

THE TRUTH COMES TO LIGHT

水落石出



WANG KEPING

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10 CHANCERY LANE GALLERY
10 號贊善里畫廊





水落石出 The Truth Comes to Light, Wang Keping

By Katie de Tilly

Years before opening 10 Chancery Lane Gallery, when I was a young amateur art enthusiast in the 1990s, I stumbled upon a sculptor named Wang Keping who was doing an artist's residency at the Hong Kong University of Science and Technology. I remember going to see the wood sculptures that intrigued me and the man who radiated profound depth, humility and confidence. His eyes seeing with the knowing that one day they will know. And how time has flown nearly 30 years on. Today, Wang Keping is having his heyday. He is being celebrated with exhibitions, of late, to include the M+ Museum, The Musée Guimet, The Musée Rodin and the Château de Chambord. This is not to discredit his years of important exhibitions at other institutions, but we feel finally that indeed "they know."

There is one thing about Wang Keping that is constant and that is his unwavering belief in his art and what he has to say as a sculptor that is so unique in the realm of his craft. When asking him what he wanted to title his current exhibition, he replied "水落石出" (shuǐ luò shí chū) which literally translates as "when the water subsides the rock emerges." However, the Chinese phrase 水落石出 (shuǐ luò shí chū) can be better translated into English as "the truth comes to light" or "the facts are revealed." It conveys the idea that, over time, hidden or obscured information becomes exposed, and the truth becomes apparent. It is often used to describe a situation where secrets or hidden aspects are uncovered, and clarity or truth prevails. When reflecting on this phrase, after 30 years of knowing him, I further see the mystery and secrets slowly being revealed even to me.

Wang Keping does not doubt his genius. He affirms it in the humblest yet self-assured way, never boastful or arrogant. In fact, he resents those artists who put on airs, and you will find him dressed in France's standard workman's clothes, reminiscent of China's past-time worker's wear. Today he works between his studio in the suburbs of Paris and his studio on the sea on the Atlantic coast, an old boat repair hangar, where he sculpts 3-meter-tall trunks of trees into his magnificent beings. His grandchildren run between his legs as he joyfully greets them. His daughter, Aline, has taken on the task of managing his studio and it feels as if all is so well and at ease. Surprisingly for a man of 75, he works with more drive than ever, his rigor and strength have not faltered and his dreams multiply.

Wang Keping finds the essence or vitality of his creations residing within the very wood he works with. After prolonged observation of its knots and branches, he is inspired to uncover what lies within. His journey as a wood sculptor began four decades ago, when he was a spirited young individual in China, fighting alongside his comrades for the freedom to express contemporary art. Today, he stands as a master, a wise sage, and a philosopher, finding everything he needs within the confines of his garden. While his primary themes revolve around Woman, Man, Couple, Mother and Child, Birds and what he terms Ex-Voto to describe his abstract works, each passing year sees Wang Keping grow more adept in capturing the material's essence and exploring its offerings. As a result, we witness his forms evolve and renew, showcasing his mastery. In this exhibition will be a large "Couple" in embrace made from rare and precious mahogany wood. He has honed a distinctive style that at times feels intimate and flowing and other times can elucidate a crude and primitive nature. He skillfully displays forms within forms and devises subtle slashes to evoke a certain emotion, a humorous gesture or a provocative intention. "La Femme Qui Regarde Derrière (Woman who is Looking Back) 2017," sculpted from Cedar, demonstrates Wang's clever use of the wood's various branches to shape the woman. Notably, a natural knot suggests an eye, and her gaze directed backward reveals the artist's ironic sense of humor, which permeates his body of work and career.

I invite you to come and intensely see and understand the genius of Wang Keping within each of his works and to celebrate the truth that has come to light.



王克平，水落石出

By Katie de Tilly

在 90 年代，我只是一位年輕的業餘藝術愛好者。在我開設 10 號贊善里畫廊之前，我偶然遇到了一位名叫王克平的雕塑家。那時候他在香港科技大學進行藝術家駐留計劃。當我第一次看見他的木雕作品時，就已經被深深吸引。在和王克平交流中，他深邃、謙卑和自信。他深知自己的作品將有一天被更多人知曉。轉瞬之間，30 年已經過去。如今，王克平正在他的全盛時期。他在 M+ 美術館、吉美博物館、羅丹博物館和香波堡等地舉辦個人展覽。這是藝術機構對他的認可和尊重，我們覺得「王克平終於被看見了」。

王克平對創作是堅定不移的。他對雕塑的信念和通過雕塑去傳遞的思想是從一而終的。他建議給自己的最新展覽取名為「水落石出」。它傳達了隨著時間的推移，隱藏或模糊的信息被揭示，真相從而變得明顯。當我看見這個標題時，再結合我們 30 年的合作和友誼，我似乎能更加了解他，並走近他的世界和神秘。

王克平從不懷疑自己的天賦，但他以謙卑的方式肯定自己。他從來不炫耀或傲慢。事實上，他厭惡裝腔作勢的藝術家。你會發現他總是穿著法國標準的工人服，讓人不禁想起中國 70 年代的類似服裝。如今，他穿梭在巴黎郊區的工作室和大西洋海岸的工作室。後者曾經是一個舊的船舶修理庫，他在那裡有足夠的空間將高達 3 米的樹幹雕刻成宏偉的存在。他的孫子和孫女總是歡樂地迎接他，並時常在他腿間奔跑。他的女兒 Aline Wang 負責營運他的工作室，一切都感覺和諧和輕鬆。令我驚訝的是，王克平 75 歲了，但他的工作動力比以往任何時候都更加強大，夢想也更加充實，而他的嚴謹和堅韌品格卻始終如一。

王克平傾注一生在木材中發掘雕塑的本質和生命力。他總是長時間的觀察木材的節痕和樹枝，從而受到啟發，揭示其中的內在之物。王克平作為一位雕塑家的旅程始於四十年前。他出生在中國，是一個充滿活力的年輕人。他曾經與志同道合的朋友為表達當代藝術的自由而奮鬥。如今，他是一名雕塑家、智者和哲學家。王克平在大自然這座花園裡找到了他所需要的一切。他的雕刻主題圍繞女人、男人、仁、母子、鳥以及他所稱之為「性品」的抽象作品。他越來越嫺熟地捕捉木材的特性，探索雕塑的可能性和獨特性。在這次展覽中，畫廊將展出一件由珍貴的桃花心木雕刻而成的大型「仁 (Couple)」雕塑。作品帶著王克平獨特的風格，傳遞親密而細膩的感情和簡單純樸的形式。王克平巧妙地展示著形式中的形式，用細緻的紋理激發情感，或幽默，或性感，讓人流連忘返。另一件雪松木的雕塑作品「凝視背後的女人」展示了王克平巧妙運用木材來塑造女性形象。值得注意的是，一個天然的木節疤被轉為女性的一隻眼，而她向後觀望的目光揭示了王克平獨特的幽默感，而這幽默貫穿了他的作品和職業生涯。

我誠摯地邀請各位通過王克平的木雕作品，感受他獨有的才能和雕塑的真相，抵達他藝術創作中的水落石出。

Couple à l'enfant (Couple with Child), 2018

Acacia wood

H 45 x 52 x 28 cm

(A0007682)



Couple, 2020
Mahogany wood
H 133 x 88 x 35 cm
(A0007434)



Untitled, 2023
Mulberry tree wood
H 58 x 28 x 22 cm
(A0007681)



Femme (Woman) , 2000

Maple Wood

H 88 x 58 x 24 cm

(A0007140)



Untitled, 2023
Cherry Wood
H 47 x 23 x 21 cm
(A0007727)



La Femme qui Regarde Derrière (The Woman Who is Looking Back), 2017
Cedar Wood
H 58 x 43 x 29 cm
(A0006236)



Femme (Woman), 2016

Acacia Wood

H 93 x 35 x 30 cm

(A0007520)



Femme (Woman), 2016

Maple Wood

H 55 x 35 x 14 cm

(A0006230)







Bird, 2004
Plane Tree Wood
27 x 40 x 26 cm
No.11-17
(A0005613)



Trois Lignes (3 Lines), 2010
Red Wood (bois rouge)
80 x 48 x 2.8 cm
(A0004641)



Femme Assise (Seated Woman), 2005

Plane Tree Wood

H 58 x 47 x 16 cm

(A0006040)



Femme Assise (Seated Woman), 2012

Plane Tree Wood

H 63 x 75 x 19 cm

(A0004014)



Untitled, 1990
Maple Wood
H 31 x 32 x 18 cm
(A0007144)





About 10 Chancery Lane Gallery

Established in 2001, when Hong Kong's art scene was burgeoning, Katie de Tilly started 10 Chancery Lane Gallery. Along the back wall of the, then running, Victoria Prison, now the buzzing Tai Kwun Heritage and Cultural site, the little walking lane opened into a gallery specializing in contemporary art from the Asia-Pacific. Over the past 23 years, 10 Chancery Lane has worked with some of the region's great artists, curators and museums. The gallery's motto still stands: *"We are committed to giving a breath of fresh air to the Hong Kong art scene by bringing works that can expand horizons, open minds and view the world, and life in general, through varying eyes, ideas and souls. Art is not just decoration for our walls but a connection with our deep inner selves and the world around us."*

10 號贊善里畫廊創作人戴天利 (Katie de Tilly) 於 1994 年定居香港，並開始接觸和收藏中國及亞洲當代藝術。通過與不同藝術家和文化人接觸，她對中國歷史，社會狀況和文化環境展開深入了解。她於 2001 年成立 10 號贊善里畫廊，該畫廊位於中環大館的後牆，繼續探索和推介廣亞太區藝家，並積極推動文化藝術在香港的交流。在過去的 22 年裡，畫廊致力為香港藝術界注入新鮮空氣，秉持藝術能啟迪心靈、開闊思維、並影響我們看待自己和世界的角度，與亞太地區的藝術家、策展人和機構進行緊密合作，堅信藝術不僅僅是掛在牆上的飾品，更是我們內心深處和世界的一扇窗。

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