

# 科羅曼德之花 — 蘇孟鴻個展

展期 | 2026.05.23-07.11

開幕 | 2026.05.23 (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)

策展人 | 芭芭拉·波拉克 (Barbara Pollack)



甫於去年巴塞爾藝術博覽會 (Art Basel Basel) 發表大型屏風裝置，藝術家蘇孟鴻在今年五月，攜手美國策展人芭芭拉·波拉克 (Barbara Pollack)，於耿畫廊發表全新個展《科羅曼德之花》( *The Flowers of Coromandel* )。作為藝術家近年最具野心的創作發表，展覽含括平面繪畫與屏風兩大創作主軸，而此次展名《科羅曼德之花》亦破題點出兩大探問：關於傳統花鳥紋樣的華麗演繹，以及「真實性 (authenticity)」與「挪用」的重新思辨與定義。

歷史中，科羅曼德 ( Coromandel ) 意指 17、18 世紀以降，中國經由印度科羅曼德海岸出口至歐洲的「款彩漆器屏風 ( Coromandel Screen )」。科羅曼德海岸為當年歐洲和遠東間海事貿易的重要中轉站，而自中國外銷的款彩屏風，也多經此地轉運。由於歐洲人在地理認知上的誤讀，遂讓「科羅曼德」一字成為此類中國屏風的通稱，沿用至今。

對蘇孟鴻而言，科羅曼德的本質就是一場想像的投射。他與此款屏風的初次邂逅，即為法國時尚傳奇可可·香奈兒 ( Coco Chanel ) 的巴黎寓所舊照。在此幀相片中，這些中國的屏風與西方現代主義畫作並立。屏風的弔詭存在，展現出西方對東方一種既失真又扭曲的迷戀，而屏風所包含的美學與技法，包含變塗、景泰藍、螺鈿工藝等，也滿足了歐洲貴族所建構的東方想像。對應到蘇孟鴻本次的屏風作品，藝術家正是將此種「不真實之美 ( Inauthentic beauty )」的核心概念，進行進一步的實踐。

在全球化讓取樣變得唾手可得之今日，企圖追尋所謂純粹且「真實 ( authentic )」的文化主體，早已不切實際。蘇孟鴻坦然擁抱被視為非原創的視覺碎片，藉由所謂的「衍生」或「挪用」，以其自身之轉譯方式證明了當代藝術的另一種可能，也不再徒勞追尋那不可得之原創性；相反地，正是在這些古典與現代、東方與西方的碰撞或交融中，「不真實之美」將昇華為專屬於這世代的一種真實。

以花鳥圖樣的使用，作為本次作品之主要命題，也確切體現上述關於「不真實之美」的精準詮釋。作品中的花鳥紋樣，實際上並未經由藝術家親手創造，而是透過各種來源挪用而來：包含西方 17 世紀法國與荷蘭的畫作，經典中國畫譜《芥子園畫傳》、或是取樣清代畫師郎世寧 ( Giuseppe Castiglione ) 的作品等。藉由絹印的轉印與變塗的打磨，藝術家將這些中西圖樣隱身於畫作中，營造出若隱若現的觀看趣味；而那涵蓋高度繁複手工的打磨勞動，卻又充斥機械複製的絹印挪用，恰恰也反映出藝術家對當代藝術的顛覆與辯證。

策展人芭芭拉指出，蘇孟鴻提出一種新的方法，重新界定後全球化時代藝術的可能性。他所挪用的圖像既虛假又美麗，並在真實與虛幻之間建立起新的張力。這種張力不僅未削弱作品原創性，反而構成其創作的核心動力。

延續 2019 年的《香·奈·兒》、2021 年的《異己國情調》，回望蘇孟鴻近十年的創作路徑，《科羅曼德之花》無疑標誌了其創作篇章的第三部曲。其中我們仍可窺見與過往雷同的思維或語言：包含利用工藝技法演繹顏料的物質性呈現、弭平繪畫手感，或是裝飾紋樣等視覺符號的使用等。然而，相較於《香·奈·兒》和《異己國情調》，《科羅曼德之花》似乎更渴望純粹專注於媒材，以及繪畫性的問題上，不願過度強調東西方美學的並置或混融，更無意重複前二部曲的文化論述，而是期望將作品以純粹繪畫來閱讀與看待；同時，變塗、螺鈿、掐絲琺瑯等古典技法的運用，使作品產生漆器般的質地效果，在這次也有了些許轉變：近年旅歐的經歷，讓藝術家深受歐洲織錦掛毯之啟發，藉由消光凡尼斯的堆疊，藝術家試圖在畫布上仿現如掛毯絲綢般溫潤而幽微的光澤質地，這與過往作品中漆器那厚重閃耀的視覺，感受截然不同。

當身處在異質混融，充斥視覺碎片與速成符號的台灣，所有文化產物皆宛若一面面的「科羅曼德屏風」，搭載了世人對於美學的憧憬或想像；《科羅曼德之花》浸潤於藝術家過往的東方美學根基和西方普普藝術的觀念間，卻展現那專屬於蘇孟鴻的絢麗與和諧。當你我屏息於虛實交錯的平衡中，倏忽間，蘇孟鴻正悄無聲息地為我們指出一條關於當代路徑的可能。

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## ***Su Meng-Hung: The Flowers of Coromandel***

Dates | 05.23–07.11.2026

Reception | 05.23.2026 (Sat.) 4:30 p.m.

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

Curator | Barbara Pollack



Following his presentation of a large-scale screen installation at Art Basel in Basel last year, artist Su Meng-Hung, in collaboration with American curator Barbara Pollack, unveils his new solo exhibition, *The Flowers of Coromandel*, at Tina Keng Gallery this May. As the artist's most ambitious presentation in recent years, the exhibition comprises two main creative axes: two-dimensional paintings and folding screens. The title, *The Flowers of Coromandel*, serves as a thematic prelude, unfolding two core inquiries: the sumptuous rendition of traditional flower-and-bird motifs, and the dialectical rethinking and redefinition of "authenticity" and "appropriation."

Historically, "Coromandel" refers to the *kuancai* (incised-color) lacquer folding screens exported from China to Europe via the Coromandel Coast of India from the 17th and 18th centuries onward. The Coromandel Coast served as a crucial transit hub for maritime trade between Europe and the Far East, and the *kuancai* screens exported from China were predominantly transshipped there. Due to European geographical misconceptions, the word "Coromandel" became the generic term for such Chinese folding screens, a naming convention that persists to this day.

For Su, the essence of Coromandel is a projection of imagination. His first encounter with this type of screen was through vintage photographs of French fashion legend Coco Chanel's Paris apartment. In these images, Chinese folding screens stand alongside Western modernist paintings. The paradoxical existence of the screens reveals the West's distorted and fascinated gaze upon the East. Furthermore, the aesthetics and techniques embodied in these screens—including *biantu* (variable coating lacquer), cloisonné, and mother-of-pearl inlay—fulfilled the Orientalist fantasies constructed by European nobility. Reflected in his screen works for this exhibition, the artist is precisely taking this core concept of "inauthentic beauty" and putting it into further practice.

In today's globalized world, where sampling is readily accessible, the attempt to pursue a pure and "authentic" cultural subjectivity is no longer realistic. Su Meng-Hung openly embraces visual fragments that are often deemed unoriginal. Through "derivation" or "appropriation," he proves another possibility for contemporary art via his unique reinterpretation, abandoning the futile pursuit of unattainable originality. Conversely, it is precisely within the collisions and fusions of the classical and the modern, the East and the West, that this "inauthentic beauty" is sublimated into a new kind of authenticity exclusive to this generation.

The use of flower-and-bird motifs serves as the central proposition of this exhibition, accurately embodying the aforementioned interpretation of "inauthentic beauty." The floral and avian patterns in the works were not actually created by the artist's own hand, but rather appropriated from various sources: 17th-century French and Dutch paintings, the classic Chinese painting manual *Jieziyuan Huazhuan* (Mustard Seed Garden Manual of Painting), and the works of Qing dynasty court painter

Giuseppe Castiglione. Through the transfer of silkscreen printing and the polishing of *biantu* lacquer, the artist conceals these Eastern and Western motifs within the canvas, creating a viewing experience of tantalizing ambiguity. The highly complex manual labor of polishing, juxtaposed with the mechanical reproduction of silkscreen appropriation, perfectly reflects the artist's subversion and dialectic of contemporary art.

Curator Barbara Pollack notes that Su Meng-Hung proposes a new method to redefine the possibilities of art in the post-globalization era. The images he appropriates are both artificial and beautiful, establishing a new tension between reality and illusion. This tension, rather than diminishing the originality of the work, constitutes the core driving force of his creation.

Following *Xiang Nai Er* in 2019 and *Self-exoticism* in 2021, and looking back at Su Meng-Hung's creative path over the past decade, *The Flowers of Coromandel* undoubtedly marks the third installment of this creative chapter. Within it, we can still glimpse thoughts and visual languages resonant with his past: the use of craft techniques to interpret the materiality of pigments, the flattening of the painterly touch, and the deployment of visual symbols such as decorative patterns. However, compared to the previous two exhibitions, *The Flowers of Coromandel* yearns for a purer focus on the medium and on issues of painterliness. He is reluctant to overemphasize the juxtaposition or hybridization of Eastern and Western aesthetics, and has no intention of repeating the cultural discourse of the first two installments. Instead, he expects the works to be read and viewed purely as paintings. At the same time, his application of classical techniques—such as *biantu*, mother-of-pearl inlay, and cloisonné enamel—which gave previous works a heavy, shining lacquer-like texture, has undergone a subtle shift. Inspired by European tapestries during his recent travels, the artist layers matte varnish to simulate the warm, subdued luster of woven silk on the canvas, offering a sensory experience starkly different from the profound brilliance of his past lacquer works.

Situated in Taiwan—a place of heterogeneous hybridization flooded with visual fragments and instant symbols—all cultural products are like "Coromandel screens," carrying the world's longing and imagination for aesthetics. *The Flowers of Coromandel* is steeped in the space between the artist's



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foundational Eastern aesthetics and Western Pop Art concepts, yet it reveals a splendor and harmony uniquely Su Meng-Hung's. As we hold our breath in this balance of illusion and reality, suddenly, Su Meng-Hung quietly points us toward a possible path for the contemporary era.


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