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賈一瑞，《距離媽媽新娘生產前半小時》，2021，畫布壓克力與房屋漆，137 x 162.5 cm

Either is Good — 海外年輕華人

March 11 to April 16, 2022

Opening reception: March 11, 2022 | 7 - 9 PM

陳嘉俊 Stanley Chen

張大一 Jeffrey Cheung

賈一瑞 Yi Rui Jia

魯怡 Antonia Kuo

呂音彧 Cole Lu

倪灝 Ni Hao

張子琪 Ang Ziqi Zhang

Each Modern亞紀畫廊很高興宣布帶來群展「Either is Good — 海外年輕華人」，集結了居住於美國且近期活躍於歐美的年輕海外華裔藝術家。透過在西方世界所發生的新型態繪畫與複合媒材作品，本展聚焦在文化與生活經歷是如何由這些華裔藝術家的思想與筆觸融入、轉化、與展現，並成為當代國際藝術趨勢中極具潛力的華裔年輕世代。

陳嘉俊（Stanley Chen，1997年生於澳洲）童年時隨家人從雪梨移居廣東佛山，2020年畢業於美國紐約視覺藝術學院。在不同國家與城市的來回生活，使陳嘉俊在繪畫中專注於其流動身份的表現。他自傳式的創作將其對自身的思想、行為、與感受安置在了畫布之上，也同時對文化差異、傳統禁錮等生命經驗提出了挑戰——不試圖用語言來解釋，而是以具象又莫名的繪畫來回答身份的矛盾與衝突。

《野生的陳嘉俊跳了出來》（2020）引述了Game Boy遊玩《精靈寶可夢》的畫面，而藝術家成為了野生的寶可夢角色，強硬地讓觀眾面對他的形貌；另一件作品《對不起，我恐怕變不成飛蛾了》

（2020）以幼蠶遮擋藝術家的臉部，暗示了對於某種期待的反抗。2022年，陳嘉俊和另一位展出藝術家賈一瑞參展LATITUDE Gallery New York聯展「Conceive」。

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(左) 陳嘉俊，《野生的陳嘉俊跳了出來》，2020，帆布石墨、壓克力、水彩，160 x 100 cm
(右) 張大一，《延伸》，2021，畫布壓克力，122 x 122 cm

張大一 (Jeffrey Cheung, 1989 年生於美國) 出身於加州，畢業於聖塔克魯茲加利福尼亞大學，同時也是一位因滑板玩家。張大一的扭曲裸體人物繪畫衝擊性的展現著他對人體與性的探索。在他這些感官刺激的繪畫中，我們甚或無法區分這些人物的性別。他們既男又女，卻也毫不違和的彼此交疊纏綿，是藝術家對於酷兒、變性者、以及有色族群的直白表述，直達最純粹的靈魂交融。《我愛我的屁股》(2021) 中的人物以一種非常人的動作觀看著身體私密部位，卻也是對自己最為直接的承認與正視。2021 年底，張大一在奧克蘭 pt.2 Gallery 舉辦個展，也參展甫於 2022 年一月結束的紐約 Jack Hanley Gallery 雙個展「Jeffrey Cheung and Humberto Ramirez」。

賈一瑞 (YiRui Jia, 1997 年生於中國) 在 2015 年移居美國，目前就讀美國紐約視覺藝術學院。她的繪畫表現著一種強烈的直接性。毫不掩飾的顏色、四射的線條、誇張的人物姿勢、以及分不清是生物還是物件的色塊，對賈一瑞來說，她所描繪的場景就像是一幕幕充滿生命力的電影敘事，充滿著趣味和奇異。我們並不會在這些看到太多對於特定城市、物件、或人物的指示，這回應了藝術家是如何在不同生活環境中仍喜愛從視覺來看見事物的普遍性。《距離媽媽新娘生產前半小時》(2021) 的題名已經暗示了畫面中的荒誕。穿著婚紗的懷孕獨眼女子與許多巨大的「狗」散步在藍天下的棕櫚樹沙灘，一方面使觀眾遠離了「生產」，另一方面又將「生產」本身的複雜情緒轉化在了一幕。2022 年，賈一瑞在紐約 IRL 舉辦了個展「Drink An Overloaded Bowl Of Chaos Soup」、參展洛杉磯 Bill Brady Gallery 聯展「Moon in Virgo」，也和陳嘉俊一同在 LATITUDE Gallery New York 的聯展「Conceive」中展出。

母親為台灣人，生於紐約的魯怡 (Antonia Kuo, 1987 年生於美國) 畢業於耶魯大學，曾在惠特尼美術館、MoMA PS1 等重要機構展出，作品也獲惠特尼美術館與龐畢度中心典藏。她的創作以影像出發，卻也對快速且氾濫的消費影像提出反思，進而結合了包括類比、數位、銀鹽、曝光、印刷等攝影相關手法，將不同時期的影像製作過程揉合為一。最終，藝術家重新建構出有著攝影銳利又有著人性抽象的複合媒材作品，既回看著過去，也提問了影像的未來。魯怡在銀鹽相紙上以化學材料繪畫出了《Sieve (Blue Stripe)》(2021) 與《Egress》(2021)，保持了顯影的原理卻翻轉了攝影的功能；而立體雕塑《Red Eye》(2021) 拼貼了雷射切割的各種攝影乘載媒材，將照片製作過程中必備的光線儲存為量化的物理存在。魯怡的最新個展「Mercury and Salt」於 2022 年二至三月在紐約 Chart 展出。今年五月與六月，魯怡也將在倫敦與紐約參加聯展。

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(左) 賈一瑞，《女子足球》，2021，畫布壓克力，103.4 x 76 cm

(中) 魯怡，《Sieve (Blue Stripe)》，2021，感光銀鹽紙上特殊化學繪畫繃於木板，86 x 66 x 5 cm

(右) 呂音彘，《現實生活是什麼？他轉身。他的腳下躺著奧爾特羅斯的印記；每當他坐著不動時，小狗就會靠在他身上。在他和動物之間是無名的。上一次他和奧特羅斯一起寫作時，那隻小狗四歲，躺在壁爐旁的地上，小傢伙柔軟的金色外套完全隱藏在不斷變化的熱量斗篷下。現在他已經 37 歲了。當他競相記錄自己的記憶時，Orthros 的印記早已不復存在。（喚醒）》，2021，燒焦的樺木，50 x 34.3 x 5 cm

現居於紐約的呂音彘 (Cole Lu, 1984 年生於台灣) 在台北度過了她的青年時期，後畢業於聖路易華盛頓大學，其出版的藝術書《Smells Like Content》(2015) 獲紐約現代美術館圖書館典藏。呂音彘的作品源自於古典文學概念「*creatio ex nihilo* (從虛無中創造)」，將抹除其他文化的殖民軼事重新創造、重新命名、重新寫作，討論當代的文化信仰是如何被制定與約束人類。他精心命名的作品如同小說插畫：一個惡魔背影的角色正奮筆疾書，彷彿正撰寫著某種與地上世界相違的故事；另一名惡魔在禁忌的黑巷裡親吻著一位男子。然而，作品題名中的部分文字「我住在美國，我不必愛它，對我來說，沒有什麼比自由更重要的了，你這樣做。每個人都必須愛一些東西」卻也提醒了關於追求自由、關於反其道而行的另一種解放。呂音彘在 2022 年將於紐約 Chapter、慕尼黑 Nir Altman 展出個展。

來自新竹的倪灝 (Ni Hao, 1989 年生於台灣) 先後畢業於芝加哥藝術學院及羅德島設計學院，曾獲 2014 年臺北美術獎優選，曾在上海、聖胡安、洛杉磯、紐約等地展出，作品獲香港 Videotage Media Art Collection 與韓國首爾國立現代美術館典藏。他的複合媒材作品《收割站 (文具店抽象)》(2021) 啟發自台灣文具店中常見的試筆紙，並將其觀察的結果歸納為一種無意識的集體表達：不具有特定的溝通目的，只是一種在工作與學校之外的心靈表達。倪灝隨即開始搜集這些試筆紙，並將它們切割、拼貼，最後結合了其他文具建造了一個具有功能的公告板，使藝術家甚或觀眾可以在作品展示時，隨時使用作品內附的刀與切割墊進行互動，並改變作品的狀態。2022 年六月，倪灝將與 Vacancy 在瑞士 Liste Basel 帶來個展。

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(左) 倪灝，《收割站（文具店抽象）》，2021，當地文具店試筆紙、昆蟲標本針木頭、毛氈、軟木板、手工紙、鋁、壓克力、PLA 塑料、刀、切割板、橡皮擦、便利貼、橡皮擦、塑料活頁夾部件、削尖的鉛筆和其他混合介質，82 x 120 x 10 cm



(右) 張子琪，《無題》，2021，畫板油彩、壓克力、色筆，30.5 x 30.5 cm

張子琪（**Ang Ziqi Zhang**，1994年生於加拿大）六歲時移居美國聖地牙哥，後畢業於芝加哥大學，現就讀耶魯大學並居住於紐哈芬。繪畫對於張子琪來說，並不具有傳遞訊息的意義，反而更像心理與情感狀態的對話空間。他以音樂作為比喻：當我們聽音樂的時候，無論是否能理解歌詞，都能順應著它的節奏而被「校正」，然後享受；而當繪畫將語言之外的內容放大，觀眾也還是能接收到相近不遠的詩意抽象信號。因此，張子琪的近期作品圍繞著情緒與感覺的視覺表現，以不繪製某個「物件」來試圖和該「物件」產生對話。兩幅圓形的《無題》繪畫有著較為明顯的指示，而其他的《無題》作品畫面則有著淡淡的規律，曖昧而溫暖，從觀看上引領，隨後任我們自由又感性的探索。張子琪的個展「**Fleece Engine**」於2021年四月在芝加哥**Produce Model Gallery**舉辦。

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Stanley Chen, *Sorry I can't turn into moth*, 2020,
graphite, acrylic and watercolor on canvas, 51 x 51 cm

Either is Good – Overseas Chinese and Taiwanese Artists

March 11 to April 16, 2022

Opening reception: March 11, 2022 | 7 - 9 PM

Stanley Chen
Jeffrey Cheung
YiRui Jia
Antonia Kuo
Cole Lu
Ni Hao
Ang Ziqi Zhang

Each Modern is pleased to announce “Either is Good,” a group exhibition that gathers young overseas Chinese and Taiwanese artists that live in the USA and frequently exhibit there and in Europe. The exhibition will focus on how life and culture are integrated, transformed, and displayed in the new forms of painting and mixed media happening in the Western world by these overseas Chinese and Taiwanese artists, and the characteristics that distinguish them as some of the most talented within the trends of international contemporary art.

Stanley Chen (b. 1997, Australia) moved to Foshan, Guangdong as a child and later graduated from School of Visual Arts, New York in 2020. Living back and forth in various countries, Chen’s painting focuses on his lingering identity. He paints his thoughts, behaviors and feelings toward himself into self-portraits as a way to write his own autobiography and to challenge the cultural differences and the restraints of the tradition. In *Wild Stanley Jumps Out From the Bush* (2020), Chen appears on the canvas like how a Pokémon appears on a Game Boy screen, inviting the audience to confront his appearance. *Sorry I can't turn into moth* (2020) sees the artist covering his face with a silkworm, implying his resistance to some kind of expectation. In 2022, Chen

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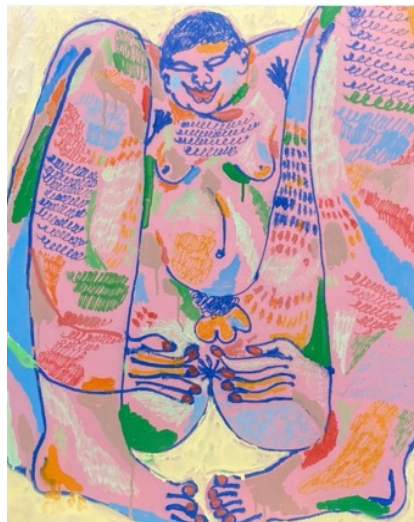
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exhibited with YiRui Jia, another artist in the show, in the group show "Conceive" at LATITUDE Gallery, New York.

Jeffrey Cheung (b. 1989, USA) is an artist and a skater from California who graduated from the University of California, Santa Cruz. The figures in his painting demonstrate his exploration towards the human body and sexual identity. In some ways, the gender identities of the figures in his works cannot be determined. Rather, the emphasis lies on how they flirt and connect to each other. Through this depiction of bodies in states of joy, play and close relation, the artist expresses the unity of communities of queer and trans people, and people of color. The figure in *I Love My Ass* (2021) looks at their private body part with a pleased gaze and gesture. However, it is also the frankest acknowledgement to their own body. In the end of 2021, Jeffrey held his solo exhibition at pt.2 Gallery, Oakland and participated in a two-person exhibition "Jeffrey Cheung and Humberto Ramirez" at Jack Hanley Gallery, New York which ended in January, 2022.

Currently a student of the School of Visual Arts, New York, YiRui Jia (b. 1997, China) moved to the USA in 2015. Her painting presents a straightforward directness. Exaggerating colors, lines, gestures, and shapes that look like creatures, Jia's works are energetic movie scenes full of interesting and bizarre scenes. However, we will probably not find hints of a specific city, object, or figure. To Jia, it is more important to see the universality of different surroundings. In *A half hour before Mama Bride gives birth* (2021), a one-eyed pregnant woman in a wedding dress is walking with many big "dogs" on the beach with palm trees under the chill blue sky. On one hand, the drama distracts us from "giving birth"; on the other hand, the complex feelings of "giving birth" are all contained within the scene. In 2022, Jia's latest solo exhibition, "Drink An Overloaded Bowl Of Chaos Soup", was held at IRL, New York. She was also included in the group shows "Moon in Virgo" at Bill Brady Gallery, Los Angeles and "Conceive" at LATITUDE Gallery, New York with Stanley Chen.



(L) YiRui Jia, *Women's Soccer*, 2021, acrylic on canvas, 103.4 x 76 cm

(M) Jeffrey Cheung, *I Love My Ass*, 2021, acrylic on canvas, 76.2 x 61 cm

(R) Antonia Kuo, *Red Eye*, 2021, laser-cut wood, c-prints, chemical paintings, silver gelatin prints, laser engraved prints, lenticular prints, large format negatives, found photographs, found drawings, acrylic, ink, colored pencil, white out, 76 x 61 cm

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Antonia Kuo (b. 1987, USA) graduated from Yale University and her work has exhibited in many international institutions including the Whitney Museum of American Art and MoMA PS1 and has been collected by the Whitney Museum of American Art and Centre Pompidou. Her art begins with photographs and image making and tends to discuss the fast, overflowing images of our present. She combines technologies from different time periods, such as analog and digital images, gelatin silver prints, as well as experiments in exposures and printing to create mixed media works that simultaneously carry photographic sharpness and abstract softness which look back at the past while questioning the future. Kuo paints gelatin silver paper with chemicals in *Sieve(Blue Stripe)* (2021) and *Egress* (2021), keeping the production of the photograph but also rejecting its function. *Red Eye* (2021) collages laser-cut photographic materials, storing light as a physical existence. Kuo's solo show "Mercury and Salt" was held at Chart Gallery, New York from February to March, 2022. She will also participate group exhibitions in London and New York in May and June this year.

New York-based artist Cole Lu (b. 1984, Taiwan) spent his youth in Taipei and he later graduated from Washington University in St. Louis. His artbook *Smells Like Content* (2015) was collected by the Museum of Modern Art Library. Lu's work surrounds the concept of "creatio ex nihilo (creation out of nothingness)." Through reinvention, renaming, and rewriting, his art discusses how contemporary cultural beliefs frame and restrict our world. With narrative titles, Lu's works are almost like the illustrations within a novel: a demon is writing some kind of banned story, yet another demon is kissing a man in a dark alley. However, the extract text "I live in America, I don't have to love it, nothing sound less than freedom to me, you do that. Everybody's got to love something" from one of the titles seems to remind us of a contradictory approach to freedom. In 2022, Lu will present two solo exhibitions in Chapter, New York and Nir Altman, Munich.



Ni Hao, *The Harvester (stationery store abstraction)*, 2021, wide varieties of doodles and scribbles from pen/pencil/marker testing papers collected from local stationery stores, cut out and pinned onto felt and cork sheets inside custom wooden frame with entomological pins. The pinning board is made of wood, felt, handmade paper, aluminum, acrylic, PLA plastic, Xacto knife, cutting board, eraser, sticky page markers, eraser, plastic binder parts, sharpened pencils and other mixed media, 82 x 120 x 10 cm (detail)

Ni Hao (b. 1989, Taiwan) graduated from the Art Institute of Chicago and Rhode Island School of Design. He was granted the 2014 Taipei Art Award and was internationally exhibited in cities such as Shanghai, San Juan, Los Angeles, and New York. His works have been collected by Videotage Media Art Collection, Hong Kong and National Museum of Modern and Contemporary Art, Korea,

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Seoul. Ni's mixed media work *The Harvester (stationery store abstraction)* (2021) is inspired by the pen testing papers in almost every stationary store in Taiwan. To Ni, the meaningless drawing on the papers could be seen as an unconscious collective expression happening outside of our jobs or schools. He later collected, cut, and collaged these papers and eventually built a functional bulletin. The artist and the audience are allowed to interact and change the appearance of the work with the knife and the cutting mat when it exhibits. In June 2022, Ni's solo exhibition will take place at Liste Basel with Vacancy.



(L) Cole Lu, *"There are no gods here, no ghosts and spirits in America, there are no angels in America, no spiritual past, no racial past, there's only the political, and the decoys and the ploys"* (*Mare Insularum*), 2021, galvanized steel, soapstone, size varies

(R) Ang Ziqi Zhang, *Untitled*, 2021, oil and acrylic on panel, 40.7 x 50.8 cm

Ang Ziqi Zhang (b. 1994, Canada) moved to San Diego when they were six. They later graduated from University of Chicago and are currently studying at Yale University. Zhang's paintings make nearly no attempt to deliver any meaningful message. Rather, the works are more akin to a conversational space for our mind and senses. They describe this experience similar to how we enjoy music: regardless of if we understand the lyrics or not, the music will always "correct" us to its temple; and when we neglect the textual part of painting, we may still receive their poetic abstract signals. Zhang's recent works are more about the visual expression of emotion and feelings, aiming to create a dialogue with something without painting it. In the circular works, we will find some ambiguous indications; in other works, there are also warm and soft rhythms, leading us to explore deeper. Zhang's solo exhibition "Fleece Engine" was held at Produce Model Gallery, Chicago in April 2021.

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