



安通庫恩斯特，《Flute Player》，2022，亞麻布油彩，190.1 x 152.4 cm

安通庫恩斯特：Sirens

22 October – 26 November, 2022

Opening reception: 22 October, 2022 | 3 – 5 PM

Each Modern 亞紀畫廊很榮幸宣布展出美國藝術家安通庫恩斯特的第二次台灣個展「Sirens」。2020年，安通曾於亞紀畫廊舉辦個展「Casual Magic」，將日常生活轉化成神話般的幻境。然而不久之後，人們的平靜生活被疫情打破，國際局勢迎來了戰爭與遽變，藝術家也經歷了染疫、成為父親等重大時刻。安通將如此種種凝聚在了本次的展覽中，以他獨特的繪畫語言回應著當下的世界：一方正蔓延著紛擾與憂愁，另一方則充滿趣味與希望，而我們在兩者之間反覆迴盪。

本次的展名「Sirens」來自希臘神話中的一種生物：賽蓮（siren）。賽蓮的體貌有著不同的傳說，有人將其描繪成人頭鳥身，也有人認為她們能幻化成美人魚。無論何者，她們妖艷動人，在海上以魅惑迷人的歌聲使水手失神，操控船隻撞向她們所居住的島嶼並沉沒。經由漫漫歷史的渲染，賽蓮的邪惡形象深植人心—中世紀的基督教藝術以賽蓮作為危險女性誘惑的象徵，賽蓮的英文「siren」也為警報之意—即使最初的賽蓮優雅美麗，但是繆思（Muses）拔了她的翅膀，使其淪落害人且不得再次飛翔。安通以賽蓮作為貫穿展覽的核心，將童話風格的繪畫比喻成了樂曲，而我們既被賽蓮的致命歌聲吸引，卻也怡然地陶醉其中。

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「這些作品就像一首由賽蓮所演奏的情歌...愉快和平、炙熱威脅，賽蓮的歌聲在兩者之間搖擺不定。然而無論是隨之起舞或步入死亡，兩者都有一種美。我的作品介於兩者之間，是關於墜落和飛翔的兩種信念。」— 安通庫恩斯特

在大幅作品《Flute Player》（2022）與《Woodwind in the Park》（2022）中，我們會看到兩位裸身的吹笛人。他們的彷彿正表演著弄蛇術，和一旁的花卉作品《Hibiscus Flowers》（2022）及《Dogwood》（2022）產生了有趣的對話：《Hibiscus Flowers》中的洛神花豔麗綻放，而《Flute Player》中的女子裸露而清純，與許多生物共同歌唱；《Dogwood》的白花逐漸凋謝，而《Woodwind in the Park》中的角色使人聯想到了羊男（Satyr）的原始、粗獷及情慾。不過對安通來說，這兩種情況無從比較，他們並存於世上，也共享著美好與蕭瑟。《Mourning Dove》（2022）進一步將這種概念揉捏在了一隻巨大哀鴿上，看似即將振翅飛翔的牠高舉著如刀鋒的翅膀，但傾斜的角度卻又像是墜落。與此同時，《Dove (Falling Away)》（2022）描繪了一隻墜落中的白鴿、《Map From Memory (red)》（2022）展現了一面被烈火燒紅的世界地圖、《Porcelain Peace》（2022）的題名說明了和平是如何美麗而易脆。在安通的畫筆下，人們的普世願望簡單易懂，卻也複雜困難。



（左）安通庫恩斯特，《Dogwood》，2022，亞麻布油彩，197.8 x 151.1 cm



（右）安通庫恩斯特，《Woodwind in the Park》，2022，畫布油彩，199 x 153 cm

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(左) 安通庫恩斯特，《Mourning Dove》，2022，亞麻布油彩，196 x 319 cm

(右) 安通庫恩斯特，《Birdwatcher》，2022，亞麻布油彩，61 x 45.7 cm

六件小尺寸的紙上繪畫彷彿速寫了生命中所遇到的各式人物。他們既逗趣又荒誕。我們不禁想問他們究竟從何而來？又是什麼使他們如此不同？自在、愉悅、氣憤、哀傷，安通畫作中的每一種情緒都吟唱著自己的歌曲，引導著人們跟上他們的節奏與頻率。而無論是《Druid (tree)》(2022) 的黑暗、《Chlo-e》(2022) 中的訝異或《Birdwatcher》(2022) 裡的舒適，那種自然無為的狀態對所有的美與醜、善與惡作出了平等的詮釋，這也是安通在展覽中所強調的居中狀態。最終，《Sunbather with Baby》(2022) 闡述了藝術家近年成為父親的寫照。未上色的嬰兒被慈愛祥和的父親擁在了懷中，碧藍的海上再也沒有了賽蓮的蹤跡，世界卻仍響徹著美麗的歌。

關於藝術家

安通庫恩斯特 (Antone Könst, 1987 年生於美國紐哈芬)，2011 年畢業於加州藝術學院，2016 年獲耶魯大學藝術碩士，現居美國紐約布魯克林。安通曾獲 2016 年法國巴黎 **Etats-Unis** 基金會獎學金、2017 年雷瑪霍特曼基金會新秀藝術家獎學金以及 2018 年蘇格拉底雕塑公園新秀藝術家獎學金。近年重要個展包括紐約 **Marianne Boesky Gallery** 「Cuttings」(2022)、紐約 **Marianne Boesky Gallery** 「Dear Future」(2021)、台北亞紀畫廊「Casual Magic」(2020)、紐約 **Tilton Gallery** 「Love & Fear」(2019)、巴黎 **Fondation des Etats-Unis** 「PwrFlwr」(2015) 等。重要聯展包括紐約 **Art Lot** 「Sculpture Garden」(2022)、波士頓 **Shelter in Place** 「Kong-Bottom」(2021)、紐約 **Anton Kern Gallery** 「Wirrwarrr」(2019)、紐約 **Three Four Three Four** 「Summer Soup」(2019)、紐約雕塑中心「Lucky Draw」(2019)、紐約 **Andrew Edlin Gallery** 「Big Ringer」(2019)、紐約 **Disturb the Neighbors** 「Hi Friends」(2019)、紐約蘇格拉底雕塑公園「Socrates Annual」(2018)、倫敦 **Beers Gallery** 「Works on Paper」(2018)。安通的作品獲北京 X 美術館與邁阿密 **Jorge M. Perez Collection** 等機構典藏。

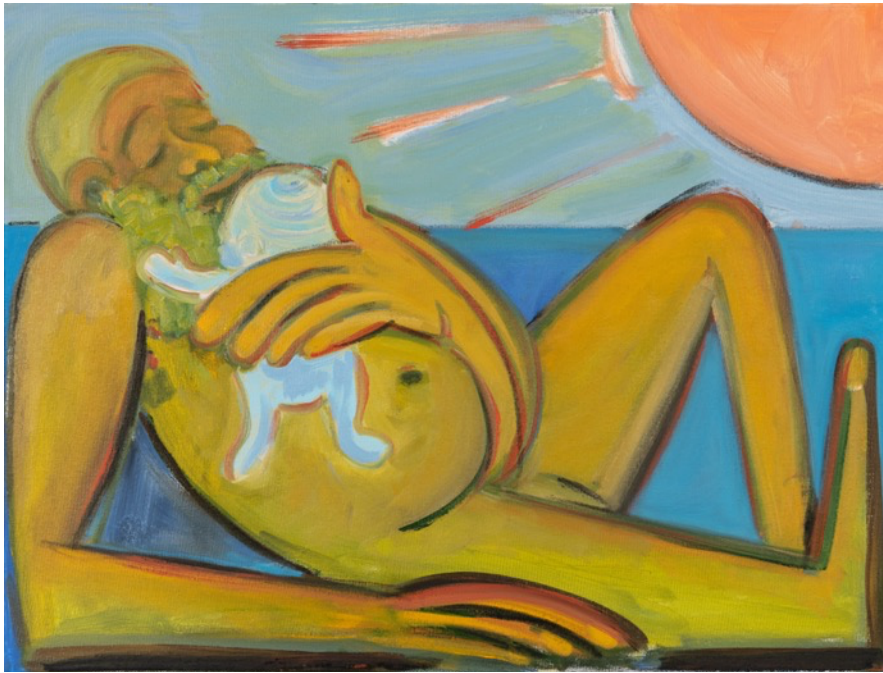
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Antone Könst, *Sunbather with Baby*, 2022, oil on canvas, 45.7 x 61 cm

Antone Könst: Sirens

22 October - 26 November, 2022

Opening reception: 22 October, 2022 | 3 - 5 PM

Each Modern is pleased to announce Antone Könst's second solo exhibition in Taiwan, entitled "Sirens." In 2020, Könst held a solo exhibition at Each Modern called "Casual Magic," wherein the art converted ordinary life into mythical fantasies. However, soon after, the tranquility of life was disturbed by the pandemic, and the world was besieged with war and drastic changes. The artist also experienced major life events, such as catching COVID-19 and becoming a father. Könst condensed these events into the current exhibition, using his unique language of painting to respond to the current world, a world through which both turmoil and sorrow spread, but also one filled with fun and hope, reflecting people's oscillation between the two.

The title of this exhibition derives from a creature in Greek mythology, the siren. Different legends depict the features of sirens differently. Some say they have the body of a human and the head of a bird, while others think they can turn into mermaids. What is common to all the legends is that sirens are coquettish and beautiful. Their enchanting songs lure sailors to crash their ships and drown on the shores of the island the sirens call home. Through the rendering of history, the evil image of sirens has become well-known - Medieval Christian arts used sirens as a symbol of dangerous and seductive women, and the English word "siren" also means "alarm." Although in the beginning, the siren was portrayed as elegant and beautiful, the Muses clipped her wings, removing her ability to fly and causing her to fall onto and harm people. Könst uses sirens as the central theme of the exhibition. If his fairytale-style paintings are like the sirens' song, we are happily lured by the sirens' deadly voices and revel in their dulcet tones.

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"This body of work is like a love song sung by sirens...The siren's song oscillates between the promise of a cool peace and the threatening heat of our times, and there is a beauty in both, in the dancing and the dying. My work is about that teetering in-between, about the belief which separates falling from flying." - Antone Könst



(L) Antone Könst, *Flute Player*, 2022, oil on linen, 190.1 x 152.4 cm

(R) Antone Könst, *Hibiscus Flowers*, 2022, oil on linen, 190.1 x 152.4 cm

In the large-scale works *Flute Player* (2022) and *Woodwind in the Park* (2022), we are shown two naked flute players. They appear to be charming snakes, and these paintings generate interesting dialogue when in juxtaposition with the floral paintings *Hibiscus Flowers* (2022) and *Dogwood* (2022). In *Hibiscus Flowers*, the namesake flowers bloom gorgeously, but in *Dogwood*, white flowers gradually wither. In *Flute Player*, naked, innocent women are portrayed singing along with many other creatures, while in *Woodwind in the Park*, the person reminds the viewer the primitivity, roughness, and eros of Satyr. But for Könst, these two situations cannot be compared. Both exist in the world and share in the wonder and depression. *Mourning Dove* (2022) further integrates this concept into a gigantic mourning dove. It raises its wings, the feathers sharp as knives, as if about to soar into the air—yet its angle of incline suggests that it is about to fall. Meanwhile, *Dove (Falling Away)* (2022) portrays a falling white dove, and *Map from Memory (red)* (2022) presents a world map being burnt red by fire. *Porcelain Peace* (2022) reflects the beautiful yet fragile nature of peace. Beneath Könst's brushes, people's common hopes are shown to be easy to understand, yet complex and difficult to achieve.

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(L) Antone Könst, *Map From Memory (red)*, 2022, oil on linen, 61 x 76.2 cm
(R) Antone Könst, *Dove (Falling Away)*, 2022, oil on linen, 89.8 x 119.7 cm

Six small-scale paintings on paper look like sketches of people the artist encountered in life. They are both funny and absurd. The viewer wants to ask where they are from and what makes them so different. At ease, pleasant, angry, remorseful—in Könst's paintings, each emotion chants its own song, leading people to follow their rhythms and frequencies. Be it the darkness in *Druid (tree)* (2022), the surprise in *Chlo-e* (2022), or the comfort in *Birdwatcher* (2022), the natural inaction of one facing all beauty and ugliness, and good and evil, is provided equal interpretation. This is the middle path Könst emphasizes in his exhibition. Finally, *Sunbather with Baby* (2022) depicts the artist recently becoming a father. The infant, portrayed without color, is held by a loving, peaceful father. The blue sea no longer has any traces of sirens, and yet the world still resounds with beautiful songs.

About the artist

Antone Könst (b. 1987 in New Haven, USA) currently lives and works in Brooklyn, New York. He graduated from The California Institute for the Arts, Valencia, CA in 2011 and received his MFA from the Yale School of Art, New Haven in 2014. Könst received the Socrates Sculpture Park Emerging Artist Fellowship, the Rema Hort Mann Foundation Emerging Artist Grant, and the Fondation des Etats-Unis Fellowship, Paris. His recent solo exhibitions include "Cutting" (2022) at Marianne Boesky Gallery, New York; "Dear Future" (2021) at Marianne Boesky Gallery, New York; "Casual Magic" (2020) at Each Modern, Taipei; "Love & Fear" (2019) at Tilton Gallery, New York; and "PwrFlwr" (2015) at Fondation des Etats-Unis, Paris. Recent group exhibitions include "Sculpture Garden" (2022) at Art Lot, New York; "Kong-Bottom" (2021) at Shelter in Place, Boston; "Wirrwarr" (2019) at Anton Kern Gallery, New York; "Summer Soup" (2019) at Three Four Three Four, New York; "Lucky Draw" (2019) at Sculpture Center, New York; "Big Ringer" (2019) at Andrew Edlin Gallery, New York; "Hi Friends" (2019) at Disturb the Neighbors, New York; "Socrates Annual" (2018) at Socrates Sculpture Park, New York; and "Works on Paper" (2018) at Beers Gallery, London. His works can be found in the collection of X Museum, Beijing and Jorge M. Perez Collection, Miami.