

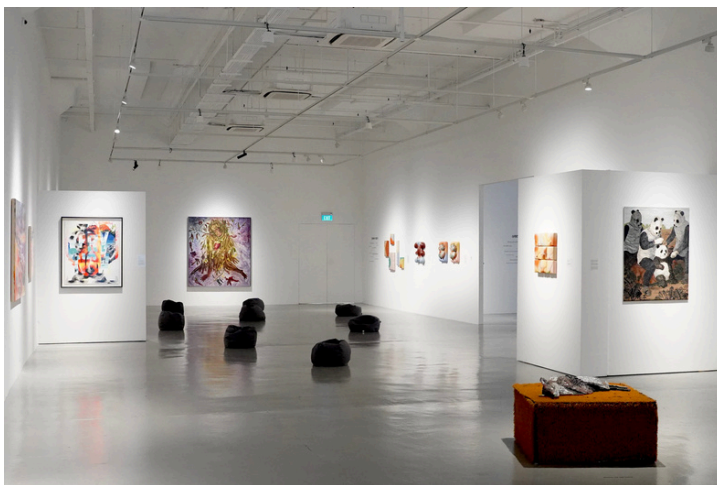


PRESTIGE GALLERY

Selected Works
作品輯選

ART TAIPEI

台北國際藝術博覽會
2026 10.30-11.02



品藝畫廊於2019年成立於新加坡，提倡尊重和支持亞洲多元文化的獨特融合，致力於發掘、展示和聚焦亞洲傑出藝術家。

畫廊重視學術研究和美術史的梳理，希望透過文獻資料的收集與展示、對藝術家和評論家的採訪，以及舉辦論壇和研討會等方式，更深入地探討藝術對地方文化及跨文化對話的影響。我們的願景是突破並延展傳統中華文化的語境與框架，為觀眾和收藏家提供認識優秀藝術大師及新興才俊的機會。畫廊的特色之一，是重視對當代水墨藝術的探索與欣賞。這一藝術形式與美學觀念持續對亞洲藝術產生深遠影響。同時，畫廊空間亦展示多樣的當代藝術實踐，包括架上繪畫、雕塑、攝影，以及前沿的新媒體藝術形式。

同時，品藝畫廊在推動新加坡藝術生態發展中扮演著獨特角色。我們致力於連結藝術家、觀眾與收藏家，透過藝術講座、收藏課程、舉辦收藏展、美術館導覽及藝術家工作室參觀等方式，與觀眾展開開放對話，探索收藏策略，並陪伴新一代藏家成長。畫廊的使命是支持本地及國際收藏家，以藝術推動社會進步、賦能公益，同時構建一個開放的平台，就影響我們生活的議題展開討論，並透過藝術尋找答案。

Prestige Gallery was founded in Singapore in 2019 with a commitment to respecting and supporting Asia's diverse cultural expressions, and to discovering, exhibiting, and promoting outstanding artists from Southeast Asia.

The gallery emphasises academic research and art-historical inquiry through archival work, interviews with artists and critics, and public forums and seminars, exploring the impact of art on local culture and cross-cultural dialogue. Our vision is to expand the frameworks of traditional Chinese culture while introducing both established masters and emerging talents. A key focus is contemporary ink art and its lasting influence on Asian aesthetics, alongside a wide range of contemporary practices, including painting, sculpture, photography, and new media.

Prestige Gallery also plays an active role in Singapore's art ecosystem by connecting artists, audiences, and collectors through lectures, art collection programs, exhibitions, museum visits, and art studio tours. It supports local and international collectors, promotes social engagement through art, and provides an open platform to discuss issues shaping contemporary life.

Participating Artists

參展藝術家

LIU Kang

劉抗

SHUI Tit Sing

許鐵生

HAN Sai Por

韓少芙

ZENG Jianyong

曾健勇

Pearl C. HSIUNG

熊家珍

LIU Ting

劉亭

WU Ziyang

武子楊

LIU Kang

劉抗

(新加坡, 1911-2004)



劉抗早年生活於英屬馬來亞，後赴上海及巴黎學習藝術。作為新加坡戰後藝術史上的重要人物，他不僅透過藝術教育與創作實踐影響了後來數代藝術家，也曾在新加坡藝術協會及中華美術研究會擔任領導職務，積極推動當地藝術發展。1970年，他獲頒公共服務星章，並於1996年獲頒功績獎章。

劉抗一生創作豐富，涵蓋人物畫、風景畫、風俗畫、靜物畫、水墨及書法等多種形式。2003年，劉抗家族向新加坡國家文物局捐贈逾1,000件作品，包括油畫、粉彩及素描等，成為該機構歷來接受規模最大的單一藝術家作品捐贈。這批作品橫跨劉抗七十餘年的藝術生涯。

劉抗一生廣泛吸收不同藝術傳統的影響，從法國現代主義繪畫到亞洲各地的藝術形式，皆成為其創作的重要養分。二戰後的新加坡，他早年所受的藝術教育與國際視野，促使他嘗試融合不同的藝術語彙與東南亞在地題材。1952年，他與陳文希、陳宗瑞及鍾泗濱等先驅藝術家共同前往爪哇與峇里島寫生，此後這項藝術探索進一步發展，並逐漸形塑出後來被稱為「南洋風格」的藝術風貌。

儘管對「南洋藝術」的定義不盡相同，其核心特徵通常在於多種藝術形式的融合：結合中國水墨的流動性與後印象派、立體主義等西方現代藝術語彙，描繪東南亞的自然景觀、人物與日常生活。這種跨文化的藝術實踐，也成為新加坡現代藝術發展的重要基礎。

LIU Kang

劉抗

(Singapore, 1911-2004)

Liu Kang spent his early years in British Malaya and later studied art in Shanghai and Paris. A major figure in Singapore's post-war art history, he influenced subsequent generations not only through his teaching and practice but also through his leadership in the Singapore Art Society and the Society of Chinese Artists. He was awarded the Public Service Star in 1970 and the Meritorious Service Medal in 1996.

Liu Kang's artistic output is extensive, covering figurative and landscape painting, genre scenes, still-life works, ink and calligraphy. In 2003, the Liu Kang family donated over 1000 artworks, including paintings, pastels and sketches, to the National Heritage Board (NHB), the largest ever gift from an individual artist. The works span over seven decades.

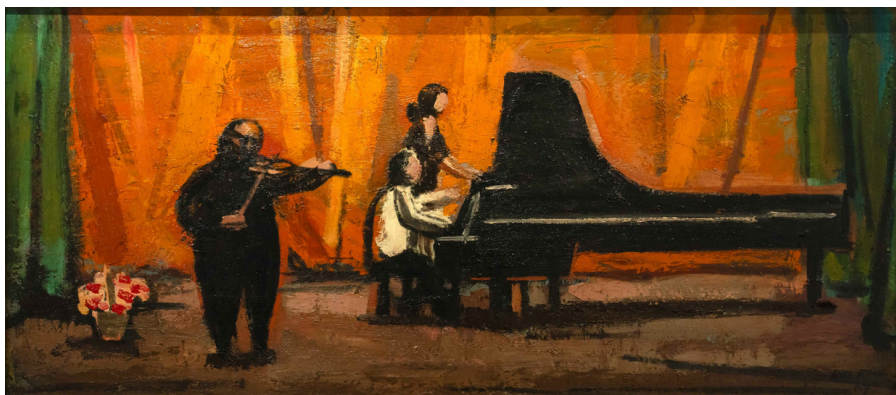
Liu Kang drew upon a wide variety of influences through his life, from French modernist painters to various Asian artistic traditions. In post-World War II Singapore, his education and international exposure inspired him to integrate these artistic influences with local Southeast Asian subject matter. This approach gained momentum following the 1952 sketching trip to Java and Bali undertaken together with fellow pioneering artists Chen Wen Hsi, Chen Chong Swee and Cheong Soo Pieng and led to the emergence to what later became known as the Nanyang Style.

While definitions vary slightly, the key feature of Nanyang art is the unique blend of different art forms, combining the fluidity of Chinese ink painting and Western artistic styles like post-Impressionism and Cubism to paint Southeast Asian subject matter.



LIU Kang
Shanghai Countryside Courtyard
1933
Oil on Canvas
54 x 45 cm

劉抗
上海郊區庭院
1933
油彩畫布
54 x 45 cm



LIU Kang
Concert
1967
Oil on Board
49 x 111 cm

劉抗
音樂會
1967
油彩木板
49 x 111 cm

SHUI Tit Sing

許鐵生

(新加坡, 1914-1997)



許鐵生出生於廣東開平，是一位長期活躍於新加坡的畫家、雕塑家、現代藝術教育者與藝術思想家，也是東南亞現代藝術發展脈絡中的重要人物。

許鐵生成長於一個重視並支持藝術教育的富裕家庭，自幼便開始接受藝術訓練。1930年，他就讀於廣州培英中學，受到何鐵華現代藝術思想的影響，並學習油畫與攝影。1934年，他考取國立杭州藝術專科學校（今中國美術學院），先後師從林風眠、吳大羽、方幹民、潘天壽等中國現代藝術先驅。在此期間，他與趙無極同窗，並積極參與綠畫社、攝影社等學生藝術團體，逐步形成自身的現代藝術觀念。1937年，他進入國立藝術專科學校西畫系繼續深造，師從常書鴻、關良、李超士等藝術家。

就學期間，朱德群與吳冠中均為其後輩，彼此之間經常交流藝術觀念。1940年畢業後，許鐵生經緬甸南下，輾轉東南亞，最終抵達新加坡（時屬馬來亞）。1941年，他成為《中西畫展宣言》的發起者之一，這一事件後來被視為東南亞現代藝術發展的重要奠基時刻之一。

SHUI Tit Sing

許鐵生

(Singapore, 1914-1997)

Shui Tit Sing Born in Kaiping, Guangdong, Shui Tit Sing was a Singapore-based painter, sculptor, modern art educator, and art thinker, and a pivotal figure in the development of modern art in Southeast Asia.

Raised in an affluent family that strongly supported his artistic education, Shui Tit Sing began studying art early. In 1930, he attended Pui Ying Middle School in Guangzhou, where he was influenced by He Tiehua's modern art ideas and trained in oil painting and photography. In 1934, he was admitted to the National Art Academy in Hangzhou (now the China Academy of Art), where he studied painting under leading pioneers of modern Chinese art, including Lin Fengmian, Wu Dayu, Fang Ganmin, and Pan Tianshou. During this period, he was a classmate of Zao Wou-Ki and actively participated in student art societies such as the Luhua Society and photography clubs, shaping his modern artistic outlook. In 1937, he continued his studies at the National College of Art, Western Painting Department, under figures such as Chang Shuhong, Guan Liang, and Li Chaoshi.

During his time there, Chu Teh-Chun (Zhu Dequn) and Wu Guanzhong were among his juniors, with whom he frequently exchanged artistic ideas. After graduating in 1940, Shui Tit Sing travelled via Myanmar to Singapore (then Malaya), journeying through Southeast Asia. He became one of the initiators of the Manifesto of the Sino-Western Art Exhibition (1941), regarded as a foundational moment in Southeast Asian modern art.



SHUI Tit Sing
Tribute to Picasso
1958
Oil on Canvas
78 x 99 cm

許鐵生
致敬畢卡索
1958
油彩畫布
78 x 99 cm



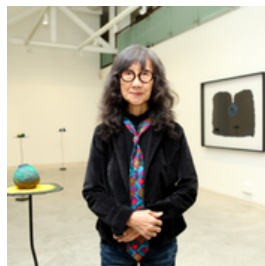
SHUI Tit Sing
Solar Eclipse
1955
Watercolour on Paper
38.5 x 56.5 cm

許鐵生
日全食
1955
水彩紙本
38.5 x 56.5 cm

HAN Sai Por

韓少芙

(新加坡, 1943-)



韓少芙出生於1943年，是亞洲重要的現代雕塑家之一，並曾獲頒新加坡文化獎。

她曾參與世界各地眾多國際展覽與藝術計畫，其作品廣泛收藏於新加坡、馬來西亞、印度、中國、日本、紐西蘭、澳洲、英國及美國等地的國際機構、公共空間與私人收藏之中，包括新加坡國家美術館、新加坡美術館、北京中國國家博物館、澳洲國會、龐畢度中心、新加坡常駐聯合國代表團紐約辦事處、新加坡駐美國華盛頓大使館、新加坡總統府，以及樟宜機場第三航廈等。

韓少芙在純藝術與景觀建築方面的教育背景，使她建立起對自然及環境關係的深刻理解，並持續影響著她的藝術創作。她大量具有有機形態特徵的作品，靈感來自東南亞熱帶雨林中的植物與動物。她的創作關注區域景觀的變遷，以及森林砍伐對自然環境與生態系所造成的負面影響。裝置作品《黑森林》系列便是其中的重要代表。透過這一系列作品，韓少芙回應森林砍伐所帶來的嚴峻後果，並進一步反思人類活動與自然生態之間日益緊張的關係。

HAN Sai Por

韓少芙

(Singapore, 1943-)

Han Sai Por born in 1943, She is one of Asia's leading modern sculptors and a recipient of Singapore's Cultural Medallion award.

She has participated in numerous international exhibitions and projects around the world. Her works can be found in the collections of many international institutions, public spaces and private collections from Singapore, Malaysia, India, China, Japan, New Zealand, Australia and United Kingdom, and the United States. Such as the collections of National Art Gallery, Singapore Art Museum, National Museum in Beijing, Australia Parliament, Centre Pompidou, Chancery of the Permanent Mission of Singapore to the United Nations, New York, Singapore Embassy, Washington DC, Istana Singapore, Changi Airport Terminal 3.

Her education in Fine Arts and Landscape Architecture has established the knowledge in understanding of nature and its environment that affected her work. Most of her organic works are inspired by the flora and fauna in tropical forests of Southeast Asia. Her work comments on the changing landscape in the region and the deforestation that adversely impacts the environment and ecosystem. "The BlackForest" installation is a series of works that comments on the bleak consequences of deforestation.



Han Sai Por
Flora Series-P02
2025
Marble
35 x 23 x 36 cm

韓少芙
花卉系列-P02
2025
大理石
35 x 23 x 36 cm



Han Sai Por

Flower Series M2

2021

Pulp and Acrylic on Canvas

46 x 46 cm

韓少芙

花卉系列M2

2021

畫布紙漿、壓克力

46 x 46 cm

ZENG Jianyong

曾健勇

(中國, 1971-)



曾健勇（1971年生於中國）是中國當代水墨的重要藝術家，曾就讀於中央美術學院，近年來在藝術品拍賣市場上表現亮眼。他的作品汲取中國傳統山水畫的構圖方式，運用皴、擦、點、染等技法，營造層次豐富、細膩繁複的自然景象。

曾健勇以雲龍紙和色粉為材料，結合獨特的「反透法」，使色墨從背面滲透至正面，形成令人聯想到宋代繪畫的豐富肌理。他筆下朦朧氤氳的南方山水，流露出溫潤而深邃的氣息，也使他在中國當代藝術領域形成了鮮明的個人面貌。

Zeng Jianyong (b. 1971, China), a prominent contemporary ink painter in China, studied at the Central Academy of Fine Arts and has achieved notable auction success in recent years. His work draws on traditional Chinese landscape compositions, employing techniques like chaffing, rubbing, dotting, and dyeing to craft intricate natural scenes.

Using Yunlong paper, toner, and his unique "back-to-front" painting method, Zeng creates textured effects reminiscent of Song Dynasty paintings. His hazy southern landscapes exude warmth and depth, establishing him as a distinctive figure in Chinese contemporary art.



ZENG Jianyong

Folk Landscape: Wild Growth

2024

Ink and Colour on Paper

130 x 90 cm

曾健勇

諸野之蕪

2024

紙本設色

130 x 90 cm



ZENG Jianyong

On The Tree No.2

2012

Ink and Colour on Paper

128 x 95 cm

曾健勇

还上枝头 No.2

2012

紙本設色

128 x 95 cm

Pearl C. HSIUNG

熊家珍

(美國, 1973-)



熊家珍是一位出生於臺灣、現居洛杉磯的美國多媒材藝術家。她在加州成長並接受教育，於1997年取得加州大學洛杉磯分校藝術學士學位，並於2004年取得倫敦大學金匠學院藝術碩士學位。早年她曾從事商業服裝設計，但很快意識到這並非自己真正想追求的方向，因而轉向藝術創作。她的作品融合臺灣的文化背景與洛杉磯的成長經驗，常以鮮明色彩、大膽的表現手法，以及受到兩地日常生活與流行美學影響的圖像語彙展開創作。

熊家珍的藝術以大膽與創新見長。她透過手工方式模擬電腦圖像的視覺效果，並結合如壁畫般鮮豔飽和的色彩，營造出充滿活力與奇幻感的藝術世界。幽默亦經常出現在她的作品之中，成為她反思文化身分、挑戰傳統藝術創作觀念的重要方式。

Pearl C. Hsiung is an American Multimedia artist born in Taiwan and currently residing in Los Angeles. Raised and educated in California, she earned her Bachelor of Arts degree from the University of California, Los Angeles, in 1997 and her Master of Fine Arts degree from Goldsmiths, University of London, in 2004. Initially working in commercial fashion design, Pearl soon realised it was not fulfilling and transitioned to artistic creation. Her works reflect her Taiwanese heritage and her upbringing in Los Angeles, employing bright colours, bold application techniques, and imagery influenced by the everyday and pop aesthetics of both cultures.

Hsiung's art is characterised by its boldness and innovation, using hand-crafted imitations of computer graphics and mural-like vibrant colours to create a lively and fantastical artistic world. Humour is often employed in her works to critique cultural identity and challenge conventional notions of art creation.



Pearl C. HSIUNG

Simurgh II

2017

Oil-based Enamel on Canva

198 x 152.4 cm

熊家珍

西穆爾格 II

2017

油性珮瑯漆畫布

198 x 152.4 cm



Pearl C. HSIUNG

Wetter

2016

Acrylic on Canvas

76.2 x 61 cm

熊家珍

Wetter

2016

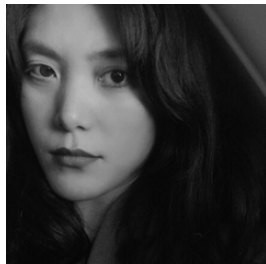
壓克力畫布

76.2 x 61 cm

LIU Ting

劉亭

(中國, 1983-)



劉婷於2006年畢業於山東藝術學院中國畫系，現居濟南，從事全職藝術創作。創作初期，她便建立起鮮明而獨特的視覺語言，以宣紙水墨設色為媒介，發展出一套植根於個人感知與生活經驗的人物創作實踐。

她的作品以圓潤而富有量感的女性形象為核心，在現實與想像之間構築出一個帶有詩意的視覺場域。其人物誇張而豐盈的身體形態，或令人聯想到費爾南多·博特羅（Fernando Botero），然而劉婷的創作並不著眼於諷刺，而是更關注當代年輕人的真實生活經驗。她筆下的人物並非漫畫式的誇張形象，而更像是承載情感的容器，既帶有自畫像的投射，也是一種被建構出的身份形象。藉由這些人物，她思考女性意識、社會觀看，以及「被看見」所帶來的細微壓力。身體在她的作品中成為內省、記憶與外部凝視交會的場域，並由此形成一種安靜而持續的心理張力。透過這一視角，她亦揭示出東亞文化對身體的理解與西方主流審美規範之間的微妙差異。

劉婷的創作過程源於對生活片段與內在狀態的直覺式積累。她並不描繪封閉而固定的敘事，而是營造開放的畫面空間，使人物置身於曖昧、如夢境般的情境之中。由此，她探討自我陪伴、脆弱與韌性等主題，並暗示身份並非固定不變，而是在持續的情感經驗中被不斷塑造。在技法上，劉婷透過色彩的介入與放棄傳統文人畫規範，重新拓展水墨的表現可能，使水墨成為建構空間、情感與心理狀態的媒介。其創作亦受到顧愷之重「傳神」思想的啟發，相較於外在形貌的逼真再現，她更重視人物內在生命力與精神狀態的呈現。

LIU Ting

劉亭

(China, 1983-)

Liu Ting graduated from the Traditional Chinese Painting Department at Shandong University of the Arts in 2006. She currently lives and works in Jinan as a full-time artist. Liu established a distinctive visual language early in her career, working primarily with ink and colour on xuan paper to develop a sustained figurative practice rooted in personal perception and lived experience.

Her work centres on rounded, volumetric female figures, constructing a poetic realm between reality and imagination. While her exaggerated corporeality invites comparison with Fernando Botero, Liu's approach departs from satire, focusing instead on the lived experiences of contemporary youth. Her figures are not caricatures but emotional vessels—simultaneously self-portraits and constructed identities—through which she reflects on female consciousness, social perception and the subtle pressures of being seen. The body becomes a site where introspection, memory and external scrutiny intersect, producing a quiet yet persistent psychological tension. Through this lens, she also reveals subtle divergences between East Asian understandings of the body and Western normative aesthetics.

Her creative process is driven by an intuitive accumulation of lived fragments and inner states. Rather than depicting fixed narratives, Liu constructs open-ended pictorial spaces where figures inhabit ambiguous, dreamlike situations. Through this, she explores themes of self-companionship, vulnerability and resilience, suggesting that identity is continuously formed through emotional experience. Technically, Liu reconfigures traditional ink by integrating colour and loosening literati constraints, using ink as a medium for spatial, emotional and psychological articulation. Drawing on the spirit-oriented principles of Gu Kaizhi, she prioritises inner vitality over formal likeness.



LIU Ting

Starlight

2022

Ink and Colour on Paper

60 x 60 cm

劉亭

星星

2022

紙本設色

60 x 60 cm



LIU Ting
Blossoming Soon
2025
Ink and Colour on Paper
127 x 153 cm

劉亭
馬上花開
2025
紙本設色
127 x 153 cm

Ziyang WU

武子楊

(中國, 1990-)



武子楊，1990年生，現生活與工作於紐約及杭州，任教於中國美術學院跨媒體藝術學院，並擔任美國阿爾弗雷德大學藝術與設計學院客座教授，曾為紐約新當代藝術博物館（New Museum）NEW INC 孵化計畫成員。他近期的創作實踐聚焦於當代科技在跨文化脈絡下，如何影響政治、社會，以及宏觀與微觀層面事物之間顯性與隱性的關係。

武子楊取得羅德島設計學院藝術碩士學位，以及佛羅倫斯藝術學院藝術學士學位。其創作涵蓋錄像、擴增實境（AR）、人工智慧（AI）模擬、遊戲及互動錄像裝置等，作品曾於世界各地展出。個展曾於上海昊美術館、倫敦 Annka Kultys Gallery、紐約 Nancy Margolis Gallery，以及新加坡 Hatch Art Project 舉行；群展則包括費城當代藝術學院、紐約新美術館及其旗下 Rhizome、沃克藝術中心、羅徹斯特藝術中心、SXSW、杜拜藝術博覽會、奧地利林茲電子藝術中心、柏林國際廣播展、麥第奇宮、米蘭設計週、M+、K11、UCCA 尤倫斯當代藝術中心、長征空間、今日美術館、天目里美術館、松美術館、時代美術館、浙江美術館及明當代美術館等。

他的近期獎項和駐村經歷包括“未來世代藝術獎”入圍（2023-2024）；阿爾弗雷德大學藝術與設計學院The Randall Chair獎（2022-2023）；廣東時代美術館媒介實驗室「開物者」駐留計畫（2021）；AACYP「30 Under 30」青年菁英榜（2021）；紐約 Residency Unlimited 駐村（2020）；MacDowell 麥克道威爾基金（2019）；iea電子藝術學院駐村（2019）以及獲選羅伯特·勞森伯格基金會ROCI Road to Peace 計畫（2015）等。他的作品曾被藝術論壇，Artnet，藝術評論，藝術新聞，e-flux，佈魯克林鐵路，It’s Nice That，LEAP藝術界，Vogue新加坡，Hypebeast，華爾街國際，紐約藝術基金會，BIE 別的，黑齒雜誌，Numero Art雜誌，Neural 雜誌，Vie Des Arts雜誌，ANTE雜誌，Frontrunner雜誌，Stir world雜誌等報道。

Ziyang WU

武子楊

(China, 1990-)

Ziyang Wu (b.1990) is an artist based in New York and Hangzhou, currently teaching at the School of Intermedia Art at the China Academy of Art, visiting professor of Expanded Media Department at Alfred University, and is a former member of NEW INC at the New Museum. His recent practices examine how current technologies, in a cross-cultural context, affect politics, society, and the explicit and implicit relationships between things at both macro and micro levels.

With an MFA from the Rhode Island School of Design, and a BFA from the Florence Academy of Fine Arts, his video, AR, AI simulation, video game and interactive video installation have exhibited internationally, including solo exhibitions at How Art Museum, Shanghai; Annka Kultys Gallery, London; Nancy Margolis Gallery, New York; Hatch Art Project, Singapore, and group exhibitions at the Institute of Contemporary Art (ICA) Philadelphia, Rhizome at the New Museum, Walker Art Center, Rochester Art Center, SXSW, Art Dubai, Hek Basel, ifa Berlin- Institut für Auslandsbeziehungen, Medici Palace, Milan Design Week, M+ Museum, K11, UCCA Center for Contemporary Art, Long March Space, Today Art Museum, By Art Matters Museum, Song Art Museum, Times Art Museum, Zhejiang Art Museum and Ming Contemporary Art Museum.

His recent fellowships and residencies include the shortlist of “Future Generation Art Prize” (2023-2024); “The Randall Chair” award at Alfred University (2022-2023); “Kai Wu” Interdisciplinary Studio residency, Media Art Lab, Times Museum (2021); AACYF Top 30 under 30 (2021); Residency Unlimited (2020); MacDowell Fellowship (2019); Artist-in-residence at Institute for Electronic Arts (IEA) (2019); Art(ists) on the Verge Fellowship by Northern Lights.mn and Jerome Foundation (2018); Finalist of Amassing Force 2017 Wangshikuo Award, Today Art Museum (2017); AICAD Teaching Fellowship (2016); Winner of The ROCI Road to Peace by Robert Rauschenberg Art Foundation (2015). His work has been reviewed and featured by ArtForum, Artnet, Art Review, Art Newspaper, e-flux, Brooklyn Rail, It’s Nice That, LEAP, Vogue Singapore, Hypebeast, Wall Street International, New York Foundation for the Arts (NYFA), BIE, Heichi Magazine, Numero Art Magazine, Neural Magazine, Vie Des Arts Magazine, ANTE Magazine, Frontrunner Magazine, Stir World Magazine and more.



Ziyang WU

Two Walls: Ordinary War Rehearsal

2025

Single-channel video, real-time AI simulation
and lecture performance, color, sound

18 min or sec (Duration)

武子楊

兩堵牆：日常戰爭排演

2025

單頻道錄像、互動式AI模擬

與講座表演，彩色、有聲

18分01秒 (時長)

PRESTIGE GALLERY

本冊收錄本次參展藝術家的部分精選作品。
品藝畫廊持續關注東南亞及亞洲各地的藝術創作。
如欲了解更多藝術家與作品資訊，或洽詢收藏事宜，歡迎與我們聯繫。

This catalogue presents a selection of works by the artists featured at the fair. Prestige Gallery's wider programme encompasses artists from Southeast Asia and across Asia, bringing together diverse perspectives and artistic practices. For further information about our artists, available works, or collecting enquiries, please contact us.

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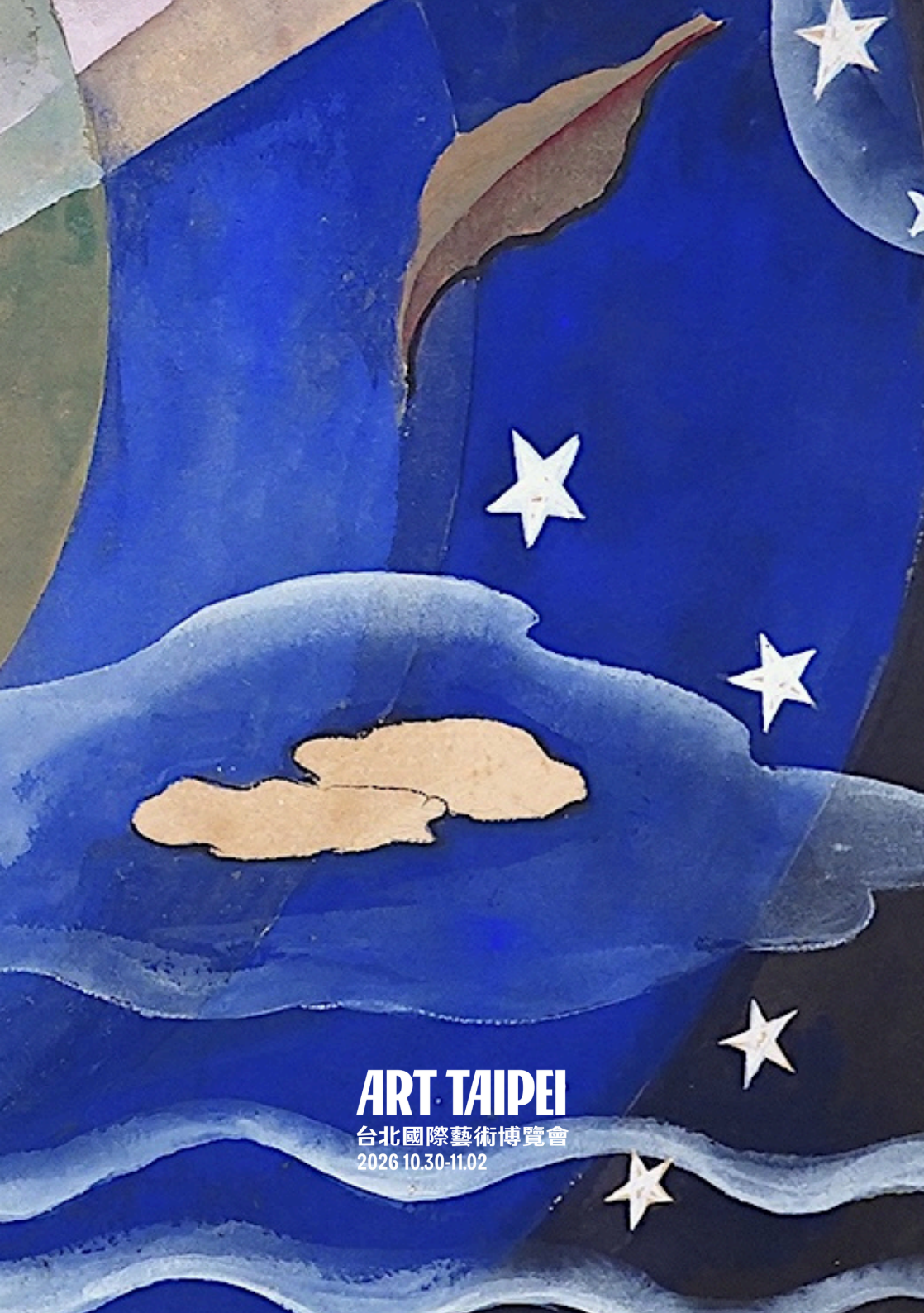
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