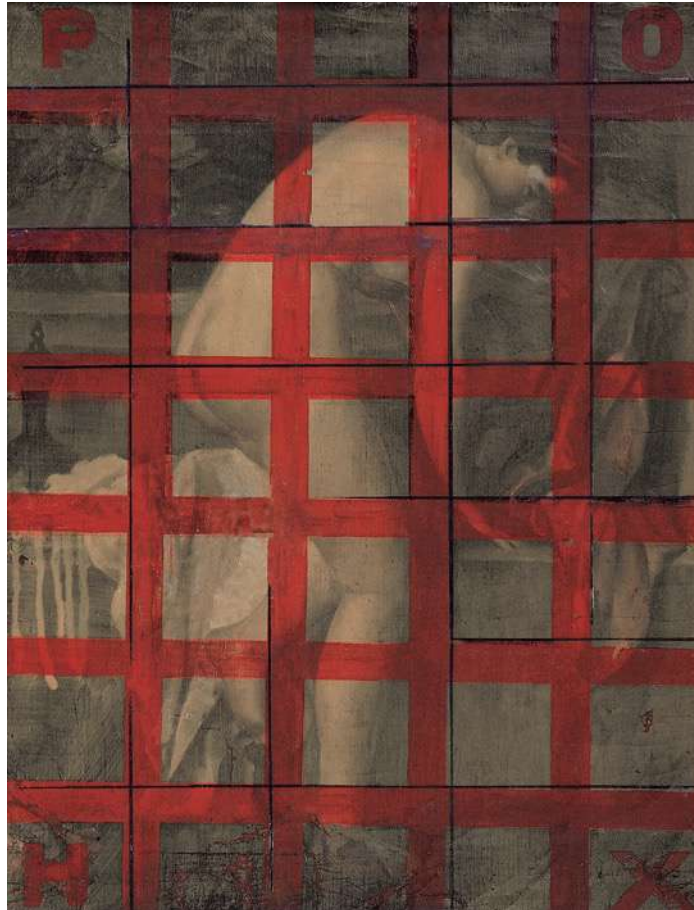


古今一：超越  
New Relics I : Crossing Over



王廣義，紅色理性—古典人體，1987，畫布油彩，53 x 41 cm

台中展

2020年7月18 - 19日（週六、日）12 p.m. - 8 p.m.

台中市西區華美街32巷2號

開幕酒會：2020年7月17日（週五）5 p.m. - 8 p.m.

展出藝術家：曾建穎、王廣義、王挺宇、吳權倫、徐渠、安通庫恩斯特

台北展

2020年7月31日 - 8月29日

開幕酒會：2020年7月31日（週五）6 p.m. - 8 p.m.

展出藝術家：艾未未、陳曉朋、阮璽、曾建穎、王廣義、王挺宇、吳權倫、許炯

古文物合作：柴菴

## 古今一：超越

### 揭露新當代

經過兩年構思，**Each Modern** 亞紀畫廊很榮幸推出全新展覽系列「古今」。

「古今」意圖創造藝術的跨時代、跨文化、跨地域的全球性對話，**Each Modern** 亞紀畫廊將每年推出一檔「古今」，第一年的主題定為「超越」。在「超越」中，亞紀畫廊一方面將亞洲古物的詮釋，重新帶入當代的語境與審美中，探尋它們在當代藝術與年輕視角中的共鳴。另一方面，亞紀畫廊思考亞洲當代藝術的脈絡與體系，藝術家如何在承繼與反駁之中，誕生出真正超越的作品。

當我們審視古代文物時，我們能看見一種與現代呼應的當代意識。來自已消逝世界的文物，美感與當下緊密連結，並分享共同的優雅、品味、情感。與此同時，當代藝術家也重新釋義了它們，並融入自己的作品中，或使用古物與現代相互衝突的符號意涵，提出了對於美與政治的態度。過去面對了現在，而現在也同時重釋了過去。

這些當代藝術家與過去的連結從未斷開。陶瓷、樣式、形狀、紋理，在與古代對話同時定義著現在。藝術家們用東方思想搭配西方語意，文化的混合性也早已深根—就如同過去，物件在全世界流通，且不僅是藝術及物件的流通跨越了邊界，它們所夾攜的思想與文化，也一同到達了新的疆域。

我們可以說，「超越」呈現的多位當代藝術家與高古文物，不是一種饒富趣味的匯集，而是跨越文化與時代的思想實踐與傳遞。

藝術永生，思想永存。

#### ➤ 相關預告：

- 7月17 - 19日，亞紀畫廊將先於台中舉辦小型預展，歡迎台中的藝術朋友率先共襄盛舉
- 7月15日，亞紀畫廊將發表全新的網站與線上計畫，歡迎媒體與所有藝術朋友關注

展出作品介紹 Exhibiting artworks



艾未未 Ai WeiWei

接合的清代桌 *Jointed Tables* 2010

清代紅木桌 *rosewood tables from Qing Dynasty* 164 x 143 x 93 cm

所有的藝術都是政治的。艾未未以紅木桌接合的雕塑，仍會使人想起他那最具代表的「砸了（摔碎漢罐）」—喪失原本功能的桌子，與被砸碎的漢罐，相去無幾。艾未未帶有破壞性，或常被比喻為「代謝」的、具暴力感的視覺趣味，在質疑中國現代化的同時，也由重新使用傳統形式、技術的過程，省思思想價值混雜的當下時空裡，用以維繫與延續中國命題的網絡—無論是抽象或具象的。



王廣義 Wang GuangYi

紅色理性 - 古典人體 *Red Rationality- Classical Human Body* 1987

畫布油彩 *oil on canvas* 53 x 41cm

〈紅色理性〉系列創作於1987年，是王廣義從八五時期的〈凝固的北方極地〉到1989年的〈毛澤東〉之間重要的轉戾階段。〈紅色理性〉時期的王廣義，顯示出更強的主體性和當代性，借用紅色網格這一「非再現性」圖層，他與古典圖像之間構成了新的對話、張力乃至對抗。王廣義的創作中有極大比例思考與重塑藝術史的符號，這與他深刻沈浸在尼采哲學有關，在挑戰、超越、再建構當中，王廣義在畫布上找到了精神姿態的自由。



陳曉朋 Chen ShiaoPeng

二十件當代雕塑 *20 Contemporary Sculptures* 2020

光固化樹脂、松木 *UV curable resin, pine wood* 112 x 112 x 22 cm

「超越」中共展出三位畫家的雕塑作品，比起其他兩位（曾建穎、王挺宇）企圖表達繪畫無法傳達的具象形象，陳曉朋的《二十件當代雕塑》則是觀念繪畫者對藝術體系的貫通與省思。這個將2018年自費出版的〈當代雕塑20招〉一書具體實踐的項目，談諧地或講述、或贊同、或質疑了藝術或現代主義這個信仰的成立元素與脈絡。《二十件當代雕塑》可視為台灣藝術家真正以解構主義的普遍懷疑主義、批判性、與形而上學理性主義分析完成的精彩作品。



吳權倫 Wu ChuanLun

犬變—波浪竿 *Dogformation - Weave Poles* 2019

白陶瓷 *white porcelain* 14 x 135 x 14 cm

吳權倫的作品建立在不斷地重寫及建構自然、文明、生態、政治中的衝突與矛盾，利用他的研究結果執行出了複合媒材發展出的裝置作品。他的近期作品討論了人與「人類好友」犬的複雜關係。吳權倫的2019年作品《編隊型變犬變》創造出了對伴侶犬的多重視角。肖像描繪了不同的犬隻角色與個性，也賦予了這些生物人性。同時，白色陶瓷犬彎曲著、拉長著地被塑造造成各種形狀，就如同他們需要去滿足「主人」的期望。



許炯 Xu Jiong  
*山水 Landscape* 2014 - 2019  
紙上繪畫與拼貼 collage and painting on paper 24 x 36 cm

繼 2019 年於亞紀畫廊個展「自畫像」之後，許炯再次投入紙本作品的創作，並將在〈自畫像〉系列中已成熟的拼貼手法，拓展到紙本的細膩之上。書法在形體上的破除（如亂書），應僅被視為書法作為前衛藝術的最基本階段，而書法之於中國繪畫中的線條摹寫，或書寫如何於西方繪畫中突破寫形制約，兩種文化由線條帶領出的空間理論如何互相交融，才是書法於 21 世紀突破發展的方向。許炯近期的〈山水〉系列，將是這個突破的開端。



曾建穎 Tseng ChienYing  
*疊羅漢 Pyramid Kit* 2019  
陶 ceramic 14.5 x 11.5 x 21.5 cm

畫家在準備作品時所經歷的思考過程，造就了他的雕塑應該是什麼樣子—他們將這種雕塑視為繪畫的一種延伸，是一種實驗、遊玩、也是模型、或雕塑理念。在曾建穎的陶瓷雕塑中特別能看見這些過程，它們標誌著標誌性風格的開始：滑順的線條，對優雅的平靜凝視，人物的幻想品質，樸實的塗漆，以及與個人史或美術史的必然聯繫。曾建穎的雕塑訴說了在平面繪畫中無法實踐的角色特質，也預告了未來創作的革新方向。



王挺宇 Wang TingYu  
*光之先行者—海洋學者 Forerunner - Oceanographer* 2020  
樹脂上漆 lacquer on resin 45 x 22 x 23.5 cm

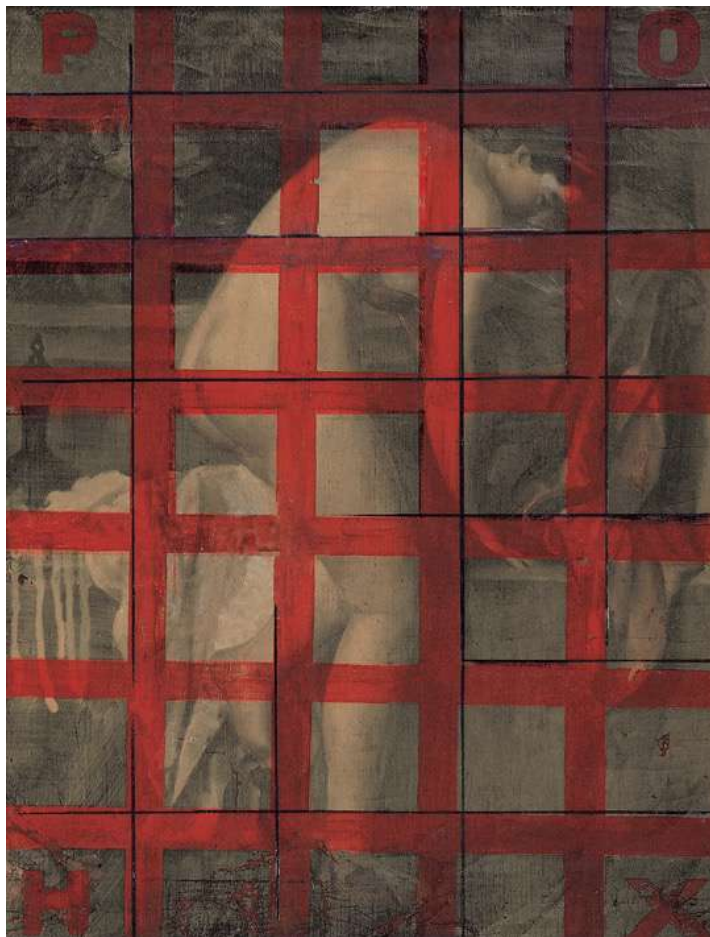
同樣地，王挺宇的雕塑是一段悄然但動人的旅程，藝術家在繪畫之餘的深夜，完成了這些最具表現力的作品。與曾建穎不同，王挺宇的繪畫鮮少出現人物，且在雕塑出現了大量的繪畫元素—這也是為什麼王挺宇拒絕翻作銅雕，在避免成為雕塑家的雕塑下，他堅持著畫家的手感與溫柔。就像他繪畫標誌性的神秘氣息般，這些富有表現力的人物讓人回想起王挺宇畫作的活力與生命力，從雕塑表面浮現出來的幻化特徵充滿他創作的軌跡：雕塑為他提供了驚人的美學可能。



阮璽 Juan Sea  
*麗是水 Who Are You* 2019  
熱轉染金屬成像 dye sublimation print on aluminum 30.3 x 45.7 cm

我們對於時代的視覺感，隨著技術的改變而消失而前移。阮璽的《麗是水》系列，來自他在中國麗水駐村時因台灣國語發音誤聽的「你是誰」，開始了一個美麗而引人入勝的遊戲：淺色和深色夢幻般地閃爍在一起，僅提供了真實景象的幻象提示，他透過彩色底片的色相反轉來改變主題，讓我們不清楚我們所看見的—是抽象的？具象的？甚至是照片本身而已？—阮璽很喜歡這種有趣的玩法。不確定性，凸顯了攝影的複雜客觀性及其與三維世界的關係。他利用攝影的模稜兩可的力量，來體現自己獨特的感知世界的方式，以及他對生活本身體驗的感性見解。

## New Relics I: Crossing Over



Wang GuangYi, *Red Rationality: Classical Human Body*, 1987, oil on canvas, 53 x 41cm

### Taichung

July 18 – 19 (Sat. & Sun.), 2020 | 12 p.m. – 8 p.m.

No. 2, Lane 32, Huamei Street, West District, Taichung City

Opening reception: July 17 (Fri.), 2020 | 5 p.m. – 8 p.m.

Tseng ChienYing, Wang GuangYi, Wang TingYu, Wu ChuanLun, Xu Qu, Antone Könst

### Taipei

July 31 – August 29, 2020

Opening Reception: July 31 (Fri.), 2020 | 6 p.m. – 8 p.m.

Ai WeiWei, Chen ShiauPeng, Juan Sea, Tseng ChienYing, Wang GuangYi, Wang TingYu, Wu ChuanLun, Xu Jiong

Antique exhibitor: Chai-an

## **New Relics I: Crossing Over**

### **Uncover a new contemporary**

Each Modern is pleased to announce an all new thematic series titled "New Relics" two years in the making. "New Relics" aims to foster international art dialogues across region, culture, time, and space. "Crossing Over", the first of this annual series, reexams Asian antiques and brings them into a contemporary context and aesthetic to seek their connections with Asian contemporary art and emerging artists. Furthermore, Each Modern contemplates the context and the system of Asian contemporary art, and how artists create greater works within this heritage and its denial.

In examining the artifacts of the past, we see a contemporary consciousness echoed back to our present. Porcelains, fans, and other relics from worlds gone-by are tied to our present moment and reveal a shared elegance, taste, and sentiment. Contemporary artists also reinterpret these objects by adapting them to new modern works of art, at times using the connotations of these antiques to clash with the signs and symbols of our contemporaneity. The past confronts the present, the present reinterprets the past.

In the new works of Asian contemporary artists, threads to this past are never fully severed. In ceramics, form, shape, and texture speak to the ancient world while defining our times. In some of these works, a hybridity of culture is inherent, as artists use traditional elements in western contexts. Again, like in the ancient past, these objects are circulated around the world. As art and object cross new boundaries, so do the ideas and cultures they represent.

Through the contemporary artist and the antique object, what "Crossing Over" presents is more than the sum of their elegance. They are ideas made tangible and transmitted across cultures and time.

Art lives. Ideas endure.

#### ➤ Advance notice

- Preview show is on view in Taichung from July 17 to 19.
- Each Modern's new website and online program launch on July 15.

## Exhibiting artworks



Ai WeiWei

*Jointed Tables* 2010

rosewood tables from Qing Dynasty 164 x 143 x 93 cm

All art is political. Ai WeiWei's table sculpture jointed by rosewood still reminds people of his iconic *Dropping a Han Dynasty Urn*- the table that lost its function and the broken Han Dynasty Urn are alike. Ai has a destructive, violent, or so called "metabolism" sense of humor. He is suspicious of the modernization of China; at the same time he uses traditional forms and technologies to review the issue of maintaining China in a circumstance full of chaotic value thinking- whether it is abstract or figurative.



Wang GuangYi

*Red Rationality- Classical Human Body* 1987

oil on canvas 53 x 41cm

The series *Red Rationality* was made in 1987 and was an important turning point for Wang GuangYi from 1985's *Frozen North Pole* to 1987's *Mao Zedong*. While making *Red Rationality*, Wang showed a stronger sense of subjectivity and contemporaneity. He used expressionistic red grid to create new dialogue, tension, or cataclysm between himself and classic painting. Many of Wang's works contemplate and reform the symbols of art history, which relates to his interest in Nietzsche. In challenging, overtaking, and rebuilding, Wang finds the spiritual freedom on the canvas.



Chen ShiauPeng

*20 Contemporary Sculptures* 2020

UV curable resin, pine wood 112 x 112 x 22 cm

In "Crossing Over", Chen ShiauPeng exhibits three sculptures. Unlike Tseng ChienYing and Wang TingYu who tend to express figurative images beyond painting, Chen's *20 Contemporary Sculptures* presents her reviews on art systems as a conceptual painter. As a project executed in her 2018 self-published book *Contemporary Sculpture 20 Steps*, Chen humorously states, agrees, and is suspicious of the elements and contexts built by the religion of art or modernism. *20 Contemporary Sculptures* can be regarded as a wonderful work done by a Taiwanese artist based on the analysis of universal skepticism, criticality, and metaphysical rationalism of deconstruction.



Wu ChuanLun

*Dogformation - Weave Poles* 2019

white porcelain 14 x 135 x 14 cm

Wu ChuanLun's practice is based on the continuous rewriting, composing of contradictions found between nature and civilization, ecology and politics, using multiple media to develop installation works based on the extensive research he conducts. His recent works address the complex relationship between man and his "best friend." With *Formation Deformation Dogformation, 2019*, Wu creates a charming installation composed of views of canine companions. Wu captures the subtle differences and characteristics across the figurine portraits. Like the connection these creatures have with humankind, the white porcelain figures are warped, pulled, and manipulated to their "owners" desire.



Xu Jiong  
*Landscape* 2014 - 2019  
collage and painting on paper 24 x 36 cm

After his solo exhibition "Self-portrait" at Each Modern in 2019, Xu Jiong's practice returned to paper. Xu also expands his collage method developed during "Self-portrait" to these new works. In calligraphy, the destruction of form should be only regarded as the basic stage of seeing calligraphy as contemporary art, it also reframes calligraphy and Chinese painting, and breaks the rules of western writing modes. In Xu Jiong's *Landscape*, the lines combined from these two cultures are the beginnings of this 21<sup>st</sup> century breakthrough.

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Tseng ChienYing  
*Pyramid Kit* 2019  
ceramic 14.5 x 11.5 x 21.5 cm

How an painter thinks during their process reveals the form of their sculptures- they see sculpture as an extension of painting, it is experiment, play, model, or sculptural theory. We can see these especially in Tseng ChienYing's sculptures, as they signal the beginning of the symbolic style: smooth lines, elegant and peaceful stare, imaginary quality of the figures, subtle hues, and the certain connection between the artist's history and art history. His sculptures are of the characteristics that cannot be presented in painting. They forecast his new direction as well.

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Wang TingYu  
*Forerunner - Oceanographer* 2020  
lacquer on resin 45 x 22 x 23.5 cm

Wan TingYu's sculptures are a quiet but touching origin. He made these expressive works late at night after he painted. Unlike Tseng ChienYing, figures are barely presented in Wang's painting and his sculptures are full of painting elements. This is why he refuses to make bronze work. By making sculptures but trying not to become a sculptor, he maintains a painter's brushes feeling and warmth. Like the iconic and mysterious atmosphere in his paintings, these expressive figures remind people of his practices' vitality. What shows on the surface of the painting is his illusionary trace: sculpture has provided him a new and amazing aesthetic possibility.

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Juan Sea  
*Who Are You* 2019  
dye sublimation print on aluminum 30.3 x 45.7 cm

Our visuality of time changes or disappear with the progress of technology. Juan Sea's beautiful and attractive *Who Are You* was inspired by the misheard of Taiwanese Mandarin "Who are you?" during his stay in Lishui, China: light and dark colors shine together and they only present the illusionary hint of the realistic scene. Juan plays with the negative color film to change the subject, and confuse his audience- is it abstract? Is it figurative? Is it just the photo itself?- Juan is very into this fun game. The uncertainty emphasizes the complex subjectivity of photography and its relationship with the tree dimensional world. He uses the ambiguous power of photography to realize his unique way of sensing the world and his emotional experience in life.

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