耿畫廊
TINA KENG GALLERY

TKG+

畫家的模特兒

展期 | 2025.04.26-05.30
開幕 | 2025.04.26（六）4:30 p.m.
地點 | 耿畫廊（台北市內湖區瑞光路 548 巷 15 號 1F）
參展藝術家 | 王攀元、王懷慶、朱沅芷、朱禮銀、林鉅、吳大羽、洪少瑛、常玉、張宏圖、黃榮禧、彭薇、邱承宏、何采柔、侯怡亭、陳傳興、蘇育賢

模特兒作為藝術創作中的靈感來源和手段，多半可追溯自古希臘時代。古希臘藝術作品對於人體描繪之講究，以及形象的重現，也許是根於當時戮力追求人體的完美平衡，或是自身存在和真理的探索；而隨著時間推移，在接下來的藝術史進程中，藝術家筆下的模特兒，無論是涉及神話、宗教的赤裸女性題材，或是神格化的英雄寓言塑造，皆是藉由關於性慾、健美等視覺偏好邏輯底下，來滿足閱聽者的感官，進而達到某種特定宣傳。

其中，模特兒被視為藝術創作之對象，在作者或觀者的「凝視」下，作為一種被物化之存在。而如此的上下位階也引發了權力關係的思考：被視者既代表著作品的美學價值，也反映出社會中關於性別、階級等議題。透過凝視過程，隱喻自然本體的被凝視者，被物化的被動者，等待著被賦予意義。

然而，隨著當代藝術的演變，模特兒在藝術創作中之參與，在社會、性別、或身份認同等人文與歷史交織下，也成為了創作者表達政治、社會意識或情感的載體，這不僅是對人體的視覺呈現，也是一種對當下現實的反映和批判；更甚者，就「模特兒」的思考維度，也逐漸從「人」的設定限制中，進而跳脫、擴展至選擇「事」、「物」，甚或以「文化語彙」來作為模特兒這樣一個投射角色。

2025 年初春，耿畫廊聯展「畫家的模特兒」，即由此出發，集結耿畫廊藝術家王攀元(Wang Pan-Youn)、王懷慶(Wang Huaiqing)、朱沅芷(Yun Gee)、朱禮銀(Li-Lan)、林鉅(Lin Ju)、吳大羽(Wu Dayu)、洪少瑛(Ying Hung)、常玉(Sanyu)，以及張宏圖(Zhang Hongtu)、黃榮禧(Tony Wong)和彭薇(Peng Wei)等當代巨擘；並連袂 TKG+，邀請其藝術家邱承宏(Chiu Chen-Hung)、何采柔(Joyce Ho)、侯怡亭(Hou I-Ting)、陳傳興(Tsun-Shing Cheng)及蘇育賢(So Yo-Hen)共襄盛舉。藉由此十六位藝術家之視角，呈現出畫家的模特兒在不同時代、不同文化背景下的多樣性與豐富性。每位參與的藝術家，以其獨有的媒材與手法，詮釋了「模特兒」在藝術創作中的多重身份。從傳統的油畫、水墨，到當代的攝影、甚至複合媒材作品，「畫家的模特兒」涵蓋了 1926 年至 2024 年之間，台灣與中國創作者，轉譯符碼和意象之過程，也期望經由兩個品牌之間視角之轉變，以及分別代理的藝術家作品中，體現耿畫廊與 TKG+在從 20 世紀初到 21 世紀的此刻，橫跨超過一世紀的典藏精選。

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此外，「畫家的模特兒」聯展另一大亮點，則是展覽中展出多幅多年未曾公開的大師珍貴畫作，其中包含常玉、朱沅芷、以及吳大羽等過去難得少見之作品，也在這次聯展中亮相，以饗閱聽大眾。這些珍貴畫作，來自於藝術家某個時期的創作階段，除了生動呈現創作者當年身邊的人物情境之外，我們也能深刻感受其逐步發展個人創作語言之細節與過程。

畫家之於模特兒，模特兒之於畫家，彼此之間的關係不僅僅是單向的輸出和接受，而往往是經由創作的過程中，逐漸昇華為彼此的解讀和對話。「畫家的模特兒」中，無論媒材亦或形式，都在某種程度上記錄了這段關係，也期望經由展覽，邀請觀者，或是參與，或是見證，在凝視中，成就台灣當代藝術之光景。

耿畫廊媒體垂詢
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The Painter's Muse

Dates | 04.26–05.30.2025

Reception | 04.26.2025 (Sat.) 4:30 p.m.

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

Participating Artists | Wang Pan-Youn, Wang Huaiqing, Yun Gee, Li-Ian, Lin Ju, Wu Dayu, Ying Hung, Sanyu, Zhang Hongtu, Tony Wong, Peng Wei, Chiu Chen-Hung, Joyce Ho, Hou I-Ting, Tsun-Shing Cheng, So Yo-Hen

From ancient Greece to modern times, the model has served both as muse and means of artistic creation. Greek artists' strong focus on physical proportion and naturalistic detail laid the groundwork for later explorations of beauty and truth. As art history unfolded, models became the vessel for cultural narrative — whether as mythic heroines, religious icons, or allegorical figures — balancing sensory allure with symbolic purpose. Their portrayal often walked a fine line between celebrating physical perfection and advancing ideology.

The model, as an objectified entity under the gaze of the artist or the viewer, embodies a hierarchical relationship rooted in power imbalance. Its aesthetic value becomes a conduit for addressing social issues like gender and class, while the act of observation positions the subject — a metaphor for passive or natural entities — as a recipient of imposed meaning.

The model's function in contemporary art has evolved into a multidimensional tool for political engagement, social critique, and emotional expression, shaped by the intersection of societal structures, gender dynamics, and identity politics. Transcending its historical role as a purely visual representation of the human form, the model now serves as a critical lens for interrogating contemporary reality. This conceptual expansion has dissolved traditional boundaries, allowing models to manifest as objects, events, or even cultural signifiers — serving as a fluid medium for projecting meaning and challenging established norms.

This spring, Tina Keng Gallery unveils *The Painter's Muse*, a group exhibition that celebrates the idea of the model across time and cultures. Bringing together works by esteemed artists such as Wang Pan-Youn, Wang Huaiqing, Yun Gee, Li-Ian, Lin Ju, Wu Dayu, Ying Hung, Sanyu, Zhang Hongtu, Tony Wong, and Peng Wei, alongside TKG+ talents Chiu Chen-Hung, Joyce Ho, Hou I-Ting, Tsun-Shing Cheng and So Yo-Hen, the

exhibition offers a rich tapestry of perspectives. From traditional oil painting and ink art to contemporary photography and mixed-media works, *The Artist's Muse* spans nearly a century — from 1926 to 2024 — capturing how models have been reimagined through unique media and techniques. This collaboration between Tina Keng Gallery and TKG+ not only showcases artistic masterpieces, but embodies a dialogue between two brands committed to exploring conceptual boundaries.

Another major highlight of *The Painter's Muse* is the display of several masterpieces that have remained unseen for years. These include works by Sanyu, Yun Gee, and Wu Dayu — exceptionally rare pieces now unveiled to the public through this exhibition. These precious paintings come from specific periods in the artists' transformative journeys, not only chronicling the people and scenes that surrounded them at the time, but offering a profound glimpse into the nuances and evolution of their artistic language.

The dynamic between painter and muse transcends a unidirectional exchange of inspiration and interpretation, morphing into a reciprocal dialogue through the creative process. *The Painter's Muse* encapsulates this interplay across mediums and forms, documenting how the relationship between artist and subject becomes a shared act of meaning making. The exhibition invites the viewer to engage as active participants or reflective witnesses. Their gaze becomes a catalyst, shaping the exhibition's contribution to the shifting narrative of contemporary Taiwanese art.

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