

## 記憶的宮殿-彭薇個展

展期 | 2024.05.25-2024.07.13

開幕 | 2024.05.25 (六) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1F)



我們如何記憶？十六世紀末，耶穌會教士利瑪竇來到中國，在他傳授的技藝中，有一項是建造「記憶的宮殿」<sup>1</sup>。他提出三個在腦海中建立宮殿幫助記憶的方式：一是基於現實世界的真實空間，二是完全憑空想像的虛構居所，其三，則是揉合真實與想像，打造半虛半實的記憶之殿。這樣的訓練，藉由將事物形象的賦予，並將其指定、安置於一特定位置，藉由規則或聯想，恰當地提取正確的知識和記憶。「記憶的宮殿」並非利瑪竇所創，它可追溯到古希臘時代詩人 Simonides 對於記憶訓練的倡導和應用；而「記憶的宮殿」也非單純理性的方法理

<sup>1</sup> 史景遷，《利瑪竇的記憶宮殿》。台北市，時報出版，2023。

論，它更牽涉到人類感性上對於過往記憶、情緒、混雜真實世界的共感經驗，或是面對那無數細碎的過往記憶時，我們如何與之共處，進而選擇、詮釋、對話、分享。

彭薇此次在耿畫廊的個展「記憶的宮殿」，便從此起筆。展覽中作品囊括「故事系列」的「大房間」、「有故事的房間」、「迴廊」、「塔」、動畫錄像「我們都需要故事」和「窺系列」、「雅詞系列」、「冠系列」等，以近五十件繪畫和九部動畫錄像交互敘述，構築了一處以女性為主體的宮殿，在其院落內，經由藝術家輕筆紀錄，以女性視點，綿密編織的記憶碎片的疊加，觀者隨著彭薇的視線或做停留，或從中帶走些什麼。

「故事系列」始於 2020 年疫情，基於藝術家自身複雜的現實處境，將遠古神話、節慶傳說、友人的纏綿絮語和散落生命中的片段，借用敦煌壁畫中的建築：窗櫺、房間、迴廊、高塔等，以繪畫和動畫影像交互敘述的方式，構築魔幻且現實的女性空間，進行性別、歷史文化歸屬等問題的探討；「雅詞」系列從 2016 年綿延至今。基於古代繪畫中象徵意味的形象，將他們從過去剝離，注入當下的凝視。在透明畫紙上，以曠直、天真的筆法重塑，紙面的留白，人物行立坐臥，顧盼言語之勢，頗堪玩味。彭薇借此提出：關於記憶，何為真實？何為虛幻？「再一次」系列來自藝術家工作室廢紙，過去的無用之物，由於藝術家的再次塗抹，掩蓋舊的印記，繪製新的故事，而重獲意義與雙重的記憶。

作為記憶主體的女性，描繪情愛的維度與方式，其實很多。系列作品「有故事的房間」的真正意圖，在於呈現同一屋簷下，不同空間、不同人物，各自各的心事。

「冠系列」則可以是此次展覽「記憶的宮殿」的終點，也可以是起點。彩墨描繪的帽子或皇冠，成為濃縮記憶的象徵物，同時暗示我們在搜尋記憶的權重。

本展涵蓋彭薇 2016 年到 2024 年間的筆墨歷程。作為現今中國當代的指標性創作者，彭薇的作品向來遠避教條或簡單的批判，而是以現代女性視角，面對當下的生活，將人性的千頭萬緒用跨越時間的筆墨作出回應，如講故事的人，娓娓道來。



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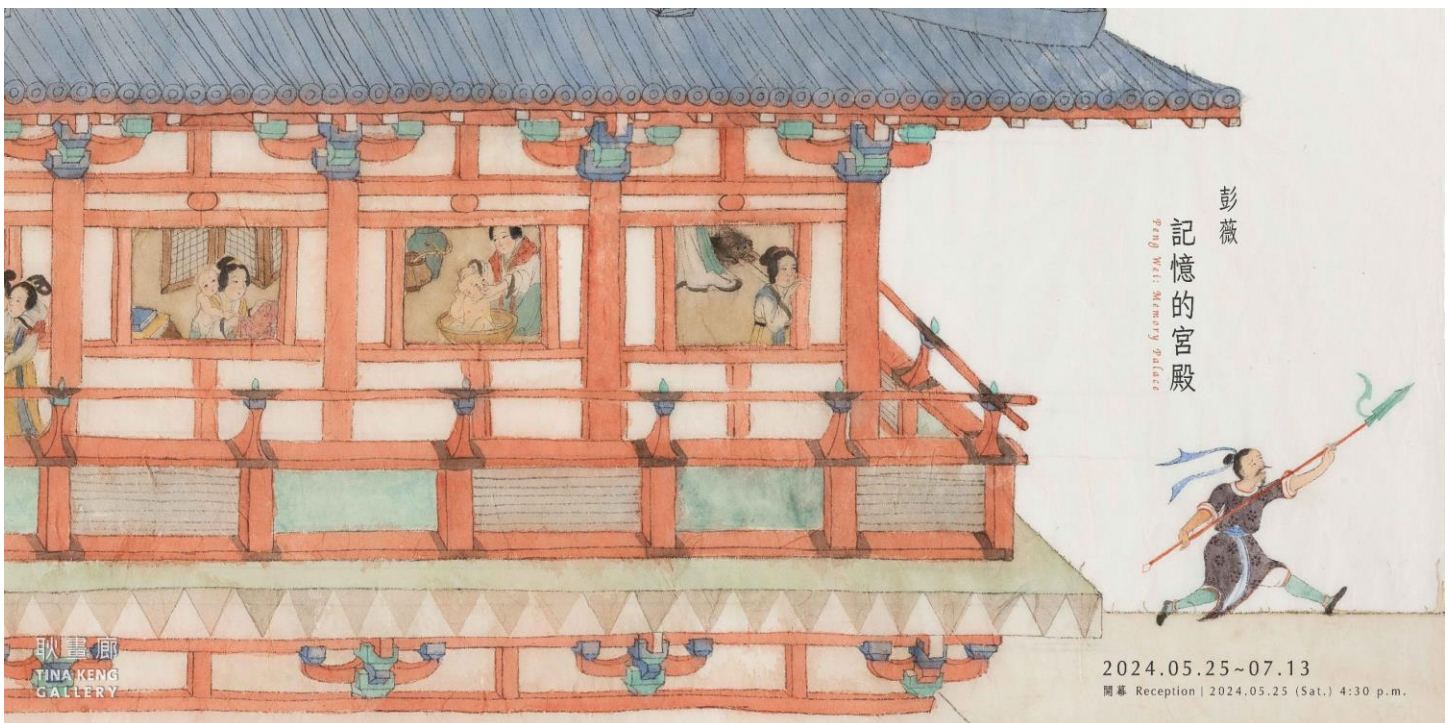
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# Peng Wei: Memory Palace

Dates | 05.25.2024–07.13.2024

Reception | 05.25.2024 (Sat.) 4:30 p.m.

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



How do we create memory? In 1582, Jesuit missionary Matteo Ricci arrived in China. In addition to his missionary work, Ricci was devoted to promoting his method of memory training: the Memory Palace<sup>1</sup>. He proposed three methods of creating mental palaces to aid memory: the first is a real space based on the real world, the second a fictional dwelling, and the third, an amalgamation, a memory palace that straddles reality and imagination.

This training aims to construct a comprehensive storage space for knowledge. By assigning vivid images to things and placing them in specific locations, we can accurately retrieve the correct knowledge and memories through rules or associations. The concept of the memory palace was not invented by Ricci. It can be traced

<sup>1</sup> Spence, Jonathan D., *The Memory Palace of Matteo Ricci* (Taipei: Reading Times, 2023.)



back to the application of memory training advocated by the ancient Greek poet Simonides of Ceos. The memory palace is not merely a methodological theory. It also involves the human emotional experience of past memories and emotions, the empathetic experiences that blend with the real world, and how we cohabit, interpret, and enter a dialogue with these myriad fragments of memories.

*Memory Palace*, Peng Wei's solo exhibition at Tina Keng Gallery, attests to the journey on which the artist has embarked. Consisting of nearly 50 paintings and nine video works, the exhibition tells an elaborate story through several series, from "A Large Room," "A Room with a Story," "Corridor," "Pagoda," "Peek," "Song of Songs," "Crown," to video series "We All Need Stories." The exhibition title betokens the palace Peng has conjured and centered on women, where she gently weaves memories from a female perspective into intricate, layered narratives, allowing the viewer to follow, either stop and gaze, or have something quietly seared in their mind.

Series such as "A Large Room," "A Room with a Story," "Corridor," and "Pagoda" often draw inspiration from ancient myths, Chinese festivals, and everyday conversations with friends. Incorporating the architecture depicted in the Dunhuang murals — windows, rooms, corridors, and pagodas, the artist interweaves painting and the animated image to create a magical yet realistic feminine space where she delves into issues of gender and historical cultural identity.

Beginning in 2016, the "Song of Songs" series is inspired by the symbolic imagery of ancient painting. The artist takes the figures out of their past context, and infuses them with a contemporary spirit. Rendered on transparent paper, the figures materialize in bold, modest strokes against an expanse of white space. Standing, sitting, or reclining, the characters invite interpretation with their gestures and facial expressions. With this series, Peng Wei poses a question: What is real and what is illusory when it comes to memory? Painted on scrap paper from the artist's studio, the "Once Again" series instantiates remnants of the past. Old marks are concealed under new brushstrokes that coalesce into new narratives imbued with significance and dual memories.

Revolving around the female perspective, love can be portrayed in myriad ways. The series "A Room with a Story" aims to illustrate different characters in different spaces with their own thoughts and musings. The "Crown" series can be seen as the end, or the beginning, of *Memory Place*. The hat or crown painted in color and ink encapsulates crystallized memory, while alluding to the way we rummage through recollections.



Tina Keng Gallery Taipei

*Memory Palace* is a chronicle of Peng Wei's artistic journey from 2016 to 2024. As a seminal contemporary artist in present-day China, she has never intended her work to be didactic or moralizing. Instead, she paints through delicate brushwork a vivid portrayal of life, emotion, and fantasy seen through the eyes of a contemporary Chinese woman, meditating life in all its vicissitudes.

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