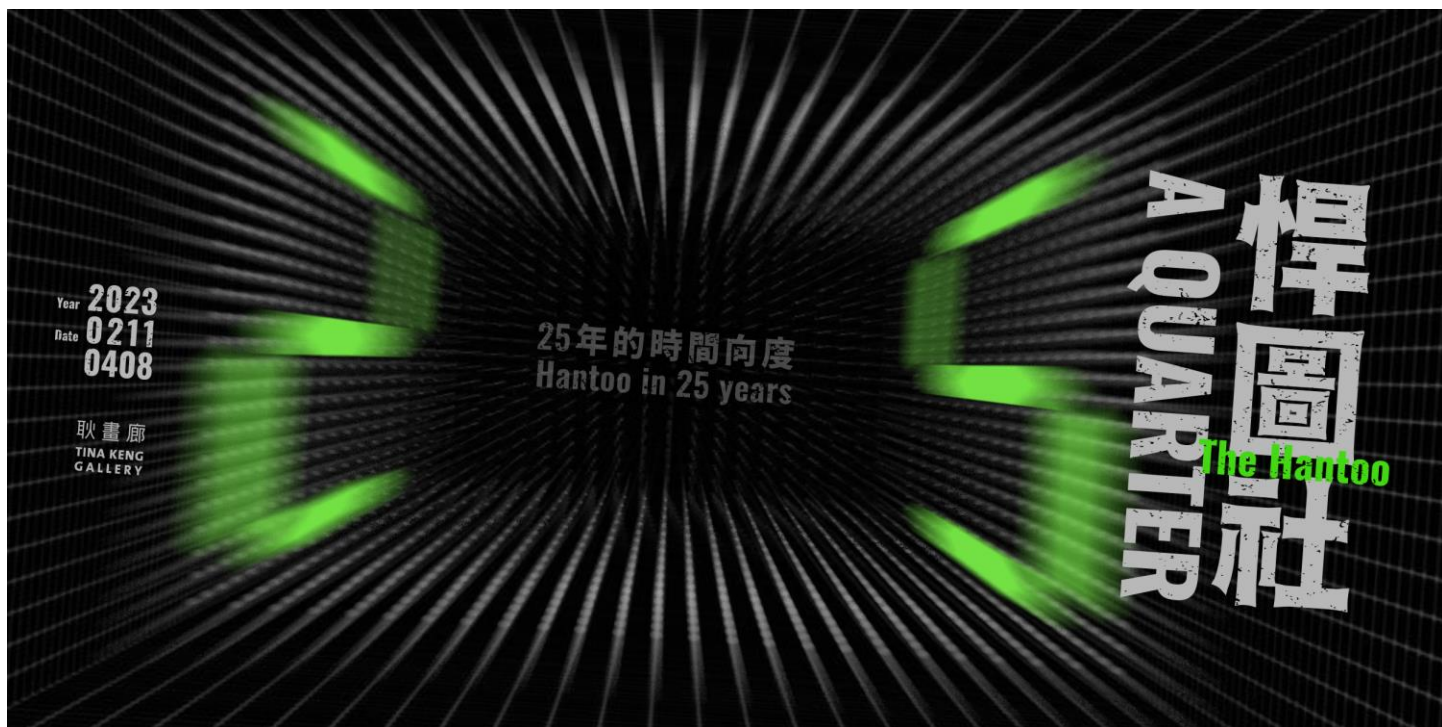


A Quarter — 悍圖社 25 年的時間向度

展期 | 2023.02.11 – 2023.04.08

開幕 | 2023.02.11 (六) 4:30 p.m.

地點 | 耿畫廊 台北市內湖區瑞光路 548 巷 15 號 1F



1998 年，一群年輕藝術家於台北成立悍圖社。他們以標誌性的本土、生猛的力道吹響號角，幾位社團中領銜藝術家，關心的多聚焦於國家、歷史、文化等社會關懷之命題，以及對於國家機器、對於黨國教育的批判和對抗。而這些關於威權，或是其父執輩的記憶與反動，既內化為他們作品本身的内容，也成為創作中的主要驅動力。在 1998 年那樣的社會氛圍中，悍圖社的確建立了台灣當代藝術中的一個醒目姿態。

然而，自 1998 到 2023 年，這樣一段廿五年的歷史時空，外在關於政治、經濟和文化上的氛圍，內部關於藝術家自身心境和人生階段皆早已轉變。今昔時空遙望下，當年這些桀驁的悍圖社藝術家們，儘管仍然維持豐沛旺盛的創作能量，卻也多了一股風霜後的內省和平和。面對作品的思考和視角，也逐漸朝向私人的情感前進。

本次聯展展名「A Quarter」，不言可喻地指涉這段四分之一世紀的時間量度；同時也關聯到阿拉伯數字中「25」的視覺趣味：數字「25」在以電子形式呈現時，兩者互為鏡像對稱反射。同時，鏡像反射也對應到創作者同時存在於「與他人共存」和「自我創作時間」的兩個鏡像世界。藝術家們長時間於工作室的獨處，在接受外界與過去的記憶衝擊之際，同時往內心探尋。本次聯展「A Quarter_悍圖社 25 年的時間向度」，也將時間指涉如下三個面向，期望在時間性內外、節奏以及作品的變化之間，描繪出悍圖社更立體的輪廓。

楊茂林，在數十年的創作生涯中，展現驚人的創作能量和多樣的範疇，任何形式、風格和材質間都體現熟稔的掌握度。題材或挪用次文化動漫人物形象，或描繪台灣本土物種，除了隱喻藝術家自身，更進一步探尋從小到大的記憶和情感寄託，並將觀者帶入他所幻化的天地裡。此次聯展更有別於以往，將立體作品置於藝術家私藏的台灣傳統原木櫃內，展現獨特之趣味。

吳天章以錄像與聲道裝置，將日治時代的基隆要塞司令部校官眷舍以及同處更早期的基隆大沙灣海水浴場做結合，重現眷舍內的日本和室和大沙灣視覺投影，佐以當年潮汐聲響，帶出你我甚或遺忘的歷史記憶；陳擎耀取樣台灣早期知名女畫家陳進的作品，植入現代城市景觀和國際時事。兩者作品縱然迥異，卻同樣巧妙利用超現實時空錯置，帶出文化省思，以及對國族的關懷；陸先銘則卸下早期對於鋼鐵都市或底層人物的社會寫實路線，以近年關注的老樹系列展現藝術家心境上的靜謐、和人與自然的平衡法則

郭維國除了維持他那震懾觀者的寫實技巧，帶出藝術家潛意識中混濁、情慾、私密的情節，近期更專注於探討作品中材質、肌理，和作品尺幅之間的趣味；而創建偽遠古文明而撼動藝壇的涂維政，巧妙融合「寓言」和「預言」兩造，挑戰一般人對於考古學和博物館的固有認知，視覺化我們對於過去和未來的想像；此外，女性成員鄧文貞根基於對台灣高山的熱愛，結合原生土地的關注，以染色與刺繡為經緯，完成一件件重現台灣歷史軌跡的地圖創作；而同樣將焦點放在原鄉的連建興，用他略帶魔幻寫實的細膩畫風，精細描繪家鄉基隆秀麗場景，在其中卻又同時參雜腦中的奇幻異想；李民中則以多彩的畫面和符號式的有機體，組成一件件充斥視覺元素和色彩高對比的巨型繪畫。

另一方面，楊仁明利用簡約的幾何和線條，傳遞藝術家對於理性與感性的衝突和協調；賴新龍暗藏特殊金色顏料於畫作，暗喻韜光養晦的人生哲學。另一位畫家常陵，從過去廣為人知的「五花肉」系列，進展到近期的創作母題「大玄玄社會」，藉由釋放色彩與線條的自由，紀錄他對於社會議題和生命記憶的回應。而唐唐發的「市場擺攤藝術計畫」，試圖將藝術帶入台灣在地傳統市場，帶領觀者重新思考文化與社會之關係。

十三位藝術家迥異的創作視野，帶出關於悍圖社的十三種面向。縱然多位悍圖社成員已年過耳順，卻依然堅持著他們的生命實踐，依然操著台灣道地的氣口，人與作品同樣酣暢淋漓。廿五年來的堅持，看似輕描淡寫，卻無形中形塑了台灣當代光景，這份從容，是數十寒暑的內功修為，也是面對現實磨難下的氣度展現，更是悍圖社作為台灣當代的先驅者，在這廿五年不間斷操演中，展現的純粹。如果你我在這廿五年的時間向度中能成就什麼，也許就是成為一個目擊者，見證悍圖社在無垠的時間流，在當代的道路上，帶著薛西弗斯式的熱情，扛著巨石，往下個廿五年里程碑前進。

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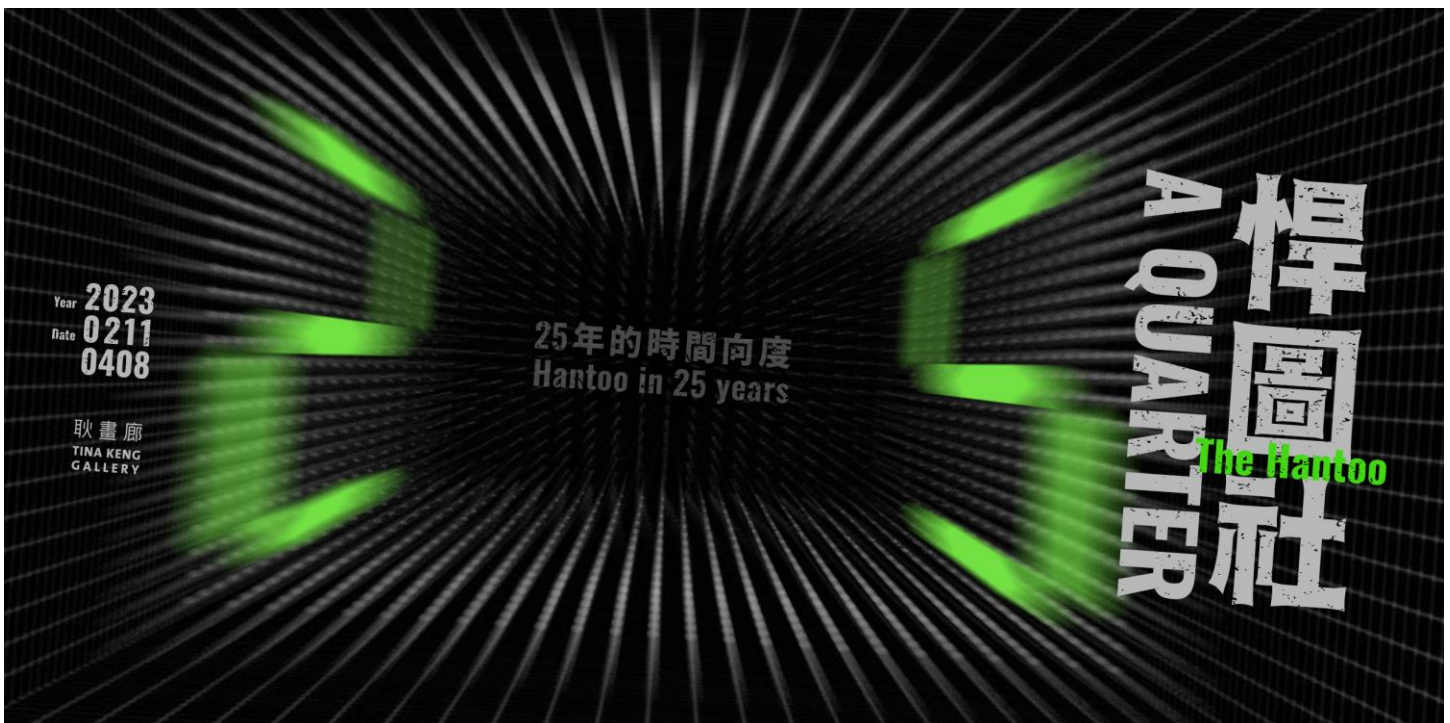
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A Quarter: Hantoo in 25 Years

Dates | 02.11.2023 – 04.08.2023

Reception | 02.11.2023 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery 1F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 11492



In 1998, a group of young artists founded the Hantoo Art Group in Taipei, Taiwan. Impelled by their sanguine, grassroots spirit, the group became deeply concerned about state identity, history, and culture, and highly critical of the state apparatus and the party-state education system of the ruling party Kuomintang. They internalize these past memories of authoritarian rule, which inform their respective practices. In the restless year of 1998, Hantoo indeed established itself as a group of mavericks in Taiwan's contemporary art circle.

Twenty-five years have flown by since 1998. Nothing is the same from politics, economy, and culture, to the lives and states of mind of the Hantoo artists. Charged still with creative energy, the bright and irreverent artists 25 years ago have grown peaceful and self-contained. Their approach to art making leans gradually toward the personal and the intimate.

"A Quarter," the title of this group exhibition, unequivocally refers to one-fourth of a century, as well as to the number 25. When the Arabic numerals 2 and 5 are presented on an electronic display, they become the mirror image of one another. A mirror reflection also parallels the artist's state of mind as they simultaneously exist in two mirror worlds: a world of coexistence and a world of alone creative time. Long, solitary hours in a studio allows the artist to search within, where the outside world and past memories collide. A Quarter: Hantoo in 25 years delineates the vagaries of the group with an investigation of temporality, rhythm, and the changes in each artist's work.

The decades-long practice of Yang Mao-Lin (b. 1953) traverses mediums, materials, and styles. His subject matter, his appropriation of anime characters, and his depiction of Taiwan's endemic species serve not only as a metaphor for his personality, but as a gateway to memories from childhood to adulthood, transporting the viewer to Yang's secret wonderland. For the Hantoo group exhibition, Yang unveils his three-dimensional works in a traditional Taiwanese wooden cabinet from his own private collection.

Wu Tien-Chang (b. 1956) has crafted a video and sound installation that merges the Keelung Fort Commander's Official Residence and the Dashawan bathing sea beach from the Japanese rule period. A washitsu, or a Japanese room, is recreated, combined with a video projection of the Dashawan and the sounds of the tides, evoking memories of a past long gone. Chen Ching-Yao (b. 1976) samples the work of Taiwanese female artist Chen Chin (1907–1998), but reimagines it with a contemporary cityscape interspersed with international affairs. While the works of Wu and Chen diverge in style, both raise cultural awareness and love for the motherland in their juxtaposition of time and space. Lu Hsien-Ming (b. 1959) shifts away from his early approach of social realism that limns the concrete jungle and the underclass, and instead in recent years turns to his old tree series, which echoes his tranquil state of mind, as well as a delicate balance between humanity and nature.

While the realist techniques of Kuo Wei-Kuo (b. 1960) conjure narratives turbid, erotic, and intimate in his subconscious, recent years have seen a more focused attempt to elicit mutuality between materials, texture, and the scale of the work. Conjoining fable and prophecy, the pseudo-ancient civilization of Tu Wei-Cheng (b. 1969) challenges the common perception of archaeology and museum, visualizing the human imagination of the past and the future. Crystallizing her love of Taiwan's mountains and the native land, Deng Wen-Jen (b. 1970) creates painstaking maps of Taiwan with, embroidered, dyed fabric that traces the island's history. Equally concerned with his hometown, Lien Chien-Hsing (b. 1962) depicts Keelung in elaborate details with a

touch of magic realism commingled with whimsical fantasy. Lee Ming-Jong (b. 1961) pictures a multicolor landscape inhabited by strange and familiar creatures, bathed in wide-eyed innocence.

Yang Jen-Ming (b. 1962) captures conflict and harmony between sense and sensibility with his minimalist use of lines and geometric shapes. Lai Hsin-Long (b. 1964) adopts a subtle use of golden pigments mixed with acrylic paint to encapsulate his philosophy of life: to keep a low profile and improve oneself. Known for his “Pork Belly” series, Chang Ling (b. 1975) has in recent years pivoted toward his “Illusion Society” series, where loose brushwork and a bold palette define his response to social issues and personal history. The “Wet Market Vendor Project” of Tang Tang-Fa (b. 1965) brings contemporary art into the local traditional marketplace, allowing the viewer to ponder the relationship between culture and society.

The varying practices of Hantoo’s 13 artists mirror 13 unique facets of the group. Deeply in touch with their roots, these artists persist in their quest for life’s meaning, producing eclectic bodies of work that manifest their interiority. They have shaped the art scene of Taiwan with an ease that has been forged for a quarter of a tumultuous century, as precursors of Taiwanese contemporary art. Together as viewers, we bear witness to Hantoo’s journey into the next 25 years with unwavering commitment to art making.

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