



李元佳, 無題 (自拍照), ca.1994

## 李元佳與年輕藝術家

January 16 - March 9, 2019

開幕酒會與現場演出：January 16, 2019 | 5 - 9 pm

李元佳

張碩尹 周世雄

藍仲軒 林亦軒

吳權倫 許炯

Helen Petts

亞紀畫廊很榮幸宣布將展出台灣戰後代表藝術家李元佳，此展獲得李元佳基金會（Li Yuan-chia Foundation）的全力支持，並歷經兩年策劃，是李元佳自 1956 年後首次於台灣商業畫廊的正式展覽。

# EACH MODERN

## 亞紀畫廊

此次展出的作品將包括李元佳具代表性的水彩、珍貴的手繪上色攝影、木頭浮雕裝置等。除亞洲已非常收悉的東方畫派時期、波隆那時期以外，倫敦時期、坎布里亞時期的精品，將首次在台灣商業畫廊中呈現。另外，李元佳基金會的宗旨在於推動世人對李元佳藝術的理解—尤其是年輕世代：因之 **Each Modern** 以畫廊極擅長的對話手法，邀請具居住海外經驗的年輕藝術家，創作與之對話的作品，包括張碩尹、周世雄、藍仲軒、林亦軒、吳權倫、許炯，以及一部英國導演 **Helen Petts** 製作的電影「**Space & Freedom**」。



李元佳, 無題, 1994, 顏料、照片、木板, 62 x 64 cm

李元佳 (1929-1994)，因其獨特的歷史脈絡與背景使我們難以將他定義，而他的攝影作品正是強調這個困難的原因。他那些獨一無二的手繪上色攝影作品引發了人們關注這種可複製媒材的弔詭矛盾，攝影作品也伴隨著一組印證他多重觀點的水彩作品。



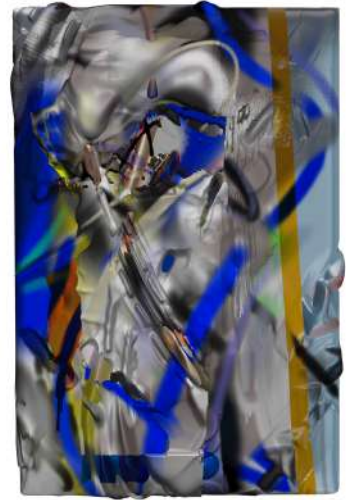
在台灣，由於受到藝術家兼導師李仲生的指導，李元佳與他的同儕在 1956 年組織了東方畫會，可以說是為中國當代抽象藝術開啟了新的一頁。由此，我們可以看出教育是對於李元佳來說已是非常重要的部分。李元佳於英國坎布里亞郊區所創建的李元佳美術館 (1971-1982) 曾經展出超過 300 位的藝術家，並做為青年與兒童藝術教育的溫床。李元佳強調「玩」的概念，它是一種探索也是一種哲學，並反映在了他晚年的互動雕塑作品上。基於這樣的歷史認知，**Each Modern** 亦集結了一群年輕藝術家透過不同的創作來回應李元佳「點」的概念。

李元佳, 無題, c. 1994, 手繪上色黑白攝影, 24.5 x 19.8 cm

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畫家許炯在水墨中結合了塗鴉、抽象、書寫，嶄新詮釋著最基礎的繪畫張力；反映著類似張力的是周世雄啟發自個人歷史與傳統歷史故事的建築結構裝置；如李元佳所追尋的宇宙點，藍仲軒利用人類塵埃在必銹蝕的鐵上製造出了星圖闡述烏托邦理想；林亦軒看似反骨的野獸派色彩繪畫探討著家庭、距離、地平線、與繪畫本體；而吳權倫與張碩尹的作品同樣描述了歷史進程，吳權倫利用數位筆刷與碎片來再現所居住的城市柏林，張碩尹則與英國歷史學家 **Simon Schaffer** 透過當代 3D 打印技術重造了一尊古鐘。同樣展出的還有 **Helen Petts** 的錄像作品「**Space and Freedom**」。混合了李元佳檔案影片與錄音以及 **Petts** 自己拍攝的坎布里亞影片，並試圖將地景與李元佳的回憶交織。



吳權倫, *D.V 003*, 2018, 相紙、水晶裱褙, 96.7 x 65 cm

李元佳與年輕藝術家透過嶄新建立的關聯，意在探尋未曾揭露的歷史。在與李元佳基金會的合作下，**Each Modern** 的展覽邀請觀眾駐足在新生的宇宙點之前。

### 關於李元佳

1929 年出生於中國廣西省壯族自治區，李元佳於 1949 年隨著國民黨移居至台灣並進入台灣師範大學就讀。在台北，他師承受西方影響及日據時期現代思潮的藝術家兼老師李仲生。在李仲生的指導下，李元佳與他的同儕受到了現代主義與傳統薰陶，並在 1956 年成立了東方畫會，在中國藝術史上開創了新的抽象畫紀元。該畫會後來在 1957 年於巴西聖保羅雙年展展出。於 1960 年代初期，李元佳移居到了義大利波隆那，並不曾再回到台灣。他在 1966 年移居到了倫敦，並先後在 **Signals Gallery** 與 **Lisson Gallery** 展出。1968 年他離開了倫敦，並在坎布里亞郊區度過餘生。搬到班克斯後的不久，李元佳成立了李元佳美術館。這個偏遠的美術館自 1971 年營運至 1982 年，李元佳親自改造重建了老舊農舍，並實踐了他的幻想與實作。該美術館展出超過 300 位藝術家、舉辦社區工作坊、讀詩會，也包括了兒童藝術空間、雕塑花園以及新聞室。李元佳因癌症於 1994 年過世，安葬在坎布里亞 **Lanercost Priory**。

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Li Yuan-chia, Untitled (Self-portrait), ca.1994

## Li Yuan-chia and Homages To

January 16 – March 9, 2019

Opening Reception with Live Performance: January 16, 2019 | 5 – 9 pm

Li Yuan-chia  
Chang TingTong  
Chou ShihHsiung  
Lan ChungHsuan  
Lin YiHsuan  
Helen Petts  
Wu ChuanLun  
Xu Jiong

Each Modern proudly presents its first exhibition featuring the works of artist, poet, and curator, Li Yuan-chia (1929-1994). *Li Yuan-chia and Homages To* features a selection of water colors, hand colored photographs, folding books, wooden relief and other creations by Li exhibited with the works of six younger Taiwanese and Chinese artists working within the contemporary context. These new works reflect an esteem and appreciation for a seminal figure within Chinese abstraction that crosses not only borders and physical boundaries, but generation and time as well.

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Li Yuan-chia's historical context and background make it a unique challenge to categorize him. His photographic works typify this difficulty, as the hand-colored prints draw attention to the paradoxical singularity of a reproducible medium. Accompanying these works are a grouping of water colors that too straddle the multiple points from which he approached his practice, points of tradition and modernity.

In Taiwan, under the tutelage of artist and teacher Li ChungSheng, Li Yuan-chia and his peers would form the Ton Fan Group in 1956, arguably the first chapters of Chinese modern abstraction. Through these relationships, one can see how pedagogy was an important part of Li's life. Li's LYC Museum (1971-1982), apart from exhibiting the works of over 300 artists, served as a center for arts education to the young people all across Li's rural Cumbrian home. Li's emphasis was at times on the notion of "play" as a force to be explored; a philosophy reflected in his later kinetic sculptural works. With these histories in mind, Each Modern brings together a group of young artists who draw parallel, perforated, or tangential lines from Li Yuan-chia's own "dot."



Li Yuan-chia, *Untitled*, early 1990, Hand-colored black and white print, 20.6 x 25.2 cm



Li Yuan-chia, *Untitled*, 1954-1961, Ink and paint on paper, 55.2x39.4cm

Chinese painter Xu Jiong's works push and pull between the worlds of graffiti, traditional ink painting, and abstraction, showing the tension that exists in even the most grounded motions within the contemporary. Reflecting a similar tension, Chou ShihHsiung's personal histories and traditional motifs perform in concert in the form of a constructed structures and stories. Just as cosmic points were of concern to Li, Lan ChungHsuan's contemplations of star maps and human dust tell a utopian story of rustless iron within the vacuum of space. Home, distance, horizontal orientations, fauvist colors and the act of painting itself are constellations within Lin YiHsuan's playful paintings. Histories and their permutations are addressed in the works of Wu ChuanLun and Chang TingTong. Wu attunes his work with the digital brush and debris of his Berlin. Chang's collaboration with historian Simon Schaffer recreates a antiquarian object, the clock, in a contemporary context through 3D printing. As part of the exhibition, Helen Petts' film "Space & Freedom" will be screened. Mixing Li's own archival films with field recordings and footage shot by Petts around Li's derelict house in Cumbria, the film attempts to connect the landscape and memories of Li through its own interactions. Pianist Steve Beresford improvises on prepared piano in response.

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*Li Yuan-chia and Homages To* seeks to bring unexplored histories to the surface through connections made in the present in new and unimagined ways. In collaboration with The Li Yuan-chia Foundation, Each Modern presents an exhibition that invites visitors to stand before new and emerging cosmic points.



Lin YiHsuan, *Untitled*, 2018, Oil, oil-based paint, and spray on paper, 38.3 x 56.5 cm

## ABOUT LI YUAN-CHIA

Born in Guangxi Province China, 1929, Li Yuan-chia would emigrate to Taiwan with the fleeing Nationalist government in 1949, and would attend National Taiwan Normal University. In Taipei, he and a group of artists would study with Li ChungSheng, an artist and teacher who was as much influenced by his locality as he was the West, learning Modernist approaches to art which he encountered during Japanese colonial period. Under Li ChungSheng's guidance, Li and his peers melded Modernist practice with traditional influences. In 1956 they would form the Ton Fan group, a movement often credited with establishing abstract art in the Chinese art world. The group went on to exhibit both the 1957 Sao Paulo Art Biennial. In the early 1960's Li moved to Italy, living and working in Bologna. He would never return to Taiwan. In 1966 Li would move to London, where he was shown in exhibitions at Signals Gallery and later Lisson Gallery. In 1968 he left London for rural Cumbria, where he would remain for the rest of his life. Not long after moving to Banks, Li founded the LYC Museum. The isolated museum, which operated for over ten years from 1971 to 1982, was the product of not only Li's imagination but also his physical labour, having remolded and restored the old farm house himself. Over the course of it's existence the prolific space exhibited the works of over 300 artists, held community workshops, several poetry readings, included a children's art space, featured a sculptural garden and housed a publishing press. Li died in 1994 of cancer and was laid to rest in Lanercost Priory, Cumbria.

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