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亞紀畫廊



鄭在東，《世說新語 01 連屏》、《世說新語 02 連屏》、《世說新語 03 連屏》，2003，180 x 95 cm

潛行者 Stalker

烏龍畫派 Oolong School | 鄭在東 Cheng TsaiTung 周于棟 Earthstone Chu 許雨仁 Hsu YuJen

蕭長正 Shiao JonJen 王萬春 Wang WanChun 于彭 Yu Peng

策展人 | 劉太乃 T.N. Liu

Venue I

ACHI inspired by Each Modern (台北市信義路四段 156 號，展覽為邀請制)

18 May to 18 June, 2022

Venue II

罐空間 cans@project (台北市麗水街 9 號，週一至週六，11 AM – 7 PM)

18 to 31 May, 2022

Opening Reception (邀請制)

5 - 7 P.M. 18 May 2022

ACHI inspired by Each Modern (台北市信義路四段 156 號)

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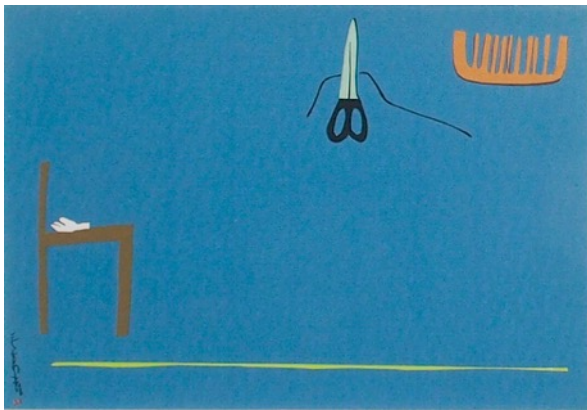
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台灣「烏龍畫派」的稱謂，是在四年前（2019年1月）參加「Ink Now 水墨現場」台北展博會時開始被定義，是為首屆「烏龍畫派」群展。此後，cans@project 雖然陸續策劃了于彭、鄭在東個展，但關於群展，今年5月18日同步在台北「罐空間」（5月18日至31日）暨 ACHI inspired by Each Modern（5月18日至6月18日）是為第二屆「烏龍畫派」群展。

ACHI inspired by Each Modern 之展名「潛行者」，是來自王萬春此次創作的一件作品，同時也是1979年塔可夫斯基（Andrei Tarkovsky）導演的一部經典電影。相較這次亞紀畫廊同期舉辦、展名取自2006年日本科幻動漫的展覽「盜夢者」，「潛行者」代表二十世紀對自我追尋的焦慮與不安，以及企圖建構於詩意與哲學的解答；但到了二十一世紀，「盜夢者」中一切虛實交雜的悖論，指向人類正混沌邁向的無解未來。



（左）王萬春，《斷》，2021，剪紙，19 × 27.2 cm



（右）王萬春，《山光西落》，2021，剪紙，15 x 19 cm

電影《潛行者》（1979）是一趟關於自我探索、卻缺乏魔幻結局的旅程，過程盡是刺痛與殘缺，主角們穿越荒蕪、沼澤、歷經折磨後認知自我最終只能成為放逐的另一種形式，且是不斷重複、無限循環的過程。這段經歷，與楊照評論鄭在東等藝術家『在記憶蛛絲中混沌不明，為了要尋找，突出這個茫渙失焦的主體，所以才藉繪畫、藝術為手段，且畫家自我卻是個被尋找的對象。』（楊照，1994）如出一轍。

於文人畫的脈絡下，「烏龍畫派」成為二十世紀末唯一、且最後一批的承繼者。相較於同時代其他創作者，無論是否受過學院派的訓練，烏龍畫派的成員：于彭（1955－2014）、鄭在東（1953－）、許雨仁（1951－）、周于棟（1950－）、蕭長正（1954－）、王萬春（1956－），都傾向不對現況進行介入、破壞、批判的陳述，而個別透過自我方法的仿古與創新，以『不受外在風潮、流派影響的藝術生命力』（黃翰荻，1985），開闢出二十世紀大隱於世知識份子的繪畫高度。

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周于棟，《基因的語言》，宣紙畫，360 x 270 cm

在解嚴前後的時間，當自由成為新興力量之前還存在著深刻的焦慮，「烏龍畫派」藝術家們尋求一種立於人類基本真理與感知、靜止卻又波濤洶湧的藝術。對我而言，「烏龍畫派」最珍貴且異於當時的藝術潮流之處，在於作品涉及到的「人」的因素－無論是藝術家的自我或他人，他們似乎想要創造出一種親密狀態，並且經常使用大的尺度，讓觀者有不同的力量走入它們，同時也讓人由內至外感受到衝擊的一股重量。我想，對「烏龍畫派」的藝術家而言，他們想在作品中表達生命的巨大的「難以理解」，那就是「人類情感的尺度」，因而作品能夠流露等同史詩與悲劇的永恆人類價值。

關於烏龍畫派

烏龍茶原生福建武夷山，明清早期引進台灣種植，日據時代從事改良從此奠定台灣烏龍茶基礎，1949 年國民政府遷台後推動種植，自此烏龍茶成為台灣最具代表茶種。以「烏龍」稱呼 1949 年後出生於台灣藝術家群，強調其與中國相連的文化藝術淵源，以及日本引進的西方美術教育－他們不僅熟悉中華文化、更了解西方美術，成為兼具西學、勇於創新東方美學的文人畫繼承者。烏龍畫派藝術家有鄭在東（1953－）、周于棟（1950－）、許雨仁（1951－）、蕭長正（1954－）、王萬春（1956－）、于彭（1955－2014）。

相關展覽

盜夢者 Paprika

11 May to 11 June, 2022

鄭在東 Cheng TsaiTung 迪諾葛維納 Dino Gavina 侯俊明 Hou ChunMing 郎靜山 Lang JingShang 令詠 Ling Yung 曼雷 Man Ray 水上愛美 Mizukami Emi 篠山紀信 Shinoyama Kishin 鄧南光 Teng NanKuang 植田正治 Ueda Shoji Ebosi Yuasa

Each Modern 亞紀畫廊（台北市信義路二段 79 巷 38 號，週二至週六，12 – 7 PM）

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Cheng TsaiTung, *A New Account of the Tales of the World* 01 - 03, 2003, 180 x 95 cm

Stalker

Oolong School | Cheng TsaiTung Earthstone Chu Hsu YuJen Shiau JonJen Wang WanChun Yu Peng

Curator | T.N. Liu

Venue I

ACHI inspired by Each Modern (156, Sec. 4, Xinyi Rd, Taipei; by invitation only)

18 May to 18 June, 2022

Venue II

cans@project (9, Lshui St, Taipei; Mon. to Sat., 11 AM - 7 PM)

18 to 31 May, 2022

Opening Reception (by invitation only)

7 - 9 P.M. 18 May 2022

ACHI inspired by Each Modern (156, Sec. 4, Xinyi Rd, Taipei)

The term "Oolong School" was coined at the Ink Now art fair, four years ago in January, 2019. Although cans@project has curated solo exhibitions for Yu Peng and Cheng TsaiTung since the fair, this exhibition, to be held in two parts at cans@project (31 to 18 May) and ACHI inspired by Each Modern (18 May - 18 June) will be the second group exhibition of the "Oolong School".

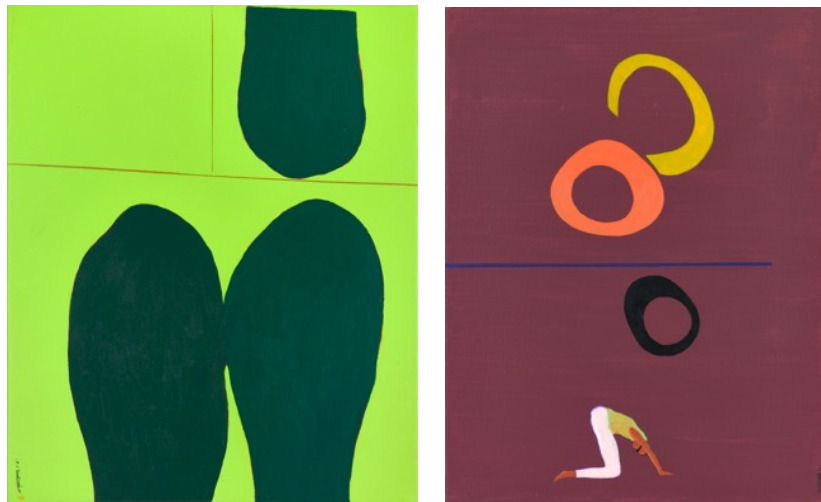
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The title of the exhibition at ACHI inspired by Each Modern, “Stalker”, comes from an exhibited work by Wang WanChun and shares a name with Andrei Tarkovsky’s seminal 1979 soviet science fiction film as well. In contrast to Each Modern’s contemporaneous exhibition “Paprika” (inspired by a 2006 Japanese animation), “Stalker” represents the anxiety and insecurity of self-discovery in the 20th century. Whereas “Paprika” focuses on the uncharted future humans are now headed towards, “Stalker” attempts to answer the question of seeking oneself through poetic and philosophical answers.



(L) Wang WanChun, *Shadow in the Water (2)*, 2021, acrylic on canvas, 60.5 x 45.5 cm

(R) Wang WanChun, *Triple Farts*, 2021, acrylic on canvas, 65 x 50 cm

The movie *Stalker* (1979) is a journey of self-exploration that lacks any fantastical or life-affirming resolution; rather, the plot is full of pain and fragmentation. The characters must suffer through wasteland, swamp, and torture, and eventually realize that they can only be fated to be but another form of repetitive and circulating exile. This journey echoes with Yang Zhao’s criticism of these artists, including Cheng TsaiTung: “In order to seek, they emphasize the blurry subject of uncertainty in the trace of memory. Art and painting are their methods, and the painters themselves are the ones they are seeking.” (Yang Zhao, 1994)

Within the context of literati painting, the “Oolong School” is its only and the last remaining descendant in the late 20th century. Compared to the other artists of their time, the members of the “Oolong School”, Yu Peng (1955 – 2014), Cheng TsaiTung (1953 -), Hsu YuJen (1951 -), Earthstone Chu (1950 -), Shiao JonJen (1954 -), and Wang WanChun (1956 -), whether academically trained or not, tend not to interrupt, destroy, criticize the present context. Each of them has their unique way to model the past and create the new, revealing an “artistic vitality with no influence from outside trends and movements” (Huang HanDi, 1985), elevating the paintings of these hermit intellectuals in the 20th century.

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Earthstone Chu, *The language of genes*,
painting on paper, 360 x 270 cm

Prior to and after the lifting of martial law, as Freedom remained an emerging but hesitant power. Freedom was the emerging but hesitating power before and after the end of martial law, artists of the "Oolong School" attempted to pursue art that was tranquil yet roaring, based on basic human truths and emotions. To me, the most valuable and unique aspect of "Oolong School" is that their works are all about people, whether it be themselves or others. They seem to create some kind of intimacy, using large-scale art to invite audiences to walk into them through different energies, which allows them to feel the weight of its impact from inside out. To the "Oolong School" artists, I believe they want to express the enormous "hard to understand" elements of life. This is the "scale of human emotion", revealing it as an infinite human value equal to epic and tragedy.

About Oolong School

Oolong tea is originally from Mount Wuyi in Fujian. The tea was imported to Taiwan to grow in the early period of Ming and Qing Dynasties. The quality was later improved during the Japanese colonial period, which built up the basics of Taiwanese oolong tea. To call these artists born after 1949 as "Oolong" is to highlight their connection to Chinese culture and art as well as the Western art education introduced by Japan. They know Chinese culture well, and they understand Western art even more; thus, becoming the descendants of literati painting who bravely create a new Eastern aesthetic. The artists of Oolong School are Cheng TsaiTung (1953 -), Earthstone Chu (1950 -), Hsu YuJen (1951 -), Shiao JonJen (1954 -), Wang WanChun (1956 -), and Yu Peng (1955 - 2014).

Related Exhibition

Paprika

11 May to 11 June, 2022

Cheng TsaiTung Dino Gavina Hou ChunMing Lang JingShang Ling Yung Man Ray

Mizukami Emi Shinoyama Kishin Teng NanKuang Ueda Shoji Ebosi Yuasa

Each Modern (39, Lane 79, Sec. 2, Xinyi Rd., Taipei; Tue. to Sat., 12 - 7 PM)

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