

EACH MODERN

亞紀畫廊



Felix Treadwell, *Mausoleum Wanderer*, 2022, acrylic on canvas, 190 x 165 cm

Gallery COMMON x EACH MODERN

IMAGRATION @ Gallery COMMON

25 March - 23 April, 2023

Opening reception: 24 March, 2023 | 7-9 PM

Gallery COMMON, Tokyo, Japan

CHANG TingTong
Antone KÖNST
Felix TREADWELL
TSENG ChienYing
WU MeiChi

Curated by LAN Chung-Hsuan and Each Modern

Each Modern is pleased to collaborate with Gallery COMMON to announce an exchange exhibition that will take place in Tokyo and Taipei with two groups of contemporary artists curated by the galleries. In March 2023, Each Modern will hold the first part of the exhibition at Gallery COMMON in Tokyo, and Gallery COMMON will hold the second part at Each Modern in Taipei in April and present IKEUCHI, Yukari Nishi, Keisuke Tada, Shohei Takasaki, and Kazuma Yamamoto.

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✿ IMAGRATION @ Gallery COMMON

Gallery COMMON will be presenting an exhibition of 5 artists curated by Lan Chung-Hsuan: Chang TingTong, Antone Könst, Felix Treadwell, Tseng ChienYing, and Wu MeiChi. The exhibition "IMAGRATION" as a whole contemplates the free usage of the image and its potential consequences. The exhibition at Gallery COMMON in particular takes inspiration from the "remix" culture of Harajuku that the gallery has focused on for years. Drawing from the neighborhood's history as a communal gathering spot where subculture and genre-crossing collaboration are celebrated, Lan Chung-Hsuan has curated a mix of international artists whose practices resonate with the values of Harajuku.

People have long utilized the symbolism of images to build status in relation to politics, religion, and culture. Through symbolism, images regulate the appearance of the world and dictate how we behave. As the times have changed, however, even the symbolic nature of images has gradually faded and started losing its roots. We could easily attribute this to the information and image explosion, but we could also consider a more nuanced take by exploring the rise of populism and the disintegration of the elite class. This development has mixed up the positions of the image creators and receivers. High-end aesthetics attempt to dispense with images while others want to produce images massively. Asian sub-cultures in particular have a great fluidity of images. Perhaps due to a more open spiritual heritage, there is a greater emphasis on integration. As a result, the reproduction of images has shifted away from dogmatic symbolism and has become more focused on an intuitive lived experience. When these images overflow, the public, already paralyzed by traditional images, seems quick to accept them. This gives rise to a certain vision of the future, one in which we see the disappearance of all classes and groups defined by images, and the movement of human beings towards a new ideal society.



(L) Antone Könst, *Apothecary Rose*, 2022, oil on linen, 198.12 x 152.4cm



(R) Tseng ChienYing, *Whispers*, 2023, ink and colors on paper, mineral pigments, 133.5 x 95cm

American artist Antone Könst's magical, fairy-tale-like paintings and sculptures transcend borders, blending Western and Eastern imagery to depict anthropomorphized emotions. Könst's visual lexicon, informed by his own history, is deeply personal and yet familiar by design, reimagining tropes of spiritualism, love, humor, and fear. His latest paintings in this show feature one of his most iconic motifs, the flower.

Tseng ChienYing, who recently held a solo exhibition at Each Modern, is one of the leading representative artists of contemporary ink painting in Taiwan. His textural brushstrokes display

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distinctly Eastern techniques, but his intention is not fully about claiming the orient. With fashionable hairstyles, modern clothing, and relatable gestures, the contemporary figures in Tseng's paintings have the characteristics of both Western icons and Eastern divinity. By connecting the past, present, and future, the artist attempts to express a universal spirituality.

British artist Felix Treadwell often depicts childishness in his paintings. His new two-sided portraits contemplate the self-exploration of adolescents, who are often influenced by trendy cultural symbols and innocent childhood fantasies. The immature faces supported by growing bodies are covered in complicated patchworks of images, hovering on the boundary between determination and uncertainty.



(L) Chang TingTong, *Taipei Robot Man #1*, 2023, acrylic paint, fabric, laser PVC, Vantablack ink, 130 x 89 cm

(R) Wu MeiChi, *Anniversary*, 2022, Dye sublimation print on satin, 66 x 100 cm, ED. 1 of 2 + 1 AP

The image making process of Taiwanese artist Wu MeiChi is like a chemical experiment— through dissolution and reconstruction, her works abandon the study of mages' identities, and instead pursue a more intuitive method of collage and representation. In this way, Wu can examine and break through the limitations of photography (and herself), using computer graphics as a catalyst to destroy and internalize, thus pursuing freedom.

Taiwanese artist Chang TingTong's two new Vantablack ink paintings combine two- and three-dimensional spaces, inviting us to observe the "Multiverse" within: different star clusters are connected by wormholes, creating a shared world. The shōjo manga girl portrait refers to a Japanese cultural aesthetic that is now prevalent not just in Japan, but in many countries across the world. In a certain sense, this may exemplify the ideal coexistence of image, culture and ideology.

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About the artist

Chang Ting Tong (b. 1982, Taipei, Taiwan) received his MFA at Goldsmiths, University of London in 2011. He lives and works in Taipei, Taiwan and Santiago de Compostela, Spain. Chang has held solo exhibitions at the Museum of NTUE and Taipei Fine Arts Museum and has participated in group shows and commissioned projects in Guangzhou Triennial, Jeju Biennale, Taipei Biennial, Yamaguchi Center for Arts and Media, Compton Verney Art Gallery and Wellcome Trust. Chang's major awards include the 19th Taishin Arts Award, Taipei Art Award 2020, Hong Kong Art Central RISE Award 2016, VIA Arts Prize 2016, and Royal Society of Sculptors Bursary Award 2015. His works can be found in the Taipei Fine Arts Museum, Art Bank, Hong Foundation, Embassy of Brazil London, and private collections in Europe and Asia.

Antone Könst (b. 1987, New Haven, USA) received his BFA from CalArts, his MFA from Yale University School of Art, and lives in Brooklyn, NY. He has exhibited widely across the U.S. and abroad, including solo exhibitions at Each Modern, Taipei; Marianne Boesky Gallery, NY; Tilton Gallery, NY; Artist Curated Projects, Los Angeles; and the Fondation des Etats Unis, in Paris. Könst has won Public Art commissions from Lighthouse Works, NY and Socrates Sculpture Park, NY; and has participated in group exhibitions with Anton Kern, NY; Beers Gallery, London; Mrs Gallery, NY; Galerie Jeanroch Dard, Brussels; and others. He is a recipient of the Rema Hort Mann Grant as well as the Harriet Hale Woolley Fellowship.

Felix Treadwill (b. 1992, Maidstone, UK) holds an MFA from Royal College of Art, UK. His recent solo shows include "Tiny Delicate World" (2023) at The Hole, New York; "Kindred Lands" (2022) at Carl Kostyal, Stockholm, Sweden; "Gentle Creatures" (2022) at Woaw Gallery, Hong Kong; "Dominion" (2021) at Dopeness Art Lab, Taipei; "Buff Titan" (2021) at L21 GALLERY, Palma; "Little Dark Fantasy" (2019) at Union Gallery, London; "Community" (2019) at LTD Los Angeles, Los Angeles; "Dark Age" (2018), L21 Gallery, Palma; "Rupert and Friends" (2017) at Union Gallery, London. Felix has also participated group shows internationally in Japan, Netherlands, Germany, Belgium, Italy, and France.

Tseng ChienYing (b. 1987, Nantou, Taiwan) graduated from National Taiwan Normal University and Taipei National University of the Arts. His recent selected solo exhibitions include "Skin Depth" (2022) at Each Modern, Taipei; "Cacotopias" (2022) and "The Daydream of Delusions" (2017) at Red Gold Fine Art, Taipei. Tseng's selected group exhibitions include "Retrograde" (2022) at Galerie du Monde, Hong Kong; "2020 Taiwan Biennial: Subzoology" (2020) at National Taiwan Museum of Fine Arts, Taichung. In 2020, Tseng was nominated for "The Best Album Design" of the 31st Golden Melody Awards. He also was awarded the 2017 Asian Cultural Council fellowship.

Wu MeiChi (b. 1989, Tainan, Taiwan) graduated from National Kaohsiung University in Kaohsiung Taiwan, majoring in Traditional Crafts and Creative Design. Her recent solo shows include "Picnic" (2020) at pon ding, Taipei; "YXX - The Flares" (2019) at Each Modern, Taipei; "XYX - A Moveable Feast" (2018) at VVG, Taipei; "XXY - The Space of Things" (2016) at NEPO Gallery, Taipei. Wu's works have exhibited in international art fairs, including Art Fair Tokyo, Taipei Dangdai, ONE ART Taipei, West Bund Art & Design Fair, Daikanyama Photo Fair, and fotofever and collected by Art Bank Taiwan.

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About the curator

Lan Chung-Hsuan (b.1991, Taipei, Taiwan) holds an MFA in Fine Arts from Pratt Institute, New York. Besides his artistic practice, he is also involved in curating, art market, and art education. Lan's working experiences include Each Modern, Taipei; for Storyteller, Taipei; Gagosian Gallery, New York; and Baxter St at CCNY, New York. His residency experiences include 3331 Arts Chiyoda in Tokyo and Arteles Creative Center in Finland. Lan's recent curatorial projects include 2022 National Hsinchu Living Arts Center online show "Living Naked" (2022); National Hsinchu Living Arts Center online show "There are still flowers on the deserted island" (2021); Kuandu Museum of Fine Arts group show "PROVOKE - Opposing Centrism" (2021, curatorial team); 6 exhibitions at ONFOTO (2019 - 2020); venue group show "Inborn Site" (2019); NEPO Gallery solo show "Anna Yun-Ching Han: Butterfly" (2018); Dutch artist Yolent van den Hoogen's photographic project "Tuonela Gate" (2017).

About Each Modern

Established in Taipei in 2018, Each Modern is a gallery that promotes Asian post-war and contemporary art by enhancing the value of Asian artists, exploring the global influence of Asian artists, while creating new regional and global dialogues. Through its ambitious program, Each Modern strives to present both Asian post-war artists while also promoting emerging contemporary artists. Past important gallery programs include the first Chinese avant-garde artist Li-YuanChia, the iconic "Provoke" photographers Nakahira Takuma and Moriyama Daido, Japanese female photographer Ishiuchi Miyako, New York-based photorealist Hilo Chen, key member of Japanese Mono-ha Suga Kishio, and Taiwanese post-war photographer Teng NanKuang. In presenting these artists, the gallery redefines and reassesses their lifelong practices in a contemporary context. Each Modern also represents and collaborates with international artists Antone Könst, Egan Frantz, Hell Gette, and Felix Treadwell; São Paulo-based Taiwanese artist Lin YiHsuan, Taiwanese artists Chang TingTong, Tseng ChienYing and Wu MeiChi; and Chinese artists Zhao Gang, Xu Jiong, Xu Qu,. As a leader in contemporary art curation, Each Modern has been invited to curate multiple projects and external institution shows, including "Moriyama Daido: Light Comes Again" at Light Society, Beijing, "Nakahira Takuma" at the Hong Kong International Photography Festival, "Ueda Shoji: Retrospective" at Huashan Creative Park, as well as "Lin YiHsuan: We are Turtles", "Zhao Gang 21st Supports/ ColorLumps as Anthropography of History", and "PROVOKE - Opposing Centrism" at Kundu Museum of Fine Arts, Taipei.

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曾建穎, 夜明, 2023, 紙本設色、墨、礦物顏料、銀箔, 133 x 94 cm

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IMAGRATION @ Gallery COMMON

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日本東京 Gallery COMMON

張碩尹 CHANG TingTong

安通庫恩斯特 Antone KÖNST

菲利克斯崔德威爾 Felix TREADWELL

曾建穎 TSENG ChienYing

吳美琪 WU MeiChi

策展：藍仲軒 LAN Chung-Hsuan、Each Modern 亞紀畫廊

Each Modern 亞紀畫廊很榮幸與東京畫廊 Gallery COMMON 共同籌劃交換展，在東京、台北分別展出多位日本、台灣、美國的當代藝術家。2023 年三月，亞紀畫廊將率先進駐東京 Gallery COMMON，而 Gallery COMMON 的策展內容將接續於四月在台北亞紀畫廊展出，帶來日本當代藝術家 IKEUCHI、西祐佳里、多田圭佑、Shohei Takasaki、山本和真的精彩作品。

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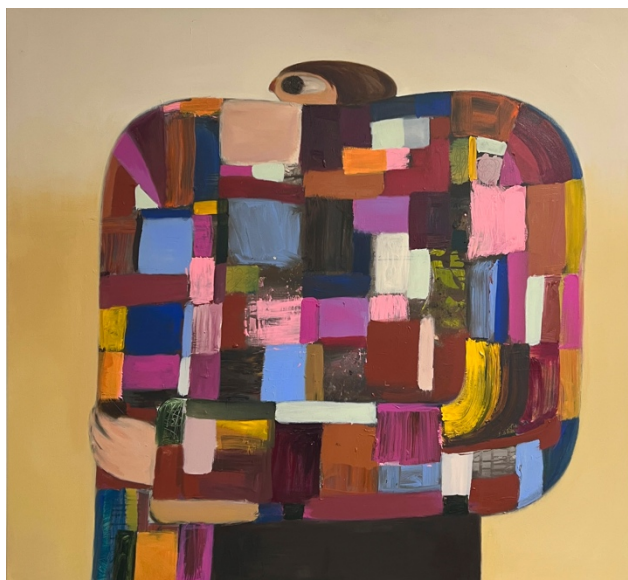
✿ IMAGRATION @ Gallery COMMON

亞紀畫廊在原宿 Gallery COMMON 的展覽由策展人藍仲軒策劃，展名「IMAGRATION」為「image（圖像）」與「immigration（移民）」的結合體，展出藝術家張碩尹、安通庫恩斯特、菲利克斯崔德威爾、曾建穎、吳美琪，意圖討論當代圖像（image）的使用、自由流通及其所暗藏的問題，同時呼應 Gallery COMMON 長期關注的「裏原宿文化」（うらはらじゅく Ura-Harajuku，90 年代末發跡於原宿的街頭次文化，後蓬勃發展成日本最具代表性的潮流風格，代表人物如藤原浩、高橋盾、瀧澤伸介等，近年來因過度普及而被認為衰退）。

長久以來，人類使用圖像中符號意義來豎立狀態，觸及了政治、社會、宗教、文化，是人們生活行為的指標，規範著一個合乎常理的世界樣貌。然而在今日，即使圖像嚴謹的符號性隨時間變化，卻也逐漸淡化並失去根源。我們可以簡單歸因於信息與影像爆炸，也可以複雜到去探究民粹的興起與菁英的解體。該發展調換並揉合了圖像制定者與接收者的位置，被視為高端的設計美學試圖捨去圖像，而其他群體卻在大量地產出圖像。在亞洲，次文化可說是圖像流動最為蓬勃的群體，他們沒有了狹隘的精神傳承，更重於融合與使用。也因此，圖像的再產出跳脫了教條式的符號指向，更大程度著重在了更為直覺的生活經驗之上。當這些豐沛的圖像溢出時，早已對傳統圖像感到麻木的大眾便快速地接納。這或許構成了對未來的某種想像（該想像並沒有定論）：所有被圖像定義劃分的階級與群體消失，人類也因圖像自由而邁向另一種理想社會。



（左）安通庫恩斯特, *Capella's Mercurial Arrangement*, 2023, 亞麻布油彩, 198.1 x 152.4 cm



（右）菲利克斯崔德威爾, *New Jester*, 2022, 畫布壓克力, 165 x 165 cm

美國藝術家安通庫恩斯特融合了西方與東方的圖像，他的繪畫與雕塑展現出超越國界、如神奇童話般的靜物與人像。在這些令人會心一笑的作品中，藝術家將情感與張力擬人化，詮釋著唯靈論、愛、幽默及恐懼。本次展出的兩件新作為藝術家最具代表性的主題之一——花卉；甫於亞紀畫廊舉辦個展的曾建穎，是台灣當代水墨最具代表性的藝術家之一，其作品具有濃厚的東方筆觸和材料質地，但其意並不在於全然地告知東方。他所繪畫中人們有著現代衣著與流行髮型，卻同時兼具西方聖像及東方神性的特徵。這是藝術家期望表述的普世精神性，貫穿了歷史、當下與未來。

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英國藝術家菲利克斯崔德威爾經常在繪畫中描繪童趣。展覽中的兩件全新創作呈現了兩尊側身像，意圖探討青少年的自我形塑—來自外部的社會符號及來自童年的純真幻想—最終，稚嫩的臉部由龐大的身軀撐起，如同一張張圖像的拼布遍佈全身，徘徊在堅定與茫然的界線之上；在台灣藝術家吳美琪的手裡，圖像更像是經歷著一次次的化學實驗，關於溶解與再造。吳美琪對圖像的處理不再是對其身份的研考，而是更為直覺的拼貼與再現。在這樣的狀態裡，藝術家得以審視並突破攝影（自身）的框架，以電腦繪圖作為催化劑，破壞又內化，從而追尋自由。

最後，台灣藝術家張碩尹以奈米碳管黑墨（**Vantablack ink**）所繪製的兩件新作搓合了二維與三維，邀請我們以全觀的視角觀察其中的「多元宇宙」：蟲洞在形狀與顏色各異的星團之間相通，不同的思想成為了一體。另一幅少女漫畫肖像則是一種源自日本、現盛行於世界的文化符號。這或許是圖像、文化與意識形態的理想共存樣貌。



（左）張碩尹, *台北機電#2*, 2023, 壓克力顏料、布料、鐳射 PCV、奈米碳管黑墨, 130 x 89 cm

（右）吳美琪, *黃金披薩屋*, 2022, 熱轉染於緞布, 115 x 78 cm, ED. 1 of 2 + 1 AP

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關於藝術家

張碩尹（1982 年生於台灣台北）於 2011 年自英國倫敦大學金匠學院藝術碩士畢業，現工作與居住於台灣台北與西班牙聖地亞哥德孔波斯特拉。他的近期個展於北師美術館、台北市立美術館舉行；並參與濟州雙年展、台北雙年展、廣州三年展、薩奇藝廊、山口情報藝術中心、惠康基金會之群展與委託案。近期獲獎包括第十九屆台新藝術獎視覺藝術大獎、台北美術獎首獎、香港 Art Central 藝術博覽會新晉菁英大獎、伊比利美術獎、英國皇家雕塑學會獎。作品受台北市立美術館、藝術銀行、洪建全基金會、巴西駐英大使館典藏，與亞洲歐洲私人收藏。

安通庫恩斯特（Antone Konst，1987 年生於美國紐哈芬）現居紐約布魯克林，先後取得加州藝術大學藝術創作學士及耶魯大學藝術創作碩士。他活躍地在美國與國際間展出，曾在台北亞紀畫廊、紐約 Marianne Boesky Gallery、紐約 Tilton Gallery、洛杉磯 Artist Curated Projects、巴黎 Fondation des Etats Unis 等重要單位展出個展；也在紐約 Anton Kern、倫敦 Beers Gallery、紐約 Mrs Gallery、布魯塞爾 Galerie Jeanroch Dard 等參加聯展。庫恩斯特也參與了許多公共藝術計劃，如紐約 Lighthouse Works、紐約蘇格拉底雕塑公園等，也曾獲 Rema Hort Mann 與 Harriet Hale Woolley 獎助金。

菲利克斯崔德威爾（Felix Treadwill，1992 年生於英國梅德斯通）畢業於英國皇家藝術學院藝術研究所。他的近年個展包括 2023 年紐約 The Hole「Tiny Delicate World」、2022 年斯德哥爾摩 Carl Kostyal「Kindred Lands」、2022 年香港 Woaw Gallery「Gentle Creatures」、2021 年台北 Dopeness Art Lab「Dominion」、2021 年帕爾馬 L21 Gallery「Buff Titan」、2019 年倫敦 Union Gallery「Little Dark Fantasy」、2019 年洛杉磯 LTD Los Angeles「Community」、2018 年帕爾馬 L21 Gallery「Dark Age」、2017 年年倫敦 Union Gallery「Rupert and Friends」。菲利克斯也曾在日本、荷蘭、德國、比利時、義大利及法國等地參加聯展。

曾建穎（1987 年生於台灣南投）先後畢業於國立台灣師範大學美術系水墨組及國立臺北藝術大學美術系研究所，現生活與工作於台北。近年重要個展包含 2022 年台北亞紀畫廊「木與夜孰長」、2020 年台北赤粒藝術「惡托邦」、2017 年台北赤粒藝術「顛倒夢想」。重要聯展包含 2022 年香港世界畫廊「逆行」、2020 年台中國立臺灣美術館「禽獸不如：台灣美術雙年展」、2020 年台北亞紀畫廊「古今一：超越」、2019 年曼谷藝術文化中心、驕陽基金會「光·合作用 II」等。曾建穎於 2020 年為樂團「佛跳牆」所設計的專輯封面獲該年金曲獎入圍，並曾獲 2017 年亞洲文化協會獎助計畫。

吳美琪（1989 生於台灣台南）畢業於國立高雄大學工藝與創意設計學系，近期個展包括 2021 年台灣台北朋丁「野餐 Picnic」、2019 年台灣台北亞紀畫廊「YXX - The Flares」、2018 年台灣台北好樣 VVG「XYX - A Moveable Feast」、2016 年台灣台北 NEPO Gallery「XXY - The Space of Things」；曾參展日本東京藝術博覽會、台北當代藝術博覽會、ONE ART Taipei、上海西岸博覽會日本東京代官山攝影博覽會、法國巴黎 Fotofever 等國內外展會，作品亦獲台灣藝術銀行典藏。

關於策展人

藍仲軒（1991 年生於台灣台北），紐約普瑞特藝術學藝術創作碩士。除自身的創作與展覽之外，他也投身在策展、藝術市場及藝術教育領域。藍仲軒曾任職於台北亞紀畫廊、台北攝影私塾敘光室、紐約高古軒畫廊及紐約 Baxter St at CCNY 等，也曾在東京 3331 Arts Chiyoda 與芬蘭 Arteles Creative Center 駐村。策展經驗包括 2022 年新竹生活美學館線上展覽「裸居者」、新竹生活美學館線上展覽

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「荒島還有花」、2021 年台北關渡美術館「挑釁世界一對中心主義的反抗」（共同策展）、2019 至 2020 年 ONFOTO（敘光室前身）共六檔展覽、2019 年台北濕地「與生俱來的場域」、2018 年台北 NEPO Gallery「韓筠青：蝴蝶」、2017 年荷蘭藝術家 Yolenth van den Hoogen 作品《Tuonela Gate》。

關於亞紀畫廊

Each Modern 亞紀畫廊 2018 年成立於台北，重點經營亞洲戰後與當代藝術，意圖提升亞洲藝術家的價值、挖掘亞洲藝術家的全球影響力、重新定義亞洲藝術家的藝術史地位。透過豐富而有深度的展覽項目與市場推動，亞紀畫廊積極締造戰後藝術家的市場高度，並有企圖心地推廣新生代藝術家。自成立起，展出旅歐藝術家李元佳、日本「挑釁」代表攝影家中平卓馬與森山大道、日本女性攝影家石內都、旅美照相寫實藝術家陳昭宏、台灣戰後攝影家鄧南光、日本物派大師菅木志雄等，梳理大師的生命脈絡並強調他們當代市場中的定位；同時，畫廊也積極合作與代理國際藝術家安通庫恩斯特、伊根弗朗茲、海爾蓋特、菲利克斯崔德威爾等；以及台灣重要當代藝術家侯俊明、旅巴西藝術家林亦軒、台灣年輕藝術家張碩尹、曾建穎、吳美琪；中國當代藝術家趙剛、許炯、徐渠、等。亞紀畫廊因高強度展覽受國內外單位邀展，包括 2018 年北京光社「森山大道」及香港國際攝影節「中平卓馬」、2019 年台北關渡美術館「林亦軒個展：我們是烏龜」、2020 年台北關渡美術館「趙剛 21st 色表／支架：作為歷史人類誌」、2021 年關渡美術館「挑釁世界一對中心主義的反抗」，並於 2020 年在華山文創園區主辦「植田正治逝世二十年紀念展」。

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