

曙光乍現

定光琴



Shine Through the Darkness Series

Ms. Mediha Ting 2019

定光琴

香港長大，於美國及英國接受藝術教育，1995年就讀美國加州藝術學院時，獲得全美大學校際公開賽優異獎。2000倫敦藝術大學藝術系畢業；2003取得倫敦大學藝術政策與管理的碩士學位，更於英國、美國、上海、台灣及香港多次舉辦個人展覽。她的作品曾在世界各地多個藝術博覽會和群展展出包括亞洲藝術在倫敦和巴塞爾, 瑞士。

Mediha Ting

Mediha Ting grew up in Hong Kong and educated in the US and the UK. In 1995 while she was studying Fine Arts at California College of Art, CCA, she received Honourable mention in the All College Award (An Open competition for all Arts colleges/universities in the US). She graduated from (Byam Shaw) Central Saint Martins, University of the Arts London in 2000. She later earned a Master Degree in Art Policy and Management at Birkbeck College in London.

She has had solo shows in London, America, Shanghai, Hong Kong, UK and Taiwan and her work has been exhibited in numerous selected group shows and art Fairs all over the world; including Contemporary Art Auction at Centre for Chinese Contemporary Art (CFCCA) in Manchester, Asian Art in London and ScopeBasel Art Fair in Switzerland.



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曙光乍現

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“曙光乍現”系列是定光琴小姐最新的綜合媒體畫作系列；使用丙烯，中國水墨，用了一貫的創作方法：意象畫法，著重中西美學的結合加入了潛意識, 意識, 意景；平衡 x 象與抽象。

這一系列的畫作受到定光琴祖父寫的兩篇文章所啟發：[談世界末日]和[人魔爭鬥論]；以及反映近期香港發生的社會事件。

描述黑暗中的光明，象徵著從徹底黑暗中重生。定光琴使用伊斯蘭的幾何圖案來暗示她的文化和宗教背景；描述人類與撒旦的不斷鬥爭，不單是外在也是內心。她相信只要有信仰可以使我們在重重黑暗中找到光明和平安！



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Shine Through the Darkness Series

Ms. Mediha Ting 2019

“Shine through the darkness” series is one of Ting’ s latest series of mixed medium work; using Acrylic, Chinese ink and colour spread to achieve a unique appearance, which balances the figurative and abstraction. Ting wants to create a series of works which show both western and eastern aesthetic. The essence is very important part of this series.

This series of painting is inspired by two essays that Ting’ s grandfather wrote about the end of the world and the battle between human and Satan; as well as reflecting social incidents happening in Hong Kong at the point of creation.

Describe the light in the darkness, symbolizing the rebirth from complete darkness. Ting uses Islamic geometric patterns to hint at her cultural and religious background; describing the constant struggle between man and Satan, not only external but also inner. She believes that as long as there is faith, we can find light and peace in the darkness!



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Shine Through the Darkness 曙光乍現

116 x 198 cm each (A set of 2 panels) | 198 x 232 cm

2019 | Acrylic on Canvas

by Mediha Ting 定光琴



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Shine Through the Darkness 曙光乍現

116 x 198 cm each (A set of 2 panels) | 198 x 232 cm

2019 | Acrylic on Canvas

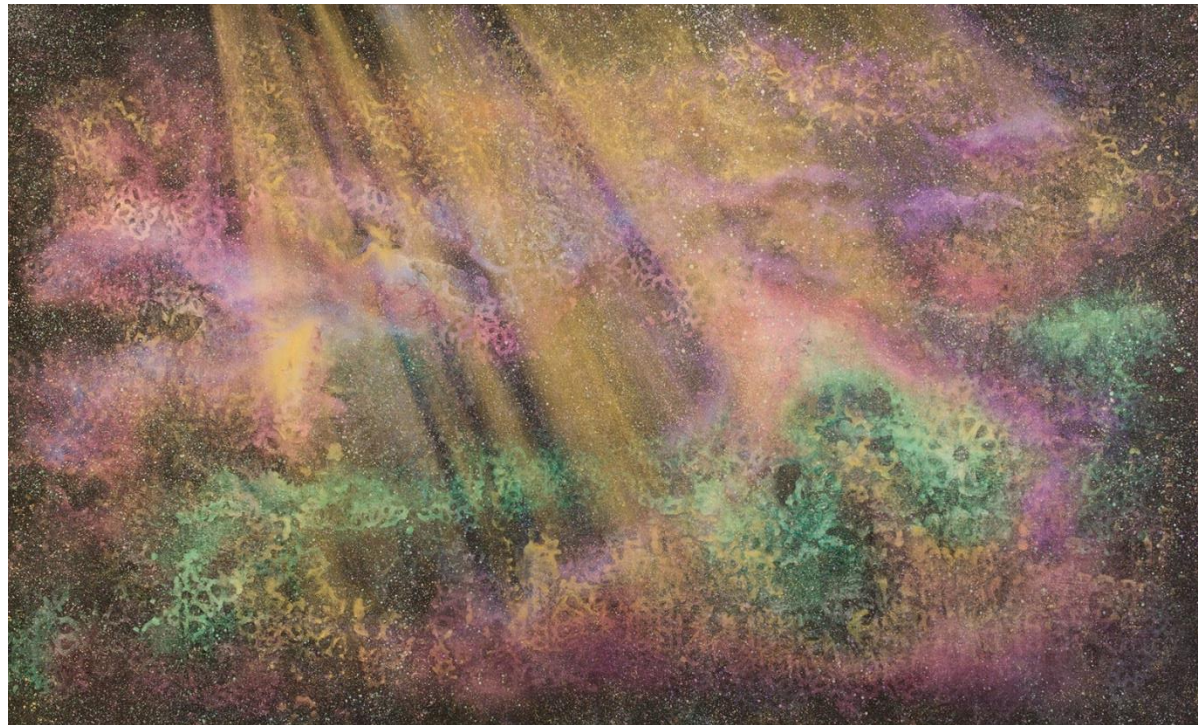
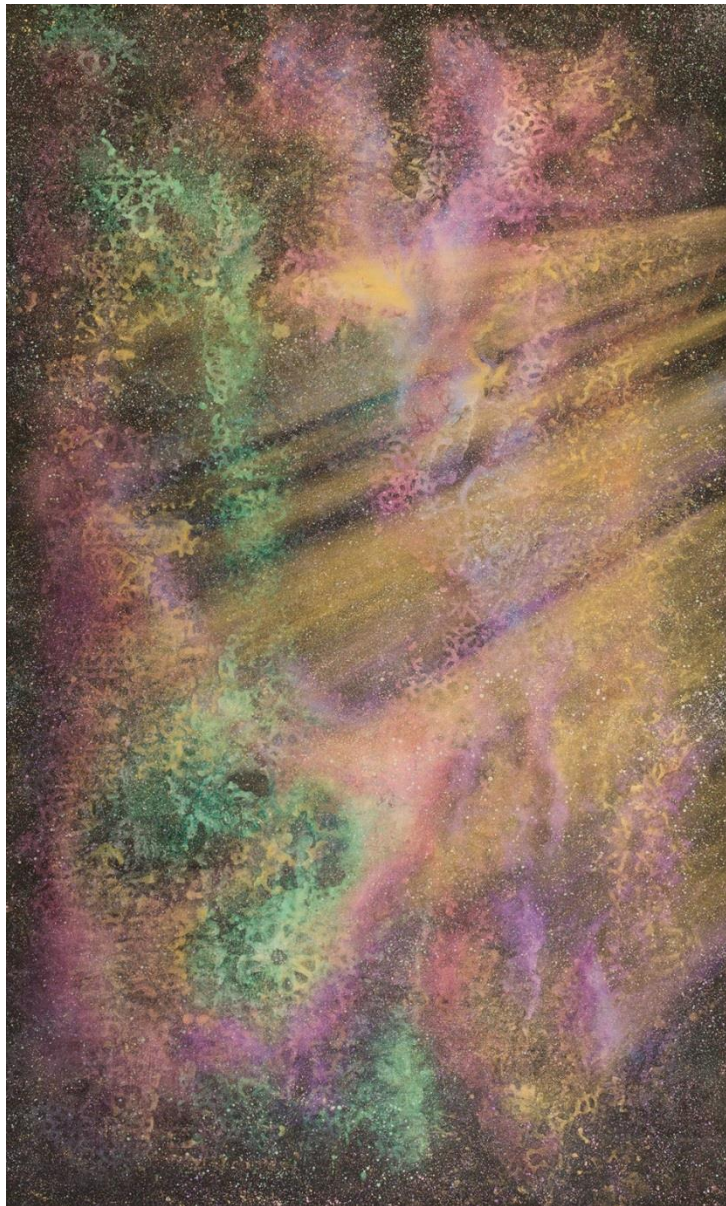
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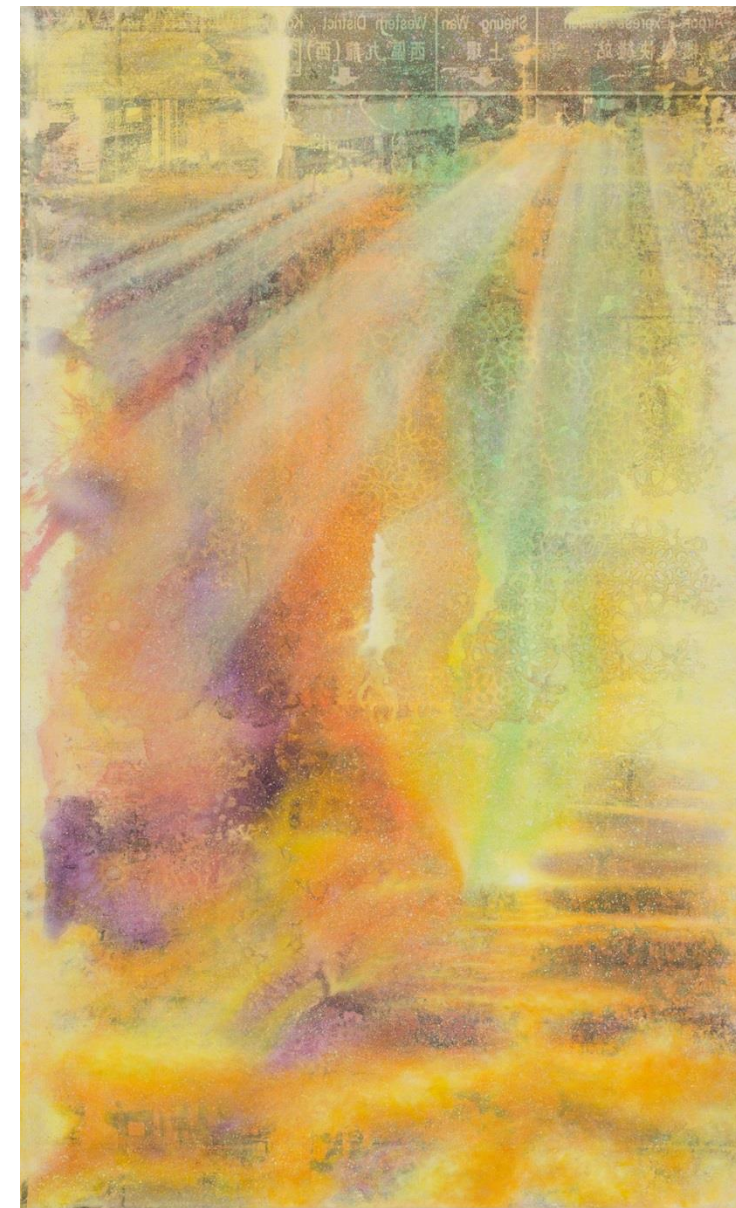


Shine Through the Darkness 曙光乍現
116 x 198 cm (PART 1)
2019 | Acrylic on Canvas
by Mediha Ting 定光琴



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Shine Through the Darkness 曙光乍現

116 x 198 cm (PART 2)

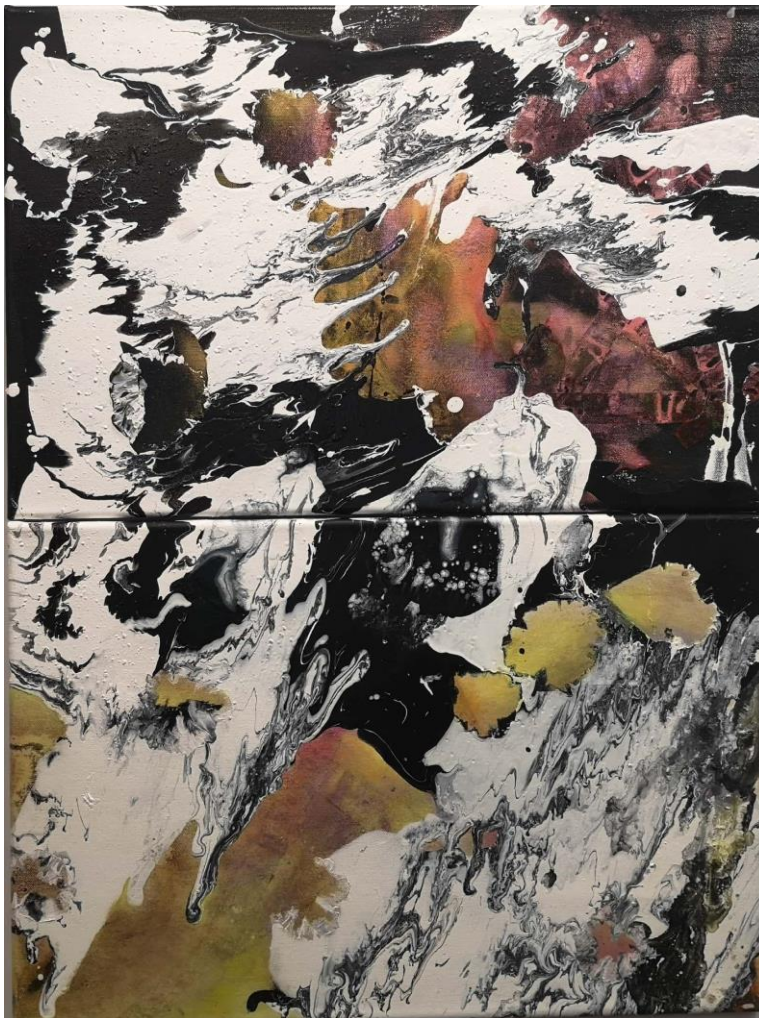
2019 | Acrylic on Canvas

by Mediha Ting 定光琴



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Reborn

30 x 40 cm each (A set of 2 panels) | 60 x 40 cm

2019 | Acrylic and Chinese ink on Canvas

by Mediha Ting 定光琴



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Reborn

30 x 40 cm each (A set of 2 panels) | 60 x 40 cm

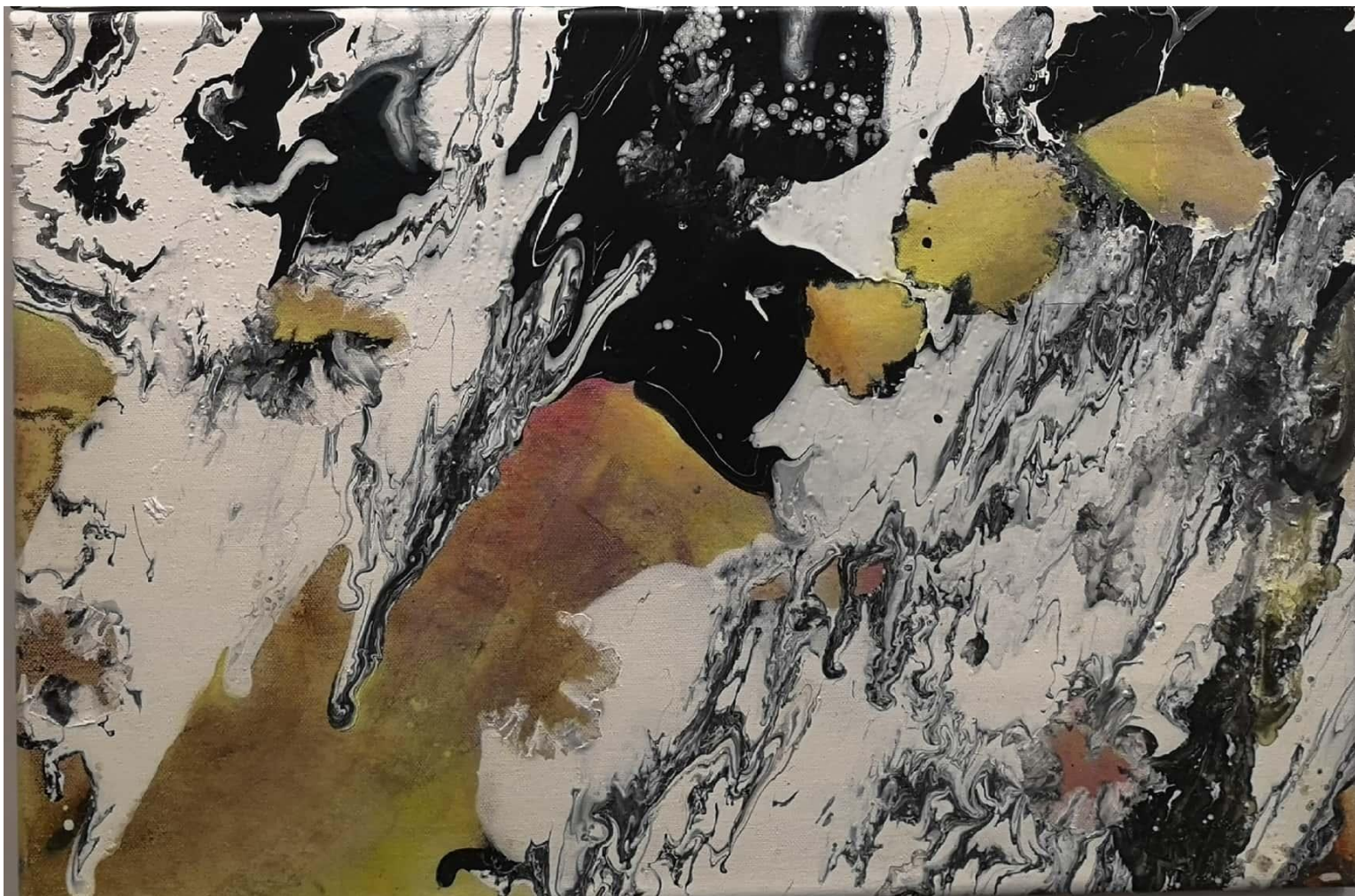
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by Mediha Ting 定光琴



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Reborn

30 x 40 cm each (A set of 2 panels) | 60 x 40 cm

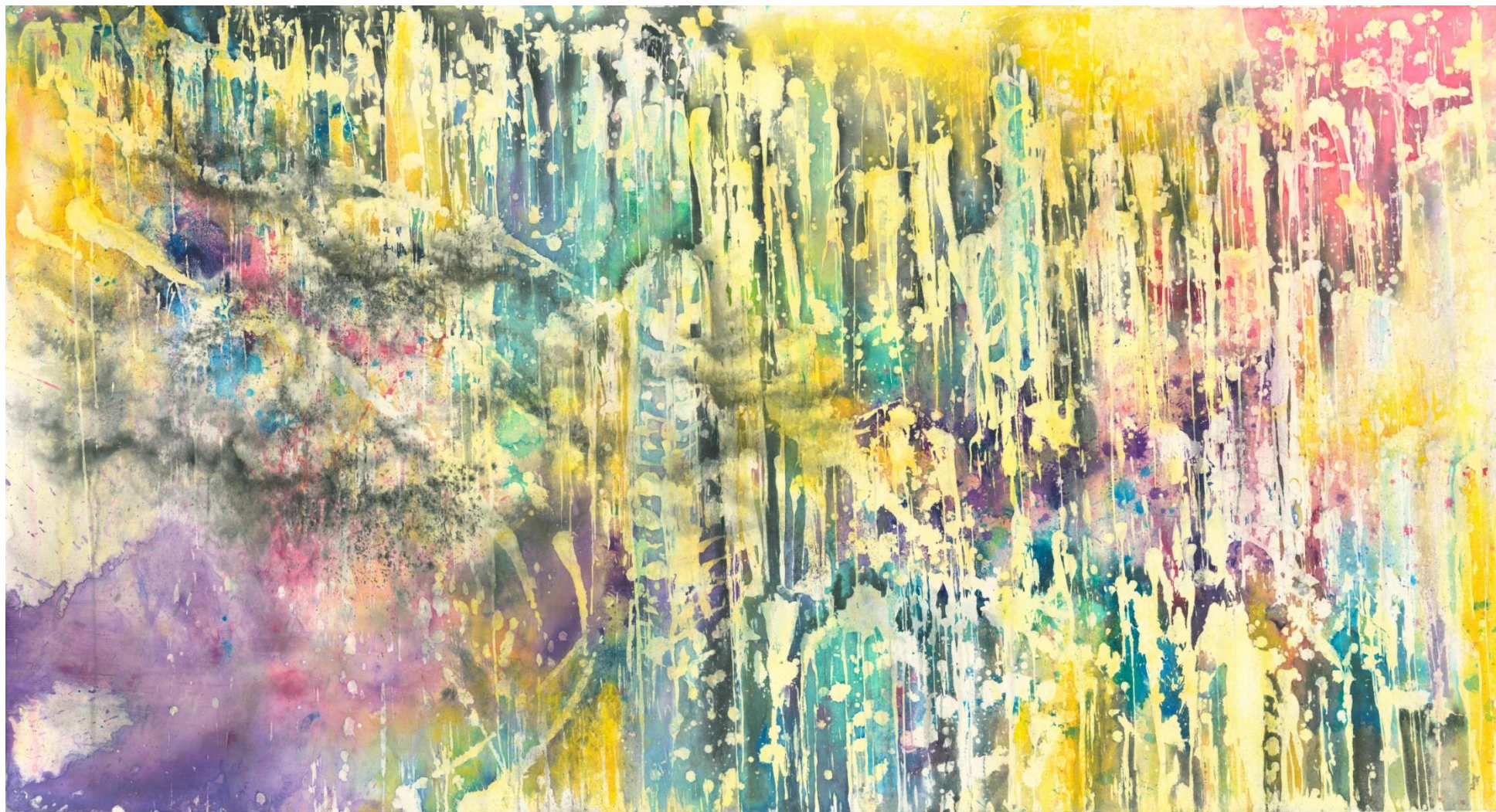
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by Mediha Ting 定光琴



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Emerging Light 曙光初現

96 x 179 cm

2020 | Ink and Mixed Medium on Paper

by Mediha Ting 定光琴



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Dawn 曙光再現

96 x 176 cm

2020 | Ink and Mixed Medium on Paper

by Mediha Ting 定光琴



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March at Dawn 黎明時分

132 x 96 cm

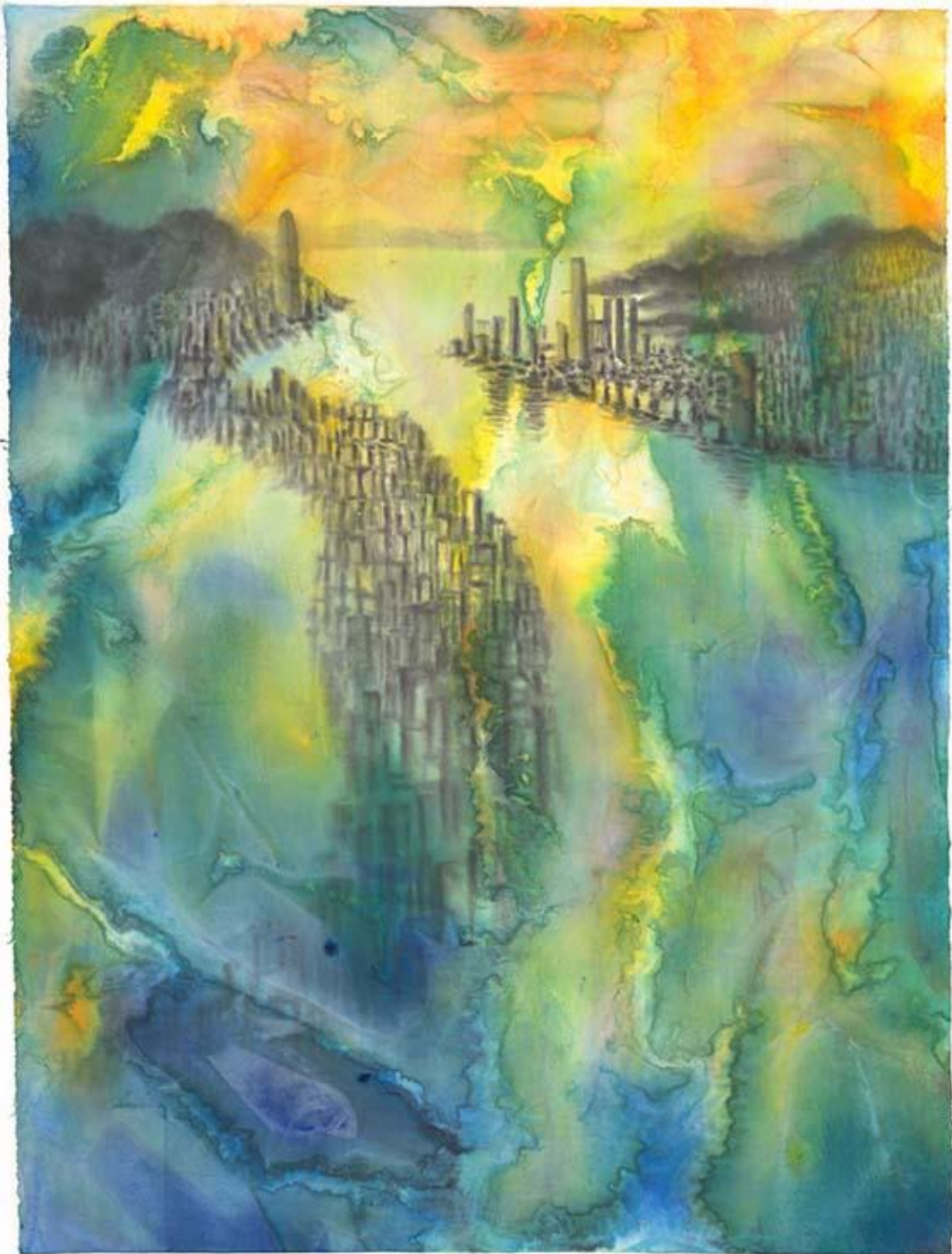
2020 | Ink and Mixed Medium on Paper

by Mediha Ting 定光琴



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Green Sky 綠色的天空

128 x 97 cm

2020 | Ink and Mixed Medium on Paper

by Mediha Ting 定光琴



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睿光系列

Ray of Light Series

Ms. Mediha Ting 2017

定光琴



Ray of Light Series

Ray of Light, employs her signature techniques of layering and juxtaposition of the abstract and figurative on the same canvas. From afar, one can view the first layer on the canvas: color stains in abstract gestures. On a closer look, there are detailed intricacies on subsequent layers. Following that is a print utilizing Chinese ink, illustrating Hong Kong's skyline in panorama format. Additionally, there are hints of oriental characters laid on by peeling plastic off character transcriptions. Finally, Ting sets rays of luminescent colour around the figures on the canvas, which morph into different shades based on the viewer's use of natural light. These levels of content provide much richness and complexity to the works.

Common across the series is the focus on what Ting describes as “spiritual light” – the provision of light and love to be shared by all religions. This reflects Ting's Muslim background combined with her Catholic education and keen interest in Buddhism. The theme promotes the notions of love and healing as opposed to division and differences. On this note, there are references to the Diamond Sutra, a Mahayana sutra which is an object of devotion in Zen Buddhism. Also shared amongst the works are the aforementioned figures of maps from the site of the Umbrella Movement, allowing the viewers to interpret Ting's local heritage.

This series, Ray of Light, is a glorious reflection of Ting's varied background and her diverse, mixed philosophy.



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Blue Sapphire 金鑽之藍

76 x 122 cm | 2017

Acrylic and Chinese ink on Canvas

by Mediha Ting 定光琴



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Citrine Sunrise 金色旭陽

37 x 29.5 cm | 2017

Acrylic and Chinese ink on Canvas

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Opal City 藍光之城
37 x 29.5 cm | 2017
Acrylic and Chinese ink on Canvas
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Halcyon Coast 橘色海岸

39.5 x 38 cm | 2017

Acrylic and Chinese ink on Canvas

by Mediha Ting 定光琴



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Cobalt Peridot 鑲金之藍

38 x 33 cm | 2017

Acrylic and Chinese ink on Canvas

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Radiance of Joy 愉悦之光

140 x 70 cm | 2018

Acrylic and Mixed Media on Canvas

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心經系列

Heart Sutra Series

Ms. Mediha Ting 2013

定光琴



Heart Sutra Series

The Heart Sutra series continued Mediha Ting's trademark style of intense saturated colour and beautiful smooth abstract surface embedding multitudes of layers, ranging from text, figurative drawing, images transfer and colour spread

The Buddhist text, Heart sutra can be found in each painting using diverse methods and media, some hidden between the layers inside the paintings and some more visible. The characters of the heart sutra in some of the paintings have been turned into the shape of figures forming a crowds. And as an entity they convey wide ranges of energies and moods.

Ting incorporates Heart Sutra into her paintings as a means to explore different subjects arising from the text such as group consciousness, perceptions and various states of mind. Using partially subconscious induced forms loosely referencing Icelandic landscape in contrast with Hong Kong densely crowded cityscape.

The painting processes for the Heart Sutra series are almost like a mediation process bringing together fragmentation, contradiction, anxiety and anarchy together and reconnecting, healing and bringing harmony and tranquillity in the hectic city life.



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Light through the Realm 光之境界
153 x 153 cm | 2013
Acrylic and Chinese ink on Canvas
by Mediha Ting 定光琴



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Light under the Ocean 海底之光
153 x 153 cm | 2013
Acrylic and Chinese ink on Canvas
by Mediha Ting 定光琴



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Blue desires 藍之慾望

28 x 36 cm | 2013

Acrylic and Chinese ink on Canvas

by Mediha Ting 定光琴

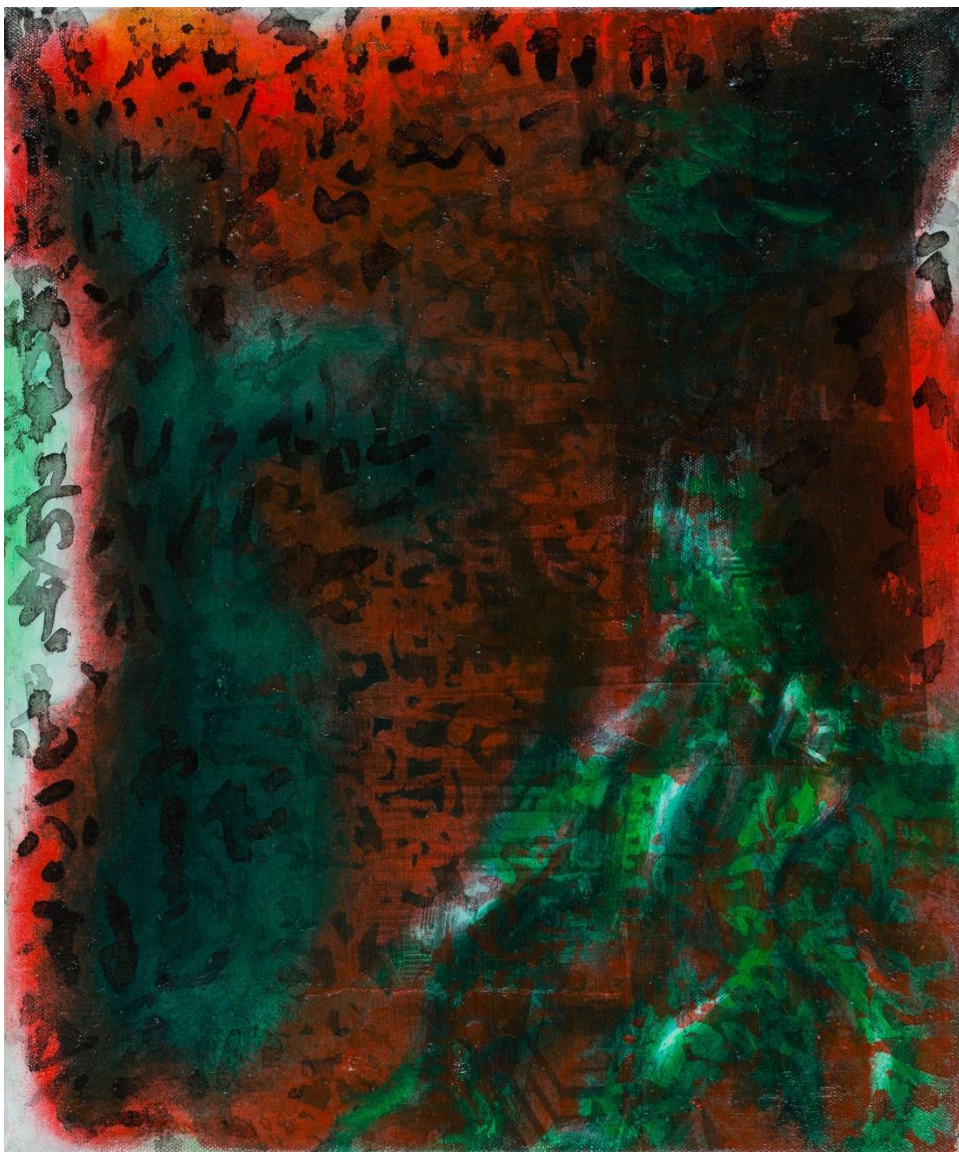


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Red and Green Roots 紅綠之根
31 x 26 cm | 2013
Acrylic and Chinese ink on Canvas
by Mediha Ting 定光琴



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Blue with Pink Reflection 藍之粉紅幻影

36 x 26 cm | 2013

Acrylic and Chinese ink on Canvas

by Mediha Ting 定光琴



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The Realm of Perception Series

Ms. Mediha Ting 2009

定光琴

The Realm of Perception Series

This series explores Ting's interests in the perception of cultural identity, the relation between the inner and outer world, and states of consciousness and unconsciousness. The works focus on different aspects of duality; these are conveyed through a process of vigorous self-expression, in which the surfaces and images are fragmented in order to enable a reconnection. According to Ting, there is a side of her that likes to indulge in the act of overt confession typical of the Western world, and yet her Chinese upbringing reminds her of an inner impulse to shy away from revealing emotions that are hidden beneath layers of imageries and texts.

The artist was in fact going through an emotional difficult period in her life at the time of the paintings' creation. She began to try to access her subconscious by looking for what she was perhaps suppressing or hiding. Then, in conversation with Grayson Perry, he said that there are no lines or boundaries in his art; it led her to think about her own works- particularly those in which there were certain things she didn't want to show. This prompted her to consider the tension between the oppressed and the expressed, a dichotomy compatible with Freud's idea of the constant fight between desire and guilt. Ting decided to create a series in which she would let go of her boundaries and reveal all that was hidden. She dove deep into her subconscious and let it all out, and then followed her impulses to conceal it all again.



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The Realm of Perception Series

For the base layer, Ting used an ink transfer technique to transfer text drawn from letters, notes, confessions, other people's secrets and her own darkest secrets, onto the canvas. She then overlapped this with different drawings depicting key moments in her friends' and family's lives; these stories had either shaped them personally, or referring to dark or painful incidents that had impacted them deeply. She then transferred these memories onto the canvas.

The fluorescent colour of the series was inspired by the opening ceremony of the 2008 Beijing Olympics. To enhance the colours she used many layers of glazing, and to create texture, she peeled off paint off from other surfaces. She created a giant paper stencil, and used motifs and ancient patterns from both the West and the East, contrasting bold black and white images such as the ancient Chinese vase and the Roman statue from the same era.

As such, the series seeks to combine ideas from Freudian theories on consciousness and unconsciousness, dream works, repressed memories and the constant battle between desire and guilt by using a psychological technique akin to automatic writing; Ting forced herself to write everything down that she associated with a memory. In this way she hoped to access all of the hidden secrets of her subconscious, repressed self. The artist didn't want to put forward a set of fixed ideas and so the series is ambiguous – she wished for viewers to draw from their own memories and find their own unique interpretation in the work.



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Symmetry

80 x 80 cm | 2009

Acrylic and Chinese ink on Canvas

by Mediha Ting 定光琴



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Midnight Mist
80 x 80 cm | 2009
Acrylic and Chinese ink on Canvas
by Mediha Ting 定光琴



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Red Dimension
80 x 80 cm | 2009
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by Mediha Ting 定光琴



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Holding on
80 x 80 cm | 2009
Acrylic and Chinese ink on Canvas
by Mediha Ting 定光琴



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Letting go
80 x 80 cm | 2009
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by Mediha Ting 定光琴



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Princess Tears
80 x 80 cm | 2009
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by Mediha Ting 定光琴



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Nostalgia series

Ms. Mediha Ting 2004

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Nostalgia

104 x 104 cm | 2004

Acrylic, Roses and mixed medium on canvas

by Mediha Ting 定光琴

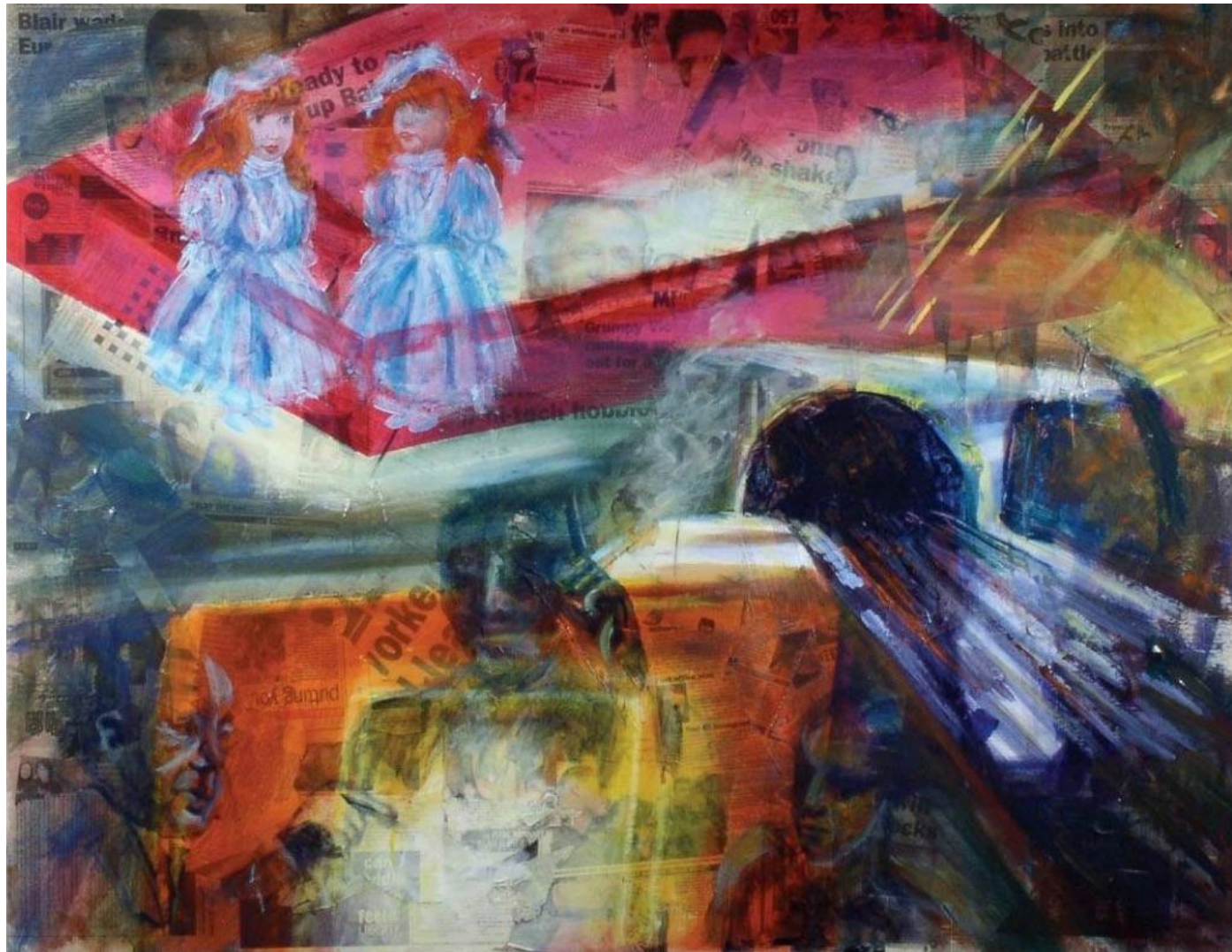


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Puppets

112 x 83 cm | 2005

Acrylic and mixed medium on canvas

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One Rose

92 x 92 cm | 2005

Acrylic, Roses and mixed medium on canvas

by Mediha Ting 定光琴



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Went to the shore

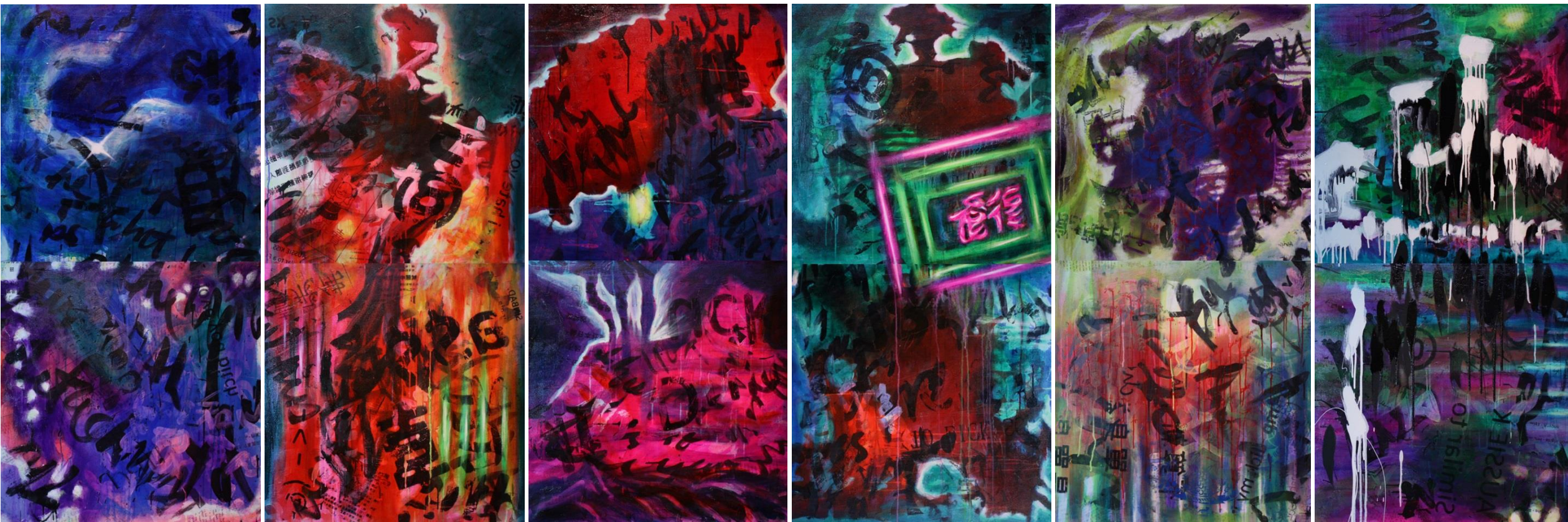
92 x 92 cm | 2006

Acrylic, Roses, Sea Shell and mixed medium on canvas
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Icon Luminous series

定光琴
Ms. Mediha Ting 2010

Icon Luminous Series

The Icon-luminous series is highly charged with tension, ironic humour, sensuality, and ambiguity. The strong, fluorescent colours are sensual and contemporary, and serve to create an intense luminosity, which act as somatic stimuli; her palette is influenced by the luminous lights and neon signs of the city, as well as those found in space. Apart from continuing to investigate and render the battle between desire and guilt, this series investigates three main areas. Firstly, cyber subculture; the new formation of varying cyber texts, chat languages and slang. Secondly, the sequence seeks to explore the relationship between cultural values and the subconscious. Thirdly, the paintings try to capture the everyday, ranging from mundane to the current global political, social and economic climate.

The impetus to create the paintings came from a sense of linguistic estrangement felt by Ting every time she returned to Hong Kong. The artist felt as though she had to learn a new language every time. She went back; there were so many new forms of slang and invented words and terms. Around the same time she was receiving a myriad of office and internet slang e-mails and noticed the power and potential this new cyber subculture had to create a new, unofficial language. Ting wanted to capture this interesting phenomenon, as well as the instability of the current global climate, and did so by setting up a contrast in her work between the humorous/ironic and sense of angst typical of today's world.



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Icon Luminous Series

The paintings are multi-layered and each contain a variety of shapes which have naturally emerged from the canvas and been subconsciously enhanced. A few layers of Chinese writing can be detected beneath the surface, each communicating intimate feelings and thoughts – some regret and guilt – and these have been overlain with English quotes and extracts captured from the artist's reading. The majority of these investigate the attainment of enlightenment and higher morality. Another layer of Acrylic colour spread brings out the light and dark in the paintings. Beneath this layer, a plethora of image transfer can be found which echo the kind of Hong Kong slang Ting was confronted with on a daily basis – humorous emoticons, ironic text language chat language and other office abbreviations. Melancholy love songs, wedding vows, letters, notes, Chinese motifs and other collected patterns and neon signs fill the canvases as well.

The text in these paintings is, however, the main focus. Continuing previous explorations into cultural identity and its conflicts, Ting was led to explore the philosophy and psychology of Sigmund Freud – in particular his research into dreams, the subconscious, duality and repression. In Icon-luminous Ting plays around with the subconscious – in shape, colour and form- and the result is a highly ambiguous sequence of imagery.



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Beaten Dog (Taiwanese slang) with Blue Space
1 of the series of 6
160 x 80 cm | 2010
Acrylic on Canvas
by Mediha Ting 定光琴



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Burning my Favourite (with Hong Kong Slang)

2 of the series of 6

160 x 80 cm | 2010

Acrylic on Canvas

by Mediha Ting 定光琴



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Red Cloud with Pink Trinity
3 of the series of 6
160 x 80 cm | 2010
Acrylic on Canvas
by Mediha Ting 定光琴



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Orange Land Green Void with Leon Sign
4 of the series of 6
160 x 80 cm | 2010
Acrylic on Canvas
by Mediha Ting 定光琴



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Purple shift and Digital Rose (Emoticon)

5 of the series of 6

160 x 80 cm | 2010

Acrylic on Canvas

by Mediha Ting 定光琴



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Green Light and Aussie Kiss (office humour slang)
6 of the series of 6
160 x 80 cm | 2010
Acrylic on Canvas
by Mediha Ting 定光琴



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