoshiung, Taiwan
2010 Excellent Work Awards, Ink Painting Biennial, Taipei, Taiwan
2009 Kaoshiung Award, Ink Painting Selected Awards, Kaoshiung, Taiwan

Solo Exhibitions

2026
"Melancholy of Imperatives", Independent Art Fair, Kiang Malingue, New York City, NY, USA

2025
Frieze Seoul, Kiang Malingue, Seoul, South Korea
"Regarding The Mediocrity Of Others", Longlati Foundation, Shanghai, China

2022
"Skin Depth", EachModern, Taipei, Taiwan

2020
"Cacotopias", Red Gold Fine Art, Taipei, Taiwan

2017
"The Daydream of Delusions: TSENG Chien-ying Solo Exhibition", Red Gold Fine Art, Taipei, Taiwan

2013
"The Sketch of Flesh: Tseng Chienying Solo Exhibition", Nanhai Gallery, Taipei, Taiwan
"Colgate: Tseng Chienying Solo Exhibition", ME:LIU gallery, Taichung, Taiwan
"The Glory Hole: Tseng Chienying Solo Exhibition", 8&1/2 Art Space, Taipei, Taiwan

2011
"Iron Virgin: Tseng Chienying Solo Exhibition", Salt Peanut Factory gallery, Taipei, Taiwan

2010
"The One Thousand Hand Project: The First One Hundred – Tseng Chienying Solo Exhibition", Arthis Fine Art, Taichung, Taiwan

Group Exhibitions

2025
"Sounds of Babel", C-LAB, Taipei, Taiwan
"IT'S THE END OF THE WORLD, LET'S DANCE", AMESYAVUZ, Singapore

2024
"Too Loud A Solitude: Acentury of pathfinding for eastern gouache painting in Taiwan", Taipei Fine Art Museum, Taipei, Taiwan

“VITALIS VIOLENTIA”, PODIUM, Hong Kong
“Here, Where, There?”, Almine Rech, Shanghai, China
“FRAMING CULTURE”, Sunway Art Space, Taipei, Taiwan

2023

“Bu Gan Feng Yue”, Cans Space, Taipei, Taiwan
“IMAGRATION”, Gallery COMMON, Tokyo, Japan
“What’s Old Becomes New Again: Lu Hao-Yuan, Christina Liu, Chang Huei-Ming, and Tseng ChienYing with Hu Bu Tang Collection”, TAO ART, Taipei, Taiwan
“Human Desire: The Yang Arts Collection”, Yang Arts, Taipei, Taiwan
“Cross”, Mind Set Art Center, Taipei, Taiwan

2022

“Retrograde”, Galerie du Monde, Hong Kong
“Unruly clay”, ISland, Taipei, Taiwan
“Life in-between: Mongolia and Central Asia”, A Contemporary Art Perspective, MTCG. MOC, Taipei, Taiwan
“Calling Forth Devotion: Art Chishang Artist Residency Exhibition”, Chishang Art Center, Chishang, Taiwan
“Since the Prime Meridian Is Met”, Moon Gallery, Taichung, Taiwan

2021

“Symbiosis: Seed2.0 Art for a Sustainable Future-grand tour”, a-space gallery, Warsaw/Tokyo/Taipei/Rheinfelden

2020

“2020 Taiwan Biennial: Subzoology”, National Taiwan Museum of Fine Arts, Taichung, Taiwan
“New Relics I: Crossing Over”, Each Modern, Taipei, Taiwan
“Taipei Dangdai”, Each Modern, Taipei, Taiwan

2019

“West Bund Art & Design Fair”, Each Modern, Shanghai, China
“A Rebellious Learner – Margins and Collisions of Contemporary Ink Paintings”, Art Taipei, Red Gold Fine Art, Taipei, Taiwan
“Spectrosynthesis II”, BACC & Sunpride Foundation, Bangkok, Thailand
“Reciprocation: The Resonance of the Mind”, Red Gold Fine Art, Taipei, Taiwan

2018

“Once • Trajectory: The special ten-year MIT anniversary exhibition”, Taipei World Trade Center, Taipei, Taiwan

2017

“Memories Interwoven and Overlapped – Post-Martial Law Era Ink Painting in Taiwan”, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2016

“Inter vs. Trans: When ink meet eastern gouache”, Red Gold Fine Art, Taipei, Taiwan

2015

“Dreams Habitations – NTMoFA Young Artist Collection Exhibition”, National Taiwan Museum of Fine Arts, Taichung, Taiwan
“Duo Solo exhibition (Su Huangsheng, Zeng Jianying)”, H.T. gallery, Beijing, China
“Art Taipei 2015 MIT”, Taipei World Trade Center, Taipei, Taiwan

“Ink • Color • A Fine Boundary”, Red Gold Fine Art, Taipei, Taiwan

2014

“Collection and Dialogue – Taiwan’s Contemporary Ink Painting”, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
“New Overview of the Island – Contemporary Water-ink painting in Taiwan”, iP gallery, Hualien, Taiwan
“Very Hazy II, VT Artsalon, Taipei, Taiwan
“A Database of Living Bodies: The Production of Image Variations with Color Ink”, Aki Gallery, Taipei, Taiwan
“Metamorphosis and Regeneration”, Da Xiang Art Space, Taichung, Taiwan

2013

“Very Hazy”, A Gallery, Taipei, Taiwan
“Tseng Chien-ying/Wang Hsin-dao Exhibition”, Galerie Pierre, Taichung, Taiwan
“Ink Painting Online – Net Generation Joint Exhibition”, Red Gold Fine Art, Taipei, Taiwan

2012

“Mimicry”, Galerie Pierre, Taichung, Taiwan
“Young Art Taipei”, Sheraton Grande Taipei Hotel, Taipei, Taiwan
“Tseng Chienying/ Hung Mingyu – Ink Painting Today”, Arthis Fine Art, Taichung, Taiwan

2011

“Parallel Universe”, Nanhai gallery, Taipei, Taiwan
“Ink Painting Gruel”, Nan-Pei Art Gallery, TNUA, Taipei, Taiwan
“The Haunting Color: The New Face of Taiwan Gouache Painting”, Tunghai University Art Gallery, Taichung, Taiwan
“The Elder from Far Away – Tonight We Become Your Believer”, Underground Art Museum, TNUA, Taipei, Taiwan
“Young Art Taipei”, Sunworld Dynasty Hotel, Taipei, Taiwan

2010

“The Corner of Life: Color Ink Painting of New Four Young Artists”, Galerie Pierre, Taichung, Taiwan

2009

“Kaohsiung Award”, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

Collections

Space K, Seoul, Korea
White Rabbit Gallery, Sydney, Australia
Taipei Fine Art Museum, Taipei, Taiwan
National Taiwan Museum of Fine Arts, Taichung, Taiwan
National Taiwan Normal University, Taipei, Taiwan
Chishang Barn Art Museum, Taitung, Taiwan

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曾建穎

1987年出生於南投，台灣
目前工作與生活於台北，台灣

學歷

2013 創作碩士，美術系，台北藝術大學
2009 美術學系水墨組，國立台灣師範大學

獎項及駐留

2026 99 Canal 藝術家駐留計劃，紐約，美國
2020 Shopping Design 2020 年度百大設計，台北，台灣
2020 金曲獎最佳裝幀設計獎入圍，台北，台灣
台灣好基金會—池上穀倉藝術館，台東，台灣
2017 亞洲文化協會 (ACC) 台灣獎助計劃，台北，台灣
2015 台北國際藝術博覽會MIT新人特區，台北，台灣
2012 世安美學獎藝術創作贊助，造型藝術類，台北，台灣
台北國際當代藝術博覽會新潮賞，最佳評審獎，台北，台灣
2011 高雄獎水墨膠彩類，優選，高雄，台灣
2010 水墨雙年展，佳作，台北，台灣
2009 高雄獎水墨膠彩類，入選，高雄，台灣

精選個展

2026
「憂鬱的使役」，Independent博覽會，馬凌畫廊，紐約，紐約州，美國

2025
首爾弗里茲博覽會，馬凌畫廊，首爾，韓國
「旁觀他人的幸福」，經緯藝術中心，上海，中國

2022
「木與夜孰長」，亞紀畫廊，台北，台灣

2020
「惡托邦」，赤粒藝術，台北，台灣

2017
「顛倒夢想：曾建穎個展」，赤粒藝術，台北，台灣

2013
「肉體素描：曾建穎個展」，南海藝廊，台北，台灣
「火氣清涼：曾建穎個人創作展」，Me:liu彌留實驗藝廊，台中，台灣
「The Glory Hole」，北藝大八又二分之一藝廊，台北，台灣

2011
「鐵處女」，鹹花生咖啡館，台北，台灣

2010
「千手計畫—第一個一百」，金禧美術，台中，台灣

精選群展

2025
「如果我們的語言是……」，台灣當代文化實驗場C-LAB，台北，台灣
「It's The End of The World, Let's Dance」，AMESYAVUZ，新加坡

2024
「喧囂的孤獨-台灣膠彩百年尋道」，台北市立美術館，台北，台灣
「極致暴力」，PODIUM，香港
「這裡，哪裡，那裡」，阿爾敏·萊希畫廊，上海，中國
「一間裱褙店」，Art Space 藝術空間，台北，台灣

2023

「不干風月」，罐空間，台北，台灣

「IMAGRATION」，Gallery COMMON，東京，日本

「今古相接胡不堂：呂浩元、劉子瑜、張暉明、曾建穎新作展」，TAO ART，台北，台灣

「Human Desire: The YANG ARTS Collection」，洋藝術空間，台北，台灣

「書畫 / CROSS - 集保結算所當代藝術賞：2022年獲獎藝術家作品精選展」，安卓藝術，台北，台灣

2022

「逆形」，世界畫廊，香港

「水土不服」，一嶼，台北，台灣

「複景生活-當代藝術中的蒙古與中亞」，文化部蒙藏文化館，台北，台灣

「寄情與召喚—池上藝術村駐村藝術家聯展，池上穀倉藝術館，池上從子午線的交會開始」，月臨畫廊，台中，台灣

2021

「共生—Seed2.0跨國巡迴永續藝術展」，異雲書屋，華沙、東京、台北、萊茵費爾登

2020

「禽獸不如：台灣美術雙年展」，國立台灣美術館，台中，台灣

「古今一：超越」，亞紀畫廊，台北，台灣

「台北當代藝術博覽」，亞紀畫廊，台北，台灣

2019

「西岸藝術與設計博覽會」，亞紀畫廊，上海，中國

「造反取經同一人—當代水墨的界限與衝撞」，台北國際藝術博覽會，赤粒藝術，台北，台灣

「光·合作用II」，曼谷藝術文化中心&驕陽基金會，曼谷，泰國

「應物：感物詠志」，赤粒藝術，台北，台灣

2018

「曾經·軌跡」，台北國際藝術博覽會MIT十週年特展，台北世貿中心，台北，台灣

2017

「記憶的交織與重疊—後解嚴臺灣水墨」，國立台灣美術館，台中，台灣

2016

「墨·彩 異趣」，赤粒藝術，台北，台灣

2015

「夢·棲地—館藏青年藝術主題展」，國立台灣美術館，台中，台灣

「雙人展 (曾建穎 / 蘇煌盛)」，H.T. Gallery，北京，中國

「台北國際藝術博覽會MIT新人特區」，台北世貿中心，台北，台灣

「墨·彩 限界」，赤粒藝術，台北，台灣

2014

「典藏·對話—演繹當代台灣水墨」，高雄市立美術館，高雄，台灣

「新·島嶼全覽—台灣當代水墨」，乙皮畫廊，花蓮，台灣

「好朦朧 II」，非常廟藝文空間，台北，台灣

「活體資料庫：變異形象的墨彩製造」，也趣藝廊，台北，台灣

「變異與再生」，大象藝術空間，台中，台灣

2013

「好朦朧」，當代一畫廊，台北，台灣

「曾建穎／王興道雙個展」，臻品藝術中心，台中，台灣

「水墨Online—N世代聯展」，赤粒藝術，台北，台灣

2012

「擬態」，臻品藝術中心，台中，台灣

「Young Art Taipei 藝術博覽會」，喜來登飯店，台北，台灣

「『曾建穎v.s.洪民裕』當代水墨新貌展」，金禧美術，台中，台灣

2011

「平行宇宙—曾建穎/林義隆雙個展」，南海藝廊，台北，台灣

「水墨粥」，北藝大南北藝廊，台北，台灣

「振彩繚繞—台灣膠彩新意象」，東海大學藝術中心，台中，台灣

「遠方的長輩—今夜成為你的信徒」，北藝大地下美術館，台北，台灣

「Young Art Taipei 藝術博覽會」，王朝大飯店，台北，台灣

2010

「生活寄隅—四人彩墨新語彙」，臻品藝術中心，台中，台灣

2009

「高雄獎」，高雄市立美術館，高雄，台灣

典藏

Space K，首爾，韓國

白兔美術館，雪梨，澳洲

台北市立美術館，台北，台灣

池上穀倉藝術館，台東，台灣

國立台灣美術館，台中，台灣

國立台灣師範大學，台北，台灣

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