

范扬宗：霓岸

Fan Yang-tsung: Rainbow's Edge

艺术家 | Artist: 范扬宗 | Fan Yang-tsung

策展人 | Curator: 杨鉴 | Yang Jian

展览时间 | Exhibition Dates: 2025.11.8 - 2025.12.10

地点 | Venue: 蜂巢 | 北京 Hive | Beijing

地址 | Address: 北京市酒仙桥路4号798艺术区E06 | E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢当代艺术中心荣幸宣布, 台湾艺术家范扬宗个展“霓岸”, 将于11月8日在蜂巢北京总部B、C厅开幕。作为台湾年轻一代绘画艺术家中最受瞩目的代表人物之一, 此次展览是范扬宗首次以个展的形式在中国大陆地区呈现, 展览包含了艺术家近两年以来的十余件最新绘画作品。

1982年出生于台湾新竹的范扬宗, 2004年毕业于省立新竹女中美术班, 后入读国立台北艺术大学美术创作研究所油画组, 并于2007年毕业。自开始创作以来, 作品被台湾国立美术馆、骄阳基金会、El Segundo Museum of Art、X美术馆等重要艺术机构收藏。本次展览策展人由杨鉴担纲, 展览将持续到12月10日。

从“车内”系列到“夜店”系列开始, 范扬宗就对一些软性的暧昧的空间环境非常敏感, 并且一直尝试用绘画这种固态的视觉方式去尝试描述, 寻找着一个精确的表达尺度。无论是车内密闭空间的相处或独处, 还是夜店当中的既是聚集又是疏离, 艺术家试图用绘画的稳定形态去凝固空间中的氛围、空气中的气味与温度、以及情绪与情欲被压制或迸发前的零界时刻。到了“泳池”系列, 艺术家仿佛找到最为准确的一个现实空间与语境去承载他想要装进绘画当中的情绪。泳池作为一个社会场景当中的豁免空间, 身体自身的语言获得公共领域被最大程度观看与袒露的许可, 使得这项静默的运动拥有了另一种语汇的表达领域。范扬宗正是捕捉到了这一点, 自此泳池成为艺术家最为称心的容器。

“霓岸”作为一个合成词, 在试图表达一种浪漫与真实、情欲与情绪、现实与想象空间的结界, 拥有一种描述上难以言明却在知觉上可以察觉的边沿, 沿着这个边沿的探索就是范扬宗绘画所追求的边界与尺度。范扬宗描绘的泳池画面通常都有至少两个空间的对弈关系——水池与水岸、窥视者与偷窥者、泳者的肖像与泳镜的反光、水面与水下等等, 艺术家通过对于两个空间的绘制, 拉扯出两者间所形成的情绪张力与视觉冲击。而艺术家追求一直锋利的不加过度的边沿线处置方法, 将这种对峙关系凌厉地切开。在这些清晰的分界线之中, 范扬宗善于使用流动的灵活的绘画语言去塑造客观内容, 无论是对于媒介剂还是颜料本身的把控, 都被艺术家视作对于整体绘画情绪把控的重要细节, 所以艺术家如强迫症般执着于细节刻画, 将情绪和这种绘画方式共同推向某种极致的边界。

本次展览将以两个空间视觉体验引领观者进入范扬宗所绘画的“泳池”领域。在第一个空间中的作品被呈现于一个明亮的空间当中, 仿佛将作品置于明媚炙热的阳光之下, 像是在一个开放的公共语境当中供观者洞悉作品中的一切。在展览的第二个呈现空间当中, 作品将被置于一个晦暗的空间之中, 画面被点亮的同时给予大家一种于暗中窥视般的观看体验, 匹配范扬宗在创作中的这种带有窥视感的观察角度。在两种空间光线与情绪反差的参照与对比之下, 暧昧与凌厉对峙, 公共与私密苟合, 共同映衬出艺术家耐人寻味的绘画情绪与复杂迷人的作品细节。



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Hive Center for Contemporary Art is pleased to announce *Rainbow's Edge*, a solo exhibition by Taiwanese artist Fan Yang-tsung, opening on November 8 at Hive Beijing, Galleries B and C. As one of the most prominent painters of Taiwan's younger generation, this exhibition marks Fan's first solo presentation in mainland China, featuring over ten of his latest works from the past two years.

Born in Hsinchu, Taiwan in 1982, Fan graduated from the Art Program at National Hsinchu Girls' Senior High School in 2004 and later obtained his MFA in Painting from the Graduate Institute of Fine Arts, Taipei National University of the Arts in 2007. His works are included in major public and private collections such as the National Taiwan Museum of Fine Arts, Sunpride Art Foundation (Hong Kong), El Segundo Museum of Art (USA), and X Museum (Beijing). The exhibition is curated by Yang Jian and will remain on view through December 10.

From his *Inside the Car* series to the *Nightclub* paintings, Fan has consistently shown sensitivity toward soft, ambiguous environments and has sought to capture them through the solid, visual language of painting, searching for a precise balance of expression. Whether it's the intimacy and isolation within a closed car space or the mingling and detachment within a nightclub, Fan uses painting to solidify atmosphere, scent, temperature, and the emotional threshold before desire is either suppressed or released. With his *Swimming Pool* series, the artist seems to have found the most fitting setting and context to carry his emotional expression. The pool, as a kind of "exempt zone" in social life, grants the body permission to be exposed and observed in the public domain, transforming a silent physical activity into a new field of visual and emotional expression. Fan captures this unique quality, making the pool a perfect vessel for his artistic exploration.

The title *Rainbow's Edge*—a composite phrase—suggests a borderland between romance and reality, desire and emotion, the real and the imagined. This liminal zone, elusive in words yet perceptible through sensation, marks the edge Fan continuously seeks in his painting practice. His pool scenes often explore counterpoint relationships: between water and land, the gazer and the gazed-upon, swimmer and reflection, surface and depth. Through these paired spaces, Fan generates emotional tension and visual confrontation. His treatment of edges—sharp and restrained—amplifies this dynamic, while his fluid, meticulous brushwork shapes the tangible world with extraordinary control. To Fan, every technical decision—from the handling of medium to the layering of pigment—serves as a means of emotional calibration, pushing both feeling and form to their limits.

The exhibition unfolds across two contrasting spatial experiences, guiding viewers into Fan's imagined "pool realm." The first gallery presents works in a bright, sunlit environment, as if placed under the direct scrutiny of an open, public gaze. The second gallery, conversely, is dimly lit—each painting illuminated to evoke the sensation of observing from the shadows, echoing the voyeuristic perspective that often informs Fan's compositions. The interplay of light and mood—between ambiguity and sharpness, public and private—accentuates the artist's complex emotional register and the captivating precision that defines his visual language.



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