

## 幽幽 — 蘇笑柏個展

展期 | 2025.11.08-2026.01.31

開幕 | 2025.11.08 (六) 4:30 p.m.

地點 | 耿畫廊 (台北市內湖區瑞光路 548 巷 15 號 1 樓)



2025 的耿畫廊，蘇笑柏的大漆淋漓。

「幽幽」可喻深遠貌，也表悠閒、靜默之態；然而對蘇笑柏來說，那僅僅是出自閱讀和寫作後的一句感受。「幽幽」源於蘇笑柏隨身的小本，裡面盡是他的摘錄筆記，或是悄悄存放的片段心緒。因為除了畫畫，蘇笑柏也鍾情讀寫，畫畫是酣暢的輸出，而書寫，則是把那些未曾完整的思考，輕輕的壓進紙頁裡。

因此，文本不是為了宣示意義，是因為它恰好落在蘇笑柏的心上。正如此次畫展的作品，代表了蘇笑柏的某個片刻，卻也不限於此。它們記錄著時間、材料與蘇笑柏的互動，代表了某個被捲起又放下的時刻，註記了他的固執，也是他對漆、對瓦、對鄉的完美演繹。

## 漆

蘇笑柏的漆，是關於文化血緣的層層敷塗。

做為東亞傳統工藝中常見用料，以繁複工序而體現深邃潤澤的大漆，是敦厚，是拙樸，是光線映照下的光蘊流轉。它不張揚刺眼，卻愈發耐人尋味；同時，如此的材料性格，也對應到東方文人的風骨：謙遜、內斂、格度。

2003年，於中國福州與大漆的不期而遇，遂開啟了這樣的創作路徑。出身自湖北的蘇笑柏，興許也是傳承了故鄉過往的楚文化--那個盛行精美漆器，兼容剛烈與浪漫--根植於他的血液裡，然後以一種無聲的方式，在作品中流露。

無意人為干預畫面，而是順應其性，等待材質的自我顯影；也正是在塗抹、風乾與拋光之間，讓大漆中的裂痕、紋理、斑駁或光澤，一一浮現，凝結。

## 瓦

蘇笑柏的瓦，是來自材質語言的片片依存。

位於上海的工作室，藝術家將屋頂敞開，讓日光灑落屋裡。

自然光下的成色是一如既往的堅持。由於自然光，顏色在蘇笑柏的作品中純粹。他不願人造光源打擾色彩的本質，就如同他對陶瓦表面肌理的保留。這也許來自他對物件的熟稔，也許來自他的哲學。

當年除了大漆，福州的陶瓦也曾令他留步。小瓦那經火淬鍊的弧度，有著彷彿展臂擁抱的姿態，而瓦片本身所承載的意涵則指向了家。從那時起，蘇笑柏拾起無數散落的小瓦，彷彿拾起無數未竟的故事。

然後，僅僅靜候材料自行訴說，蘇笑柏只在原有的表面裹上大漆，保留它的呼吸。

蘇笑柏選擇了瓦，瓦片也選擇了他，堅硬的陶瓦裡藏著他柔軟的鄉愁，沿著陶瓦的弧面，與大漆共構那靜默光景。

## 鄉

蘇笑柏的鄉，是寄寓靈魂根源的幽幽凝望。

1987年，杜塞道夫。

即便早已深入德國文化和體系，蘇笑柏仍選擇離群索居，埋頭於自己的藝術世界裡；至於心中那份對中國精神的聯繫，儘管未曾割捨，卻也由於長年的缺席而逐漸轉為遙遠的回應。如此跨越中西兩造，卻又不歸屬於任何一邊的蘇笑柏，也造就其作品迷人之處：西方當代藝術的養成，使蘇笑柏在形式與結構上，展現抽離、純粹的態度；然東方文化的餘韻，卻從未真正消散，反而在他的實踐中，以一種更深層、更內化的方式滲透出來。蘇笑柏從未試圖形繪、或再現文化符碼，我們卻仍能炙熱地感受那純粹的東方氣息。或許是源於東方大漆的質地，或許是出自東方書畫的勁道，也或許，是深植於東方血脈的記憶。

也因此，蘇笑柏的作品無需國籍。他的鄉，並非地理上的坐標，而是嵌於內心深處的歸宿。那是一片融合成長的故土、養成的歐陸，以及過往生命長河中的總合，如同大漆般層層堆疊。

於是，在蘇笑柏的畫前，大漆淋漓。幽幽之間，你我總被那深邃靜謐所牽引，而直直往裏頭栽進去。

媒體垂詢

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## *Su Xiaobai: Glimmer*

Dates | 11.08.2025–01.31.2026

Reception | 11.08.2025 (Sat.) 4:30 p.m.

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



In 2025, Su Xiaobai's lacquer body of work unfolds in layered luminosity at Tina Keng Gallery.

The artist has no intention of elucidating the exhibition title. The Chinese term 幽幽 (*yōu yōu*) describes a state of deepness and profundity, or a state of ease or silence. For Su, however, it is merely a phrase that has captured how he felt after reading and writing. It came from a notebook he carries around in his pocket, where he jots down snippets and excerpts, or thoughts that remain unsaid. Aside from painting, the artist delights in writing, too. The act of painting exhilarates him, while writing allows him to inscribe onto the pages musings that were never complete.

Text, for him, exists not to proclaim meaning; it simply takes shape in his mind. Just like the works on view in this solo exhibition, they encapsulate lived moments, but resonate beyond a mere record of his life. They chronicle the interaction between time, materiality, and the artist, connoting moments of immersion and subsequent surrender. They attest to his tenacity, as a poignant rendition of lacquer, tile, and hometown.

## Lacquer

Su Xiaobai's lacquer body of work evokes a palimpsest of cultural lineage.

Commonly found in East Asian craft traditions and typically applied in a laborious process, lacquer exudes a glimmer of depth and luster, of earnest, rusticity, and luminosity amidst light and shadow. It gleams in quiet, yet intrigues in silence. Such attributes speak to the ethos of Asian literati: humility, restraint, and integrity.

Su's serendipitous encounter with lacquer in Fuzhou, China, in 2003 led to a creative shift in his artistic approach. Perhaps the spirit of Chu state, from the Zhou dynasty, still lingers in the veins of this Hubei-born artist. The Chu culture of valor and romance, which once treasured exquisite lacquerware, has come to manifest itself through the muted palette of his work, three centuries later.

Consciously stepping back from intervening in the composition, the artist allows the materiality to unveil itself: amid layering, drying and polishing, the cracks, textures, variegation, and sheen of the lacquer begin to crystallize and coalesce.

## Tile

Su Xiaobai's tile-based body of work articulates the language of materiality.

At his Shanghai studio, he opens the roof, letting sunlight suffuse the space. To see color under natural light is his guiding principle. There, the hues in his work glimmer beneath the surface. He shuns artificial light, wary of its intrusion upon the purity of color. Each tile retains its own texture, perhaps out of a tender familiarity with the object, or perhaps, a quiet philosophy.

Back in Fuzhou in 2003, lacquer was not the only thing that made the artist pause — clay tiles did, too. The curve of a tile forged through fire appeared like open arms, beckoning him for an embrace, hinting at home. Since then, Su has gathered countless scattered tiles, each an unfinished story.

Then, he simply listens for the material's voice, before layering lacquer onto the surface, engaging with its breath.

The artist found the tile, and the tile, him. The hardened clay limns his wistful nostalgia along its curve, eliciting a moment of solitude amid the lacquer's presence.

## Hometown

Su Xiaobai's hometown glimmers in his mind, steeped in perpetual yearning.

Düsseldorf, 1987.

Even after years immersed in German culture and society, the artist gravitates toward a life of seclusion, absorbed in his artistic practice. The Chinese spirit within him, though never severed, has grown into a distant connection through years of absence. Rooted in Eastern heritage and nurtured in a Western milieu, he belongs to neither yet remains entwined with both, conjuring an ethereal grace in his work. His Western contemporary art education allows for detachment and autonomy in the form and structure of his work, while his Eastern upbringing breathes profound life into it. The artist never seeks to portray or re-present cultural symbols, yet his work embodies something searingly Eastern — perhaps emanating from the texture of lacquer, the vigor of Chinese calligraphy, or the cultural lineage that permeates memory.

This is why his work needs no nationality. His hometown is defined not by geography, but by a sense of belonging etched in his heart. It is a homeland of childhood memories, formal European training, and the vicissitudes of years past, layer upon layer like the lacquer beneath his brush.

As we stand before Su Xiaobai's painting, the lacquer glimmers. Its layered luminosity draws us into an enduring stillness.



Tina Keng Gallery Taipei


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