

EACH MODERN

亞紀畫廊



陳昭宏，*談話*，1972，畫布油彩，137 x 101.6 公分

Taipei Dangdai 台北當代藝術博覽會

B26

January 17 - 19, 2020

70/20

張碩尹 陳昭宏 藍仲軒 林亦軒 吳美琪 植田正治 許炯 尹朝陽 趙剛 Antone Könst

沙龍展區 | 吳美琪

VIP Lounge | 趙剛

Each Modern 亞紀畫廊秉持著重新創造、重新敘事、重新塑造亞洲藝術家價值的精神，很榮幸地將於 **2020** 年台北當代藝術博覽會帶來一場跨越 **50** 年時空的「**70/20**」對話群展。尤其當我們重新回顧這半個世紀，一些亞洲藝術家 — 例如旅居紐約的陳昭宏 — 未發表的早期作品，非常值得我們重新評價。**1970** 年代的台灣與世界，經歷了許多的社會變革、政治思潮、自由思想的邁進；而**50** 年後的 **2020** 年，似乎也正迎接著某一種劇變。「**70/20**」將由 **9** 位藝術家帶來精彩的對話，匯聚亞洲藝術家們在當時與現在的思看。而吳美琪與趙剛的新作，也將分別於沙龍展區與 **VIP Lounge** 展出。

陳昭宏（**1941** 年生於台灣宜蘭，又名 **Hilo Chen**）於 **1970** 年代創作了風格詭譎的英國女王與一系列人物畫像，但他從未展示這些具有挑釁風格的畫作，直至 **50** 年後的今日。陳昭宏之後繼續描繪人體，發展出獨樹一格的超寫實畫作，其中最知名的「海灘系列」描繪了一系列海灘上的鮮活女體，部分作品將於台北當代藝術博覽會期間於 **Each Modern** 亞紀畫廊舉辦個展；中國藝術家趙剛（**1961** 年生於中國北京）經常在畫作中繪出歷史人物肖

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像與景色，以批判、戲謔的角度於當代重新觀看歷史；台灣旅英年輕藝術家張碩尹（1982年生於台灣台北）則無獨有偶地以版畫與旗幟乘載其反叛與革命的思維。

中國當代藝術家尹朝陽（1970年出生於中國南陽）的油畫再現了傳統中國山水思維，2019年的新作更由兩種路徑趨近抽象表現——對比於潑墨的大筆觸色塊、與啟發於隋代壁畫的線條與符號；年輕藝術家許炯（1983年生於中國杭州）實驗性地用傳統水墨手法創作了壓克力顏料作品，在舊作與新作共構的作品中傾訴自我的身份；台灣旅巴西年輕藝術家林亦軒（1985年生於台灣宜蘭），長期生活在南美洲的他在近期重新開啟對馬蒂斯、米羅繪畫的思索，融合多種文化語境，透過充滿童趣的符號、塗鴉紀錄著一切景物。三位藝術家通過經典與當下的對話，重新開創繪畫的豐厚與躍進。



許炯，*隱士*，2014 – 2019，壓克力顏料複合媒材，150 x 210 cm

日本攝影家植田正治（1913年生於日本鳥取，2000年逝世）於1940年代以極近距離擺拍了木頭、植物、海星、傘骨，創造了與經典沙丘系列相呼應的超現實地景，後期彩色攝影作品也以相似手法，持續探索靜物與幻影之間的表现，植田正治逝世二十週年的回顧展，也即將於台北當代博覽會同時間，於華山文化中心開幕；台灣年輕藝術家藍仲軒（1991年生於台灣台北）以歷史事件重述宇宙，將台灣小林村因天災摧毀前的1978年地貌與隕石在當代並置，形塑了一場跨時空的宇宙全觀。



趙剛，*China Party 2020*，2019，畫布油彩，320 x 1000 公分

年輕攝影藝術家吳美琪（1989年生於台灣台南）則將於沙龍展區中展出最新攝影系列作「YXX-The Flares」；在VIP Lounge中，趙剛也將展出巨幅新作「China Party 2020」，以一貫的幽默與嘲諷手法繪製了一群中國歷史人物，並透過自身獨特的身份觀看中國。

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Hilo Chen, *Beach 146*, 2004, oil on canvas, 76.2 x 101.6 cm

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Chang TingTong Hilo Chen Lan ChungHsuan Lin YiHsuan Ueda Shoji Wu MeiChi Xu Jiong Yin ZhaoYang

Zhao Gang Antone Kōnst

Salon Sector | Wu MeiChi

VIP Lounge | Zhao Gang

Each Modern is proud to present *70/20*, a conceptual presentation which spans 50 years of contemporary art history, for Taipei Dangdai 2020. The 1970s was a time of great social, political, and ideological sea change, for Taiwan, and the world at large. These regional and global shifts can be read in the works of many artistic practices. Five decades on, the world seems no less tumultuous, as unrest and instability remain constants in our contemporaneity. *70/20* builds a dialogue between these two distant though connected temporalities, inviting us to contemplate our “then” and “now.” The presentation will bring together works from nine prominent and emerging Asian artists to address, re-center, and process these disparate contexts separated by 50 years. *70/20* will also feature never-before-seen early works by Hilo Chen, shown for the very first time at Taipei Dangdai 2020. These works, and many more, endeavor to illuminate this rift between time and place.

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When Hilo Chen (born in Yilan, Taiwan, 1941) moved to New York in 1970, he created his stylized depiction of the Queen of England as a reflection of 1970 UK general election, which was a historical victory for the Conservative Party. The provocative work remained unexhibited until now. The painting is brought to our attention in conversation with a new context, though no less relevant nor urgent. Besides his unexhibited political point, Chen also made a number of portraits depicting the human body, which developed into his unique photorealistic style. His most famous works in this style are from his beach series, which feature sultry bodies in languid sandy scenes. His solo exhibition, which will feature these works, will be held concurrently at Each Modern in Taipei during Taipei Dangdai 2020. Chinese artist Zhao Gang (born in Beijing, China 1961) reviews history from a contemporary, critical perspective through historical portraits and landscapes in his paintings. Chang TingTong, a UK-based artist (born in Taipei, Taiwan 1982), also presents prints and flags to convey his revolutionary and rebellious idea.



Chang TingTong, *A Man Opened His Window And Stared Up Primrosehill*, 2019, ink on paper, 56 x 80 cm

The oil paintings of Yin ZhaoYang (born in Nanyang, China, 1970) reproduce a practice that pays homage to traditional Chinese landscape painting. His new works from 2019 are a more abstract approach in two ways – through contrasting thick, painterly brush strokes with that of traditional ink, and through utilizing forms and symbols seen in Sui Dynasty murals. Similarly, Xu Jiong (born in Hangzhou, China, 1983) adapts his practice with acrylic paints while using traditional ink techniques. Through this amalgam of new materials and traditional techniques the artist reveals threads of his identity. Brazil-based Taiwanese artist Lin YiHsuan (born in Yilan, Taiwan, 1985), has recently begun contemplative works on Matisse and Miro's paintings, blending cultural contexts and recording his process through faux naïf symbols, graffiti and landscapes. Through a dialogue between past paragons and the present, the three artists each create their own rich and dynamic praxis.

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Ueda Shoji, *Small drifters* · 1948,
gelatin silver print, 23 x 22 cm

In the 1940's Ueda Shoji (born in Tottori, Japan. 1913- 2000) photographed close-ups of various still life objects, like wood, plants, starfish, and ribs, creating a surreal landscape that echoes his classic dune series. His later color photographs utilized a similar approach to explore the expression between still life objects and imagination. A retrospective on the 20th anniversary of the death of Ueda Shoji will be held at the Huashan 1914 Creative Park the same time as Taipei Dangdai; Lan ChungHsuan (born in Taipei, Taiwan, 1991) retells the universe through historical events, depicting the 1978 landscape of Xiao Lin Village in Taiwan before its destruction, juxtaposed with the contemporaneous "millennium meteorites," shaping a universal time and space, offering us the freedom to explore "then" and "now."

Wu MeiChi's (born in Tainan, Taiwan, 1989) latest staged photography series "YXX-The Flares" will also be featured in the Salon Sector. At the VIP Lounge, Zhao Gang's recent large-scale painting "China Party 2020" portrays historical Chinese characters in a humorously deadpan yet critical perspective.