耿畫廊
TINA KENG
GALLERY

耿畫廊台北

集象：你 - 我 - 他 — 龐曾瀛個展

展期｜ 2026.12.05 – 2027.01.23

開幕｜ 2026.12.05 (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)



耿畫廊推出《集象：你 - 我 - 他》龐曾瀛個展，重新探尋龐曾瀛 (1916–1997) 於二十世紀華人現代主義——尤其台灣戰後現代繪畫中的藝術史定位。「集象」既呼應龐曾瀛曾以「集象畫會」參與台灣現代繪畫運動的歷史，更指向其創作中對「象」的持續探索。「象」並非僅指向事物外在形貌所見，也涉及人如何透過觀看、感知與想像所形塑的認知——並將所感進一步透過繪畫轉化的形式。在龐曾瀛的作品中，人物、自然與抽象形體並非彼此獨立的圖像鋪陳，而是在形態的聯感、空間的提煉以及材料的組構中成為彼此參照；於此，「象」既未完全脫離物象，卻也不受限於現實的再現，而是不斷地在外在世界、創作主體內感與繪畫形式之間對舞，持續拓展不同的觀看可能。因此，「集」也不只在於圖像

的積累與收束，而更近似於一種關係的重新組構，使藝術家的抽象感知、畫面的形式與觀者的理解於不同層次間開展出連結。

對形象與感知關係的關注，亦可從龐曾瀛自身對現代繪畫的思考中找到線索。1959 年，他於《試檢討「純粹抽象畫」》一文中，將純粹抽象視為「更新畫風的橋樑」，肯定其解放既有繪畫形式的成就；然而，他同樣認為形式的純粹化不應成為藝術的最終目的。龐曾瀛指出「生命，必須因生活知覺而具體化」，並以「聯感」思考作品如何超越短暫的形式感應，進一步與觀者的情意及生活經驗建立聯繫——這並非對抽象的否定，而是更加積極地追問：當形式逐漸脫離人對世界的知覺，繪畫還能如何與生活發生關係？

循此提問，展覽以「形象的浮現」、「世界的切面」與「萬象的組構」三條相互交織的線索，重新理解龐曾瀛的創作。首先，形象的辨識本身即涉及觀看者與外在事物的關係——其包含人類形象的諸多繪畫作品中，以兩道人形與背景嵌合的《侶》（1934）以及《群舞》（1954）中相互牽引的肢體與盤旋筆勢，便令人產生山勢、岩層或水流起伏的聯想——而這種由人物引向自然的形態聯想，在《叢》（1960 年代）密集交錯的植物形象中同樣獲得另一種回應。花卉同樣不只是被描繪的自然物象：《花期》將色彩鮮明、輪廓清晰的花葉置於前景，與遠方朦朧的山石、植被及微小人影形成對照，使觀者的視線在近景的凝視與遠景的想像之間往返。而《流轉》（1958）中近似頭像的有機形體，則游移於可辨與不可辨之間，誘引觀者持續修正對形象的理解。至此，人物、花卉與自然並非彼此孤立的描繪對象，而可能透過形態、空間與觀看經驗相互參照，使形象的意義不再止於其外在形貌，也為作品與觀者之間的「聯感」開啟不同的可能。

當人物、花卉與自然形象不再只是各自獨立的描繪對象，觀看的問題便進一步延伸至人如何理解自身所處的世界，以及不同視點與尺度如何參與畫中空間的建立——並與其產生感應。《綠野》（1953）藉微小人物與廣闊地景建立尺度關係；《海邊—夢》（1956）透過交錯枝幹遮蔽遠景，使觀看經由局部與間隙展開；《渡》（1960 年代）則以狹長崖壁、舟影與留白，將有限的景物延伸為開放的空間。

《瀑》（1956）進一步使水勢、林木般的形象與縱向筆觸交融，呼應《線的律動》（1961）中近乎自主的線性節奏。這些作品不僅體現自然如何為繪畫所轉化，也使觀看者的尺度、視點與想像參與畫中空間的建立——自然並未因抽象而消失，而是在形象的取捨與提煉之間，形成另一種重新進入世界的方式。

隨著物象的邊界的鬆動，形象如何彼此組織、構成畫面，便成為另一項重要的探索。《黑色構成》（1958）便以深色量體與周圍空間相互較勁；《如煙圖》的氤氳墨痕則讓煙雲、山石的意象於抽象色跡之間游移；而由《花期》中輪廓鮮明的花葉，到《秋艷》中斑駁的色地與鮮明的枝葉廓形的層次交疊，乃至《青鳥》則進一步讓鳥、植物與紋樣在不同色域間交錯，自然物象便逐漸呈現更為自主的意象層次——這些組構不只是形式與裝飾性的安排，更促使不同物象、筆觸與材料在相互作用中改變既有的視覺關係——由此回望《群舞》的身體交疊與《海邊—夢》的空間遮蔽，亦可發現「組構」並非特定媒材或創作階段的風格，而是貫穿龐曾瀛繪畫的重要法門，使形象的浮現、世界的觀看與畫面的構成相互牽動。

由形象的辨識、風景的造境到萬象的組構，這些相互關聯的探索，也使中國傳統畫論與現代抽象藝術之間展開新的對話。現代抽象鬆動了繪畫對外貌再現的依賴；南朝宗炳《畫山水序》中的「澄懷味象」、「應目會心」，向人們提示了觀看不止於辨識外在形貌，也關乎形象如何引發內在的感受與體會。唐代張璪「外師造化，中得心源」，更揭示自然所見與創作者心中所得之間的轉化。這些思想雖與現代抽象具有不同的歷史背景，卻為理解「象」如何在自然、感知與繪畫形式之間成立，提供另一種觀看與創作的方法。龐曾瀛的山水與花鳥，因而不必被視為從現代抽象返回傳統，而可能是傳統的觀看與造境觀念，在現代繪畫實踐中持續發展的可能。

當身體與自然相互聯想、風景因觀看而改變，不同物象又在組構中彼此作用，「你 - 我 - 他」與英文展名 Constellations of Being: The Self and the Other，便由此指向這些關係中不斷移動的觀看位置。藝術家面對世界，透過繪畫重新組織所見；觀者面對作品，也帶著自身的記憶與經驗參與形象的辨識與理

解。「他者」既可能是另一個人，也可以是自然、材料，或那些尚未被充分理解的外在事物。自我與他者並非截然分立的兩端，而是在觀看、感知與相互理解的過程中，持續改變彼此的位置與關係。

本展亦與耿畫廊進行中的特展《常玉 × 朱沅芷 | 放・逐：不在東方的東方》形成跨越世代與地域的藝術史對話。若常玉與朱沅芷呈現二十世紀上半葉華人藝術家參與歐美現代主義的不同路徑，龐曾瀛 1959 年的藝術論述與跨媒材實踐，則使我們得以見證戰後台灣如何成為現代繪畫思想辯證與創作發展的現場。透過不同世代藝術家的研究與重新對讀，兩檔展覽嘗試超越現代主義由西方向東方傳播的單一敘事，並從龐曾瀛對抽象、感知與傳統畫論的持續探索，重新思考台灣在二十世紀華人現代藝術史中的位置。

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Tina Keng Gallery Taipei

Pang Tseng-Ying: Constellations of Being: The Self and the Other

Dates | 12.05.2026 – 01.23.2027

Opening | 12.05.2026 (Sat.) 4:30 p.m.

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



Tina Keng Gallery presents Constellations of Being: The Self and the Other, a solo exhibition that reexamines Pang Tseng-Ying's (1916–1997) place in the history of twentieth-century Chinese modernism, particularly within the development of modern painting in postwar Taiwan. The exhibition's Chinese title, Jixiang (集象), recalls Pang's involvement in the Jixiang Art Society (集象畫會) and Taiwan's modern art movement, while also pointing to his sustained exploration of xiang (象)—a concept extending beyond the visible appearance of things to encompass how the world is perceived,

imagined, and transformed through painting. In Pang's work, human figures, nature, and abstract forms do not exist as separate pictorial categories. Rather, they enter into dialogue through formal resonances, spatial distillation, and the interplay of materials. These images remain connected to recognizable subjects without being confined to their outward appearances, continually shifting between the external world, the artist's inner sensibility, and pictorial form. In this sense, ji (集), or gathering, suggests more than the accumulation of images: it becomes a reconfiguration of relationships, allowing the artist's perceptions, the painting's formal structures, and the viewer's interpretations to establish new connections across different levels of experience.

This concern with the relationship between imagery and perception can also be traced to Pang's own reflections on modern painting. In his 1959 essay A Reconsideration of "Pure Abstract Painting" (〈試檢討「純粹抽象畫」〉), he described pure abstraction as "a bridge to the renewal of painting," acknowledging its achievements in liberating painting from established formal conventions. Yet he also questioned whether formal purity should constitute art's ultimate goal. Pang argued that "life must be made concrete through lived perception," and introduced the notion of liangan (聯感), or empathetic resonance, to consider how a work of art might move beyond immediate formal sensation and establish deeper connections with the viewer's emotions and lived experience. His position was not a rejection of abstraction, but a more searching inquiry: if artistic form becomes increasingly detached from our perception of the world, how might painting continue to engage with life?

Following this inquiry, the exhibition approaches Pang's practice through three interconnected perspectives: The Emergence of Images, Facets of the World, and Constellations of Forms. The first considers how the recognition of an image already involves a relationship between the viewer and the external world. In The Couple (1934), two human figures interlock with their surrounding space, while the intertwined bodies and swirling gestures of Dancers (1954) evoke the contours of mountains, geological formations, or the movement of flowing water. This formal resonance between the human figure and nature finds another expression in the densely interwoven vegetal forms of Cluster (1960s).

Flowers, too, are more than subjects to be depicted. In Flower Season, vividly colored blossoms and sharply defined leaves occupy the foreground, contrasting with the hazy rocks, vegetation, and diminutive human figures in the distance. The viewer's gaze moves between the immediacy of the foreground and the imagined space beyond. Meanwhile, the organic form at the center of Flux of Life (1958), suggestive of a human head, hovers between recognition and ambiguity, inviting viewers to continually revise their understanding of what they see. Human figures, flowers, and natural forms thus become mutually illuminating rather than isolated subjects. Through their formal and spatial relationships, images acquire meanings beyond their outward appearances, opening new possibilities for resonance between the artwork and the viewer's experience.

As human figures, flowers, and natural forms cease to function as independent subjects, the question of seeing extends to how we understand the world we inhabit—and how varying viewpoints and scales participate in the construction of pictorial space. In Landscape (1953), a diminutive figure establishes a sense of scale against an expansive terrain. In Seaside Dream (1956), intersecting tree trunks partially obscure the distant view, allowing the landscape to emerge through fragments and openings. Landscape with a Boat (1960s), meanwhile, uses a narrow cliff face, a small vessel, and expanses of unoccupied space to extend a limited number of visual elements into an open spatial experience. In Cascade (1956), the suggestion of falling water and wooded terrain merges with vertical brushstrokes, echoing the increasingly autonomous linear rhythms of Rhythm of Lines (1961). These works demonstrate not only how nature is transformed through painting, but also how the viewer's sense of scale, perspective, and imagination participates in the construction of pictorial space. Nature does not disappear through abstraction; rather, through the selection and distillation of forms, painting offers another way of encountering the world.

As the boundaries of recognizable forms become increasingly fluid, their relationships within the composition emerge as another central concern. In Black Composition (1958), dark masses and the surrounding space establish a dynamic interplay of positive and negative forms. In Smoke, atmospheric ink-like traces shift between suggestions of mist, mountains, and abstract marks. From the sharply delineated blossoms and leaves of Flower Season to the layered, mottled grounds and distinct foliage

of Landscape in Autumn, and further to Green Fowl, where birds, plants, and decorative patterns intersect across different fields of color, natural subjects acquire an increasingly autonomous pictorial presence. These arrangements are more than exercises in form or decoration. Through the interaction of recognizable subjects, brushwork, and material effects, they transform the visual relationships within the painting. Looking back at the overlapping bodies of Dancers and the spatial obstructions of Seaside Dream, composition and reconfiguration emerge not as stylistic features confined to a particular medium or period, but as recurring methods throughout Pang's practice, bringing the emergence of images, the experience of the world, and the organization of pictorial form into continuous dialogue.

These interrelated explorations—from the recognition of images and the construction of landscape to the gathering and reconfiguration of forms—also open a dialogue between traditional Chinese painting theory and modern abstraction. While modern abstract painting challenged the dependence of pictorial expression on outward resemblance, the Southern Dynasties painter and theorist Zong Bing, in his Preface on Landscape Painting (《畫山水序》), articulated the ideas of chenghuai weixiang (澄懷味象, contemplating images with a clarified mind) and yingmu huixin (應目會心, bringing what meets the eye into accord with the mind). These concepts suggest that seeing extends beyond the recognition of external appearances to involve the viewer's inner responses and contemplation. Similarly, the Tang dynasty painter Zhang Zao's principle, wai shi zaohua, zhong de xinyuan (外師造化，中得心源, drawing outwardly from nature and inwardly from the mind), emphasizes the transformation between the observed world and the artist's inner understanding. Although these ideas emerged from historical circumstances distinct from those of modern abstraction, they offer another way of considering how images take shape through nature, perception, and pictorial form. Pang's landscapes and paintings of flowers and birds need not, therefore, be understood as a retreat from modern abstraction toward tradition. Instead, they suggest how traditional approaches to seeing and creating pictorial worlds might continue to unfold within the practice of modern painting.

As the human body and nature evoke one another, landscapes are reshaped through perception, and different images enter into new relationships through composition, the exhibition's title, Constellations

of Being: The Self and the Other, points to the shifting positions within these encounters. The artist confronts the world and reorganizes what is seen through painting; the viewer, in turn, approaches the work with personal memories and experiences that inform the recognition and interpretation of its forms. The "Other" may be another person, but it may equally be nature, material, or aspects of the external world that resist complete understanding. The self and the Other are thus not necessarily separate or fixed entities. Their positions and relationships remain open to change through acts of seeing, sensing, and understanding.

The exhibition also enters into an art-historical dialogue across generations and geographies with Tina Keng Gallery's concurrent presentation, Sanyu × Yun Gee: Re — An East Elsewhere (《常玉 × 朱沅芷 | 放・逐：不在東方的東方》). While Sanyu and Yun Gee represent distinct paths through which Chinese artists participated in the development of European and American modernism during the first half of the twentieth century, Pang's writings from 1959 and his experiments across different media reveal how postwar Taiwan became a site of critical debate and artistic innovation within modern painting. By bringing the practices of artists from different generations into dialogue, the two exhibitions seek to move beyond a singular narrative of modernism transmitted from West to East. Through Pang's sustained engagement with abstraction, perception, and traditional Chinese painting theory, the exhibition invites a reconsideration of Taiwan's place within the broader history of twentieth-century Chinese modern art.

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