

耿畫廊
TINA KENG
GALLERY

耿畫廊台北

游於藝 — 王懷慶個展

展期 | 2024.03.16–2024.05.18

開幕 | 2024. 03.22 (五) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1F)



「如果說我的作品裡有一點點哲學的意味與影子，那只是我個人生命的感悟與藝術的隨意之想，與哲學的一種偶遇，巧遇，不期而遇，或是一種不小心的重疊。」

王懷慶 2022

2023 年秋 · 北京 ·

藝術家於門口迎接。

迢迢千里的工作室拜訪，見面聊的不全是新作品，更多的是由於大疫，導致這些年的彼此分別。眉宇間，話語中，在這位中國藝術家的身上，創作不見得是對藝術的執著和追求，反倒是生活中的實踐，或是精神上的修為。

初秋夜話，中國北方的冷冽乾燥，伴隨藝術家的颯爽，有別於南島的婉轉呢喃。

認識王懷慶，爬梳王懷慶，進而沈耽於王懷慶，是一個關於中國文化精髓的辯證和閱讀，更是浸淫於中國文人內在精神之過程。在王懷慶的創作歲月中，我們始終能分辨其不同階段的創作狀態和演化。即便如今身處於東西方當代藝術蓬勃發展的風口下，這位中國創作者，在作品產出，以及創作能量上，依舊豐沛、顯目，依舊源源不絕。從早年人物描繪，爾後關於南方民居建築探究，或是明式傢俱的解構分離，他總專注於所屬的文化底蘊中，並與之沈澱，實踐屬於王懷慶的抽象幾何。

王懷慶始終帶著對於中國，以及中國文人特有的感性和情懷，作品中也流露這樣出自於中國傳統文化思維訓練的二元堆疊：在豐厚的感性上所建構的理性精神，以及理性畫面中的感性追求。出生於 1944 年北京，學成於中央工藝美術學院，在戰後歷經文革的勞動改造，更於中國解放軍中擔任舞臺美術設計。如此的歷程和生命刻記，不僅僅重疊在同一代中國人的記憶裡，更扎實了王懷慶關於媒材、關於技法，關於平面繪畫的分寸和掌握。即便如今王懷慶早已捨棄對於外在形象的追求，然而從顏料與畫布所建構出的純粹和完美平衡，我們仍能窺見王懷慶那厚積薄發的修養和功力。

中國古典美學中講究的「托物言志」，展現的是東方的婉轉，或是東方的寄寓；創作者或以器物指涉舉止氣度、以山水暗喻主觀精神；或以動植物表彰文人風骨、以工藝展現審美情懷。對於王懷慶來說，過往無論在家具、建築，抑或中國皇帝、京城的描繪中，這些外在形象僅僅是載體，用以裝載王懷慶對於結構、空間、線條、和繪畫的思考和辯證，甚至昇華至藝術家對於文人氣節以及中國文化的眷戀。在媒材選擇上，也與藝術家本人性格如出一轍：直白、大度。而單一墨色、幾何的運用，也某種程度連結了中國水墨裡的視覺經驗和趣味。

以油彩、金屬和桑麻紙所構建的「游於藝 — 王懷慶」個展，是藝術家年近八十的心血集大成，將於 2024 年三月於耿畫廊隆重登場。距上次在台灣的個展，已睽違近十年之久，館內將展設分為一樓的油畫與雕塑系列，以及三樓的紙上作品；冀望在不同的媒材與創作維度中，具體展現王懷慶在其美學路徑上的寬度；與此同時，我們更邀請亞洲大學附屬現代美術館作為協辦單位，於其館內展出精選展，回溯王懷慶過往創作生涯的深度。

此次五件「知白+競演」系列油畫，藝術家以墨黑油彩，大刀闊斧地在雪白畫布上鑿出敦厚、分明的矩形墨塊。看似粗獷豪放，然若趨近觀看，巨大的墨塊中又暗藏無數肌理和細節變化；取名「知白」，更表明藝術家於耄耋之年，面對生命時披褐懷玉，處下不爭的處事之道。對應作品中藝術家運用黑白、虛實、疏密，鋪陳出從心所欲之餘卻不逾矩的精神境界。

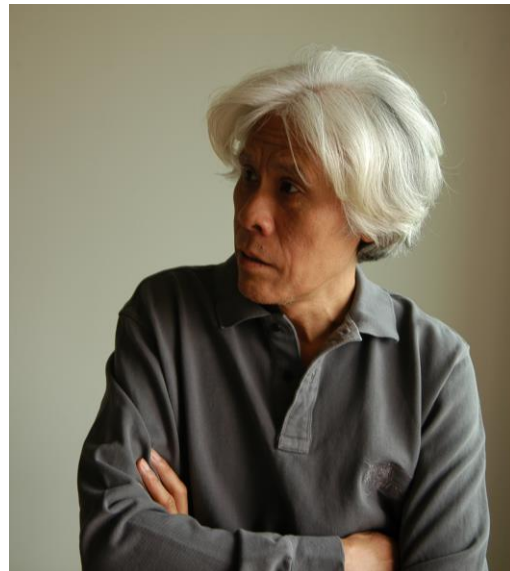
然王懷慶並不單就平面繪畫的創作而滿足，而是更進一步透過材質的選擇，提出關於自身視覺語言的立體論述。相較於過去利用外在物質形象的概念化和符號化，如今的王懷慶已趨向更純粹的抽象型態。九件雕塑新作，即是藝術家利用鋁合金的特質與個性，於其上發揮如剪紙般的裁切，搭配鋁合金平滑的表面與燈光投射，展現線條和平面之間的光影變幻；除了光影、鏤空的視覺趣味，立體切割更展現出作品處於空間中的運動性。此外，王懷慶更嘗試利用中國手工桑麻紙，運用傳統筆墨，以皴、擦、染、點等技法，建構紙上系列新作——畫面中大面的色塊，在王懷慶筆下走出了有別於當代水墨的古典韻味。

展名「游於藝」，帶出藝術家以「游」作為藝術實踐上的指標。如此的創作觀並非單純的放任或是無序，而是更著重於創作者精神上的自由解放。因為唯有以游（遊）對待藝術，才更能趨近、實現大道精神，也逐漸在時間洪流中，藉由一次次的洗滌和過濾，最終回歸真我。誠如藝術家所述：「把與藝術無關的，可有可無的，繪畫承擔不了的，負擔不起的統統趕出畫面，只剩下不容置疑的，不能商量的，不可無視的。」抵去色彩的喧嘩，留下純粹的、灑脫的、無受限的、天人合一的王懷慶。

這也是自 2014 年「大都」之後，王懷慶對自身文化的繾綣詠嘆，對當代的再次吶喊。

王懷慶

1944 年生於北京



王懷慶 1964 年進入中央工藝美術學院就讀，文革期間 1970 年曾下放農村勞動改造，1971 年起被指派至中國人民解放軍部隊擔任舞台美術設計工作，1979 年考取中央工藝美術學院研究所，受業於倡導西方現代主義的吳冠中門下。1985 年因參加在黃山舉行的全國油畫研討會，途經浙江紹興，拜訪魯迅故居，深深為江南水鄉的古文化氛圍、留存下來的老屋建築與古傢俱的紋路和結構所感動。自此，其繪畫色彩漸簡化為黑白色系，對空間物件的具象表現轉向平面建構，開啟他探索與觀察物件結構再重組的視覺語彙，成為形塑個人創作風格的起始點。

王懷慶的作品頻頻於中國及國際重要大展獲獎，極獲重視。2024 年於台北耿畫廊舉辦「游於藝 — 王懷慶個展」，於台中亞洲大學現代美術館舉辦「王懷慶：五十年創作精選展」。2021 年於中國北京清華大學藝術博物館舉辦「縱橫 — 王懷慶藝術展」。2016 年參加「中華意蘊 — 中國油畫藝術國際巡展」，於法國巴黎布隆尼亞宮、義大利羅馬維托里亞諾紀念堂展出；同年參加「中國寫意 — 來自中國美術館的藝術」，於墨西哥城的聖伊德方索學院美術館展出。於 2015 至 2019 年參加香港巴塞爾藝術博覽會，2015 年於日本兵庫縣立美術館展出大型回顧展「出山」。2012 年台北市立美術館展出「一生萬：王懷慶藝術展」，2010 年蘇州博物館展出「走進故園 - 王懷慶藝術展」，同年於美國西雅圖藝術博物館展出「走出故園 - 王懷慶藝術展」。2002、2006、2007 年參加瑞士巴塞爾藝術博覽會。1998 年參加紐約古根漢美術館「中國藝術 5000 年展」，以及紐約軍械庫亞洲藝術博覽會。



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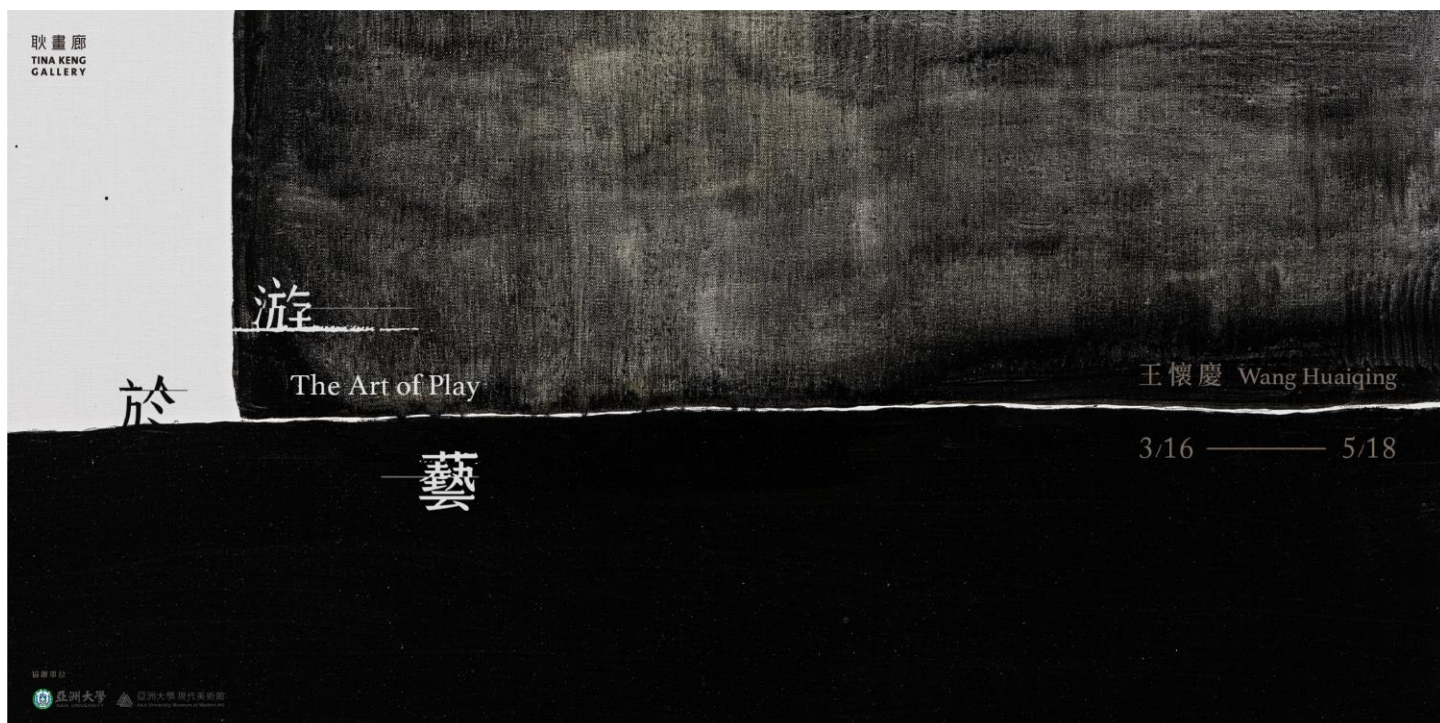
Tina Keng Gallery Taipei

Wang Huaiqing: The Art of Play

Dates | 03.16.2024–05.18.2024

Reception | 03.22.2024 (Fri.) 4:30 p.m.

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



If there is any hint of philosophical musings in my work, that just happens to be a personal epiphany or a random artistic rumination, a chance encounter with philosophy, pure happenstance, serendipity, or a fortuitous overlap.

— Wang Huaiqing, 2022

Beijing, autumn 2023.

Wang Huaiqing greets us at the door.

Spanning thousands of miles, this studio visit reveals discussions that go beyond Wang's new body of work. More relevant are the reflections on the years of separation due to the pandemic. His demeanor allows us a glimpse of what art means to him: making art is less a relentless pursuit than an everyday practice, a spiritual cultivation.

Amid the cold, dry air of northern China on this early autumn night rings the hearty voice of the brisk artist, distinct from the soft whisper of a southern island.

To learn about Wang, to examine his work, to delve into his art, one is inevitably engaged in a dialectic and investigation of Chinese heritage, immersion in the literati's interior realm. His decades-long practice unfurls into singular bodies of work. The artist remains prolific and vigorous against the backdrop of the Western and Asian vibrant art scenes. From his early portrayal of figures, followed by his exploration of traditional residential architecture in southern China, to his deconstruction of Ming-style furniture, the cultural palimpsest into which he was born entralls him with its overlay of dynasties and generations: musings are transmuted into geometric abstraction that belongs unmistakably to Wang.

Imbued with a sensibility unique to the Chinese literati, the artist's work exudes a sense of layering rooted in the Chinese culture: a rational spirit based on profound sensibility, and an emotional pursuit within a logical composition. Born in Beijing in 1944, Wang studied at the Central Academy of Fine Arts and Crafts, and later at the Graduate School of Central Academy of Fine Arts and Crafts. During the Cultural Revolution, he spent years in labor reform camps before serving as a stage designer in the People's Liberation Army. His lifelong journey and poignant experience not only resonate with those of his peers, but inform his grasp of mediums, of techniques, of painting's two-dimensionality. Having turned away from the pursuit of figurative imagery, the artist continues to explore the fine balance rendered in paint and canvas, defined by his sense of perspective and dimension.

Among the principles of classical Chinese aesthetics, "to convey sentiment through object" evokes the emotional nuances that shade the Eastern thought. Objects may be used to allude to demeanor and

disposition; shanshui maybe be employed to convey subjectivity; flora and fauna may be referenced to commend the literati spirit; craftsmanship may be invoked to express aesthetic sentiment. In Wang's depiction of furniture, architecture, Chinese emperors, or the city of Beijing, the outward appearance is merely a vessel for contemplation and dialectic of structure, space, line, and painting itself, even the artist's nostalgia for the integrity of the literati, and Chinese legacy. His choice of mediums, like his character, is candid and magnanimous. The use of a single color and geometric abstraction, to some extent, is interlinked with the visual experience and aesthetics found in Chinese ink painting.

Wang Huaqing's first solo exhibition at Tina Keng Gallery since 2014, *The Art of Play* embodies the artist's journey over the past half century, stretching across mediums from oil on canvas, ink on paper, to aluminum alloy. Divided into two sections: oil paintings and sculptures on the first floor, and works on paper on the third floor, this exhibition maps the artist's latest creative trajectory. As a co-organizer, Asia University Museum of Modern Art hosts a retrospective of Wang that delineates his distinctive oeuvre.

Dark, rigorous brushstrokes morph into distinct blocks of ink on canvas in "The Balance of White" and "Competitive Performance" series. Bold and unrestrained at first glance, the enormous ink blocks are defined by a varying tonal texture. Titled "The Balance of White," the series encapsulates the artist's philosophy in his twilight years: ingenuity mantled in spartan simplicity, affability epitomized by non-contention. Finding equilibrium between black and white, space and volume, density and sparsity, the artist conjures a realm of interiority where desire obeys a visceral logic of discipline.

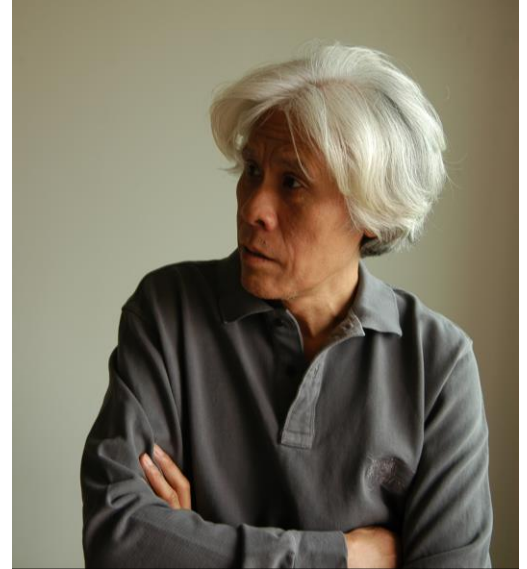
Wang does not confine himself solely to the creation of painting. Instead, he introduces a three-dimensional approach to his visual language through a calibrated choice of medium. He pivots away from the conceptualization and symbolization of physical objects on canvas toward a method of three-dimensional abstraction. His latest body of sculptures embodies the artist's adroit use of aluminum alloy, which transfigures metal into a muted form, as if born out of paper cutting techniques, with a polished, glinting surface upon which light and shadow intertwine. The visual appeal of light and shadow through carefully crafted openings is accentuated by three-dimensional cutting techniques that reveal the dynamism of the work in the space it inhabits. In addition, the artist shifts to Chinese handmade mulberry flax paper, applying such techniques as texturing, rubbing, dyeing, and dotting to render expansive blocks of color on paper, which exude a classical charm distinct from contemporary ink painting.

The exhibition title “The Art of Play” conveys the guiding principle in the artist’s practice. This creative philosophy is not one of mere self-indulgence or disorder, but rather one of spiritual liberation. Only when engaged in art with a sense of play can the artist approach *tao*, or the Way, returning at last to his true self through artistic catharsis in the flow of time. As the artist puts it, “Eviscerate everything unrelated to art, what is dispensable, what painting cannot cradle or afford. Leave only what is unquestionable, unnegotiable, what is impossible to ignore.” Free from the clamor of color, what remains is immaculate and unbridled, a Wang Huaqing that is one with nature.

The Art of Play marks an earnest ode to the artist’s own culture, and a sonorous call to the contemporary world.

Wang Huaqing

Born in 1944 in Beijing



Wang Huaqing studied at the Central Academy of Fine Arts and Crafts (1964), and at the Graduate School of Central Academy of Fine Arts and Crafts (1979), where he studied under Wu Guan-zhong, one of the forerunners of modern Chinese painting. Wang later co-founded the Contemporaries with his classmates, an avant-garde art group active in the late 1970s and early 1980s.

Wang visited Shaoxing, Zhejiang in 1985, where he was profoundly moved by the water towns, their cultural heritage, and idyllic atmosphere, especially the structure of ancient architecture and the texture of antique furniture. This gave birth to his creative shift towards the minimal palette of black and white, as well as an abstract expression of three-dimensionality. This shift marks a milestone in his artistic practice, where he began shaping a different visual language that would redefine his work in the years to come.

Notable exhibitions include: *Wang Huaqing: The Art of Play*, Tina Keng Gallery, Taipei, Taiwan (2024); *Wang Huaqing: 50 Years of Painting*, Asia University Museum of Modern Art, Taichung, Taiwan (2024); *Vertical, Horizontal*, Tsinghua University Art Museum, Beijing, China (2021); *Risonanza Cinese (Résonance chinoise): International Traveling Exhibition of Chinese Oil Painting*, Palais Brongniart, Paris, France; Complesso del Vittoriano - Ala Brasini, Rome, Italy (2016); *China: No es como la pintan: Masterpieces of the National Museum of Art of China*, Antiguo Colegio de San

Ildefonso, Mexico City, Mexico (2016); Art Basel Hong Kong (2015–2019); *Out of the Mountains — Wang Huaiqing Solo Exhibition*, Hyogo Prefectural Museum of Art, Kobe, Japan (2015); *One to All: The Art of Wang Huaiqing*, Taipei Fine Arts Museum, Taipei, Taiwan (2012); *Wang Huaiqing: A Painter's Painter in Contemporary China*, Seattle Art Museum, Seattle, WA, U.S. (2010); *To the Forgotten Garden: Exhibition of Wang Huai Qing*, Suzhou Museum, Suzhou, China (2010); *Exhibition of Wang Huaiqing's Paintings*, National Museum of History, Taipei, Taiwan (2008); *Traces of Nature — Art of Wang Huaiqing*, Guangdong Museum of Art, Guangzhou (2008) and Shanghai Art Museum, Shanghai, China (2007); Art Basel, Basel, Switzerland (2002, 2006, 2007); Asian Art Fair, the Armory, New York, NY, U.S. (1998); and *China: 5,000 Years, Innovation and Transformation in the Arts*, Solomon R. Guggenheim Museum, New York, NY, U.S. (1998).

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