

EACH MODERN

亞紀畫廊



曼雷，《Le Témoin》，1971／2020，木結構、合成皮、壓克力絹印、手繪，154 x 40 x 70 cm
Paradisoterrestre Edition, LIGHT+ 提供

盜夢者 Paprika

11 May - 11 June, 2022

陳昭宏 Hilo Chen

鄭在東 Cheng TsaiTung

迪諾葛維納 Dino Gavina

侯俊明 Hou ChunMing

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

展覽合作：LIGHT+ 歐洲當代設計燈飾

Each Modern 亞紀畫廊很榮幸帶來超現實主義聯展「盜夢者 Paprika」。以日本超現實主義動畫導演今敏（1963－2010）的最後作品《盜夢偵探》（2006）作為展名的啟發，本展將西方超現實主義的啟蒙延伸至亞洲及台灣的超現實實踐，匯集了多位經典大師與當代藝術家，一探他們是如何在創作中從現實躍入夢境，並與其相互侵入、分裂、與融合。本展覽的部分作品是與LIGHT+ 歐洲當代設計燈飾合作展出。

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超現實主義大師曼雷（1890—1976）最具代表性的光影攝影（藝術家稱之為rayograph，即photogram）利用現成物件陰影結合底片顯影，創造出作品《Électricité》（1931）般的超現實場景：開關與電線趣味性地指向了月球的明與暗。曼雷的藝術也跳脫了傳統的媒材框架，將他的狂想投注在了現實生活之中：《Le Témoin》（1971／2020）的巨大眼睛，原本是一張曼雷放在工作室中的椅子，其形象也源自藝術家的作品《The Witness》（1941）。在著名義大利設計師迪諾葛維納（1922—2007）向曼雷致敬的兩件《Venere Mirror Tribute to Man Ray》（2004／2020）作品中，更是將曼雷標誌性的嘴唇與繩縛軀體置入到了居家意象的橢圓鏡子中。

從曼雷的作品出發，我們得以一探超現實主義在台灣與亞洲所帶來的巨大影響，即使藝術家們對於超現實的共鳴有著多元且截然不同的起點。



（左）陳昭宏，《海灘》，1972，畫布油彩，137.2 x 183 cm



（右）鄧南光，《台大醫院眼科》，1960，銀鹽相紙，35.6 x 45.7 cm

1930年代因反戰而在歐洲興起，1940年代因逃離歐洲的藝術家而流傳至美國，超現實主義既成為了抽象表現主義的養分，也進而蔓延至了全世界。在長期以寫實主義為主的台灣，超現實主義於1960年代帶來了改變。這份變化不只發生在追尋抽象的五月畫會與東方畫會，知名的攝影家鄧南光（1907—1971）也同樣吸收了歐洲超現實主義理念，結合自身風格後創造出了獨樹一幟的重要作品，使用非典型構圖與距離所拍攝的實驗性紀實攝影。現居紐約的陳昭宏（1942年生）知名於他的照相寫實繪畫，然而其早期作品使用了留白色彩製造出飄渺而超現實的份圍，圍繞著陳昭宏當時所聚焦的肖像與人體。

在解嚴後的台灣，超現實主義成為了當代藝術家侯俊明（1963年生）、鄭在東（1953年生）的表述武器。他們毫不隱諱的將性愛與暴力放在了創作之中，直述著人們在當時不願談論的「另一種現實」。在戰後同樣動盪的日本，攝影大師篠山紀信（1940年生）與植田正治（1913—2000）在攝影中同樣追尋著超現實主義的可能性。他們的超現實實踐更像是從現實的一種超脫，如篠山紀信的奇幻彩色人像、植田正治在鳥取沙灘上所建構的「劇場」。

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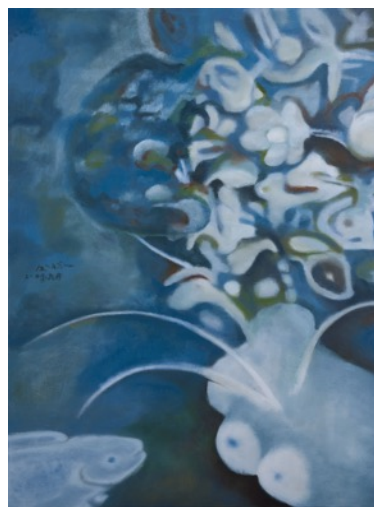
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(左) 侯俊明,《高更的女人》, 1987, 花布油彩, 199 x 280 cm



(右) 令詠,《九月》, 2021, 畫布油彩, 100 x 75 cm

而當我們回到藝術進程中最为根本的繪畫時，我們也會發現超現實主義依舊棲身在許多年輕日本、台灣藝術家之中：**Ebosi Yuasa**（1983年生）以一個出身在戰前的虛擬畫家身份進行創作，畫作描繪了錯亂的歷史時空；水上愛美（1992年生）繪畫了抽象的人類形體，形成了一幕幕超現實的景象；令詠（1992年生）的《九月》（2021）呈現了一種詩意的藍色氛圍，半身人體成為了花瓶，魚兒也游出了水，在藝術家所創造的世界裡，已沒有了人與物的限制。

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展覽與亞紀畫廊

去年「跨越國界的超現實主義 (Surrealism Beyond Borders)」大展於泰德美術館、大都會藝術博物館等多國重要機構巡迴，今年威尼斯雙年展也由超現實主義小說出發、命名定位為「夢想之乳 (The Milk of Dreams)」，超現實主義可說是近年最核心的藝術探索價值。

亞紀畫廊約莫於兩年前，亦開始研究華人藝術家的超現實主義發展。其中透過研究李元佳的過程，挖掘出1960年代李元佳旅義的贊助者、義大利傢俱設計師葛維納 (Dino Gavina) 也與超現實主義藝術家交流匪淺，包括曼雷 (Man Ray)、杜象 (Marcel Duchamp)、賈科梅蒂 (Alberto Giacometti) 等，並曾發行過曼雷設計的傢俱。

而在「跨越國界的超現實主義」的展覽圖錄中，一篇〈流星：中國失落的超現實主義 (A Shooting Star : Lost Surrealism in China)〉提及這項重要的二十世紀美術潮流在中國的缺席，但其中提到了曾參與決瀾社的李仲生是中國最早的超現實主義者。關於這一脈絡的研究，我們以四月在Achi Inspired by Each Modern舉行的「非我：穿梭在超現實與抽象之間的台灣藝術家」為小規模的整理。

但事實上，台灣超現實主義的表現自1930年代就不曾停止，包括鄧南光在1950年代肖像之外的創作中，多數已具有超現實風格。此次無法借展成功的遺珠之憾—李石樵，也於1960年代後期至1970年代之間，嘗試了多張超現實主義的畫作，包括《深夜》、《永劫》。往後延續到解嚴前後的侯俊明、鄭在東，他們對現實的自我衝撞也充滿了那股超現實的變形與魔幻。

亞紀畫廊從未停止對華人藝術的重新挖掘與重新定位，以及與國際藝術的對話。儘管國際間的大展因對華人藝術的不夠理解造成「失落的超現實主義」，卻希望此展能讓華人自己重新認識在這個土地上養成的超現實主義。

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Shinoyama Kishin, *Kaleidoscope*, 1968, printed later, c-print, 64.2 x 90 cm,

Paprika

11 May - 11 June, 2022

Hilo Chen

Cheng TsaiTung

Dino Gavina

Hou ChunMing

Ling Yung

Man Ray

Mizukami Emi

Shinoyama Kishin

Teng NanKuang

Ueda Shoji

Ebosi Yuasa

Collaborator: LIGHT+

Each Modern is pleased to announce "Paprika," a group show of works of surrealist art. The exhibition, named after Satoshi Kon (1963 - 2010)'s last animated film "Paprika"(2006), presents the expansion of Surrealism from the Western world to Asia and Taiwan and how the classic masters and contemporary artists create art emphasizing the critical and imaginative powers of the subconscious. The exhibition is a collaboration with LIGHT+.

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Man Ray (1890 - 1976) created iconic photograms by placing objects on photosensitive paper. So refined and personalized was this technique by the artist that eventually these types of prints were called rayographs. In *Électricité* (1931), the switch and the cable indicate the light and darkness of the moon. He also projected his interpretation of Surrealism on to real-life objects. In *Le Témoin* (1971/2000), Man Ray put a giant eye from his work *The Witness* (1941) on a chair originally from his studio. The two works *Venere Mirror Tribute to Man Ray* (2004/2020) by the famous Italian designer Dino Gavina (1922 - 2007) place the well-known lips and bound body by May Ray within oval mirrors.



From May Ray, the exhibition explores the tremendous influence of Surrealism in Asia and Taiwan, and the diverse motivations of artists inspired by this movement.

Dino Gavina, *Venere Mirror Tribute to Man Ray*, 2004 / 2020, silk-screened mirror, MDF frame, 170 x 68 x 2.5 cm
Courtesy to Paradisoterrestre Edition, LIGHT+



(L) Cheng TsaiTung, *Self-Portrait*, 1986, oil on canvas, 132 x 189 cm

(R) Ueda Shoji, *Dune Mode*, 1983, gelatin silver print, 21.2 x 22.2 cm



Surrealism prevailed in the 1930s in part due to its connection to anti-war movements. In the 1940s, Surrealism was brought to the US by European artists who fled their war-torn home countries. Later, Surrealism was not just an important progenitor of Abstraction, but also gradually spread worldwide. In the 1960s, the wave hit Taiwan, where Realism had been a long dominant trend. Along with the Fifth Moon Group and the Ton Fan Group, who strived to

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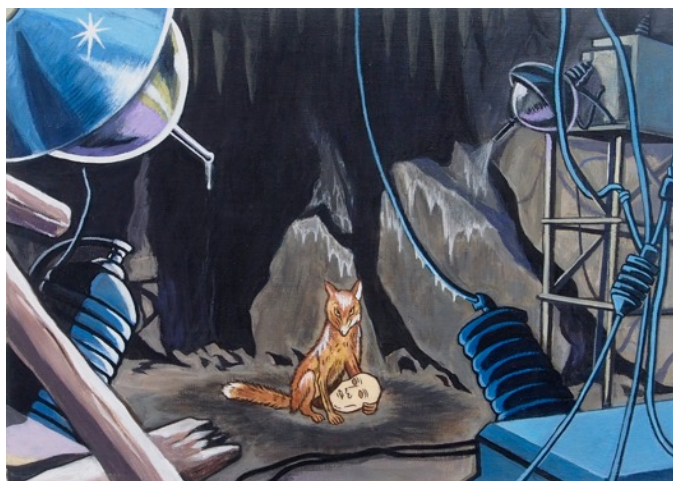
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pursue Abstraction, Teng NanKuang (1907 - 1971) absorbed the idea of European Surrealism and later developed their own unique styles of art. His non-traditional documentary photography demonstrated his unusual usage of composition and shooting distance. Well-known for his Photosurrealism painting, the early work of Hilo Chen (1942 -) utilized blank color spaces to create a floating and surreal atmosphere, emphasizing his focus on portraiture and human body at the time.

After martial law ended in Taiwan, Surrealism became an expressive weapon for artists like Hou ChunMing (b. 1963) and Cheng TsaiTung (b.1953). They unreservedly portrayed sex and violence in their art, stating the “parallel reality” the people refused to talk about in the 1990s. In post-war Japan, photographers Shinoyama Kishin (b. 1940) and Ueda Shoji (1913 - 2000) were also exploring the possibility of Surrealism in photography. However, their Surrealism was more like a great escape from an anxious reality, such as Shinoyama’s mysterious colorful portraits and Ueda’s staged “theater” on the Tottori dunes.



(L) Ebosi Yuasa, *Retaliation*, 2019, acrylics on canvas, 26 x 36.5 cm

(R) Mizukami Emi, *Any Number of Wishes is Acceptable VI*, 2022, acrylic paint, charcoal pencil, sand paste, desert sand, linen, on canvas, 84 x 60cm

When we look back at one of the most fundamental elements of art, painting, we will find that Surrealism is in fact immersed in many young Japanese and Taiwanese artists’ works. Ebosi Yuasa (b. 1983) creates a fictional painter who was born before war and makes paintings of mixed time and space; the abstract figures in Mizukami Emi (b. 1992) produce paintings that portray many ambiguous surrealistic scenes; Ling Yung (b. 1992)’s *September* (2001) conveys a submerged blue state, with the exposed bust of a figure transforming into an amorphous plum of flowers as a fish approaches. In the world that Ling Yung has created, the boundary between humans and objects is permeable.

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About the exhibition and Each Modern

Last year, the expansive show “Surrealism Beyond Borders” was exhibited at Tate Modern, the Met, and other international institutions. The theme of the 2022 Venice Biennale, “The Milk of Dreams”, is taken from the title of a collection of short stories by a noted surrealist artist. One might say Surrealism has become a core value in recent years.

Each Modern began its research on the Surrealism of Chinese artists two years ago. Through the process of exploring Li Yuan-chia, we found his close associate, the Italian furniture designer Dino Gavina had a deep friendship with Surrealists like Man Ray, Marcel Duchamp, and Alberto Giacometti. Furthermore, Gavina has also produced furniture designed by Man Ray.

In the catalogue of “Surrealism Beyond Borders”, the essay *A Shooting Star: Lost Surrealism in China* mentions the absence of artistic trend in China. The article also points out that Li ChunShan was the first surrealist artist in China. In the exhibition “Not-Self Taiwanese Artists from Surrealism to Abstraction”, at Achi Inspired by Each Modern this April, we presented this content in a smaller scale.

In truth, Surrealism in Taiwan has never ended since the 1930s. Teng’s 1950s photos besides the portraits also reveals a surrealist style. Lee ShihChiao made many surrealist paintings from the 1960s to 1970s. However, Lee’s works are not exhibited at this time. The wave continued through Hou ChunMing and Cheng TsaiTung, who devoted themselves to Surrealism as a reaction to the martial law.

The exhibition “Paprika” is but another starting point for one of Each Modern's missions – to introduce unrecognized Taiwanese artists to the world. Beyond Surrealism, the gallery will also continue exploring Taiwanese artists working in different territories.