



LSD BGR-1 (左)、LSD RBY-1 (右)，2019 - 2020，畫布壓克力與脫色劑，每件 300 x 250 cm

徐渠：曠野

May 6 - June 6, 2020

Opening reception: May 6, 2020 | 5 - 7 pm

「我覺得市場的東西恰恰就是跟我們現實的社會一樣：總會有一個無形的手在控制著某些東西。」

— 徐渠，2016 年法國巴黎路易威登藝術中心訪談

Each Modern 亞紀畫廊很榮幸展出中國藝術家徐渠的最新個展「曠野」。徐渠，1978年生於中國南京，是活躍國際藝壇、備受期待的重要藝術家，曾於巴黎路易威登藝術中心、布魯塞爾Almine Rech、倫敦Sadie Coles HQ、米蘭Massimo De Carlo等機構與畫廊展出。他先後就讀南京藝術學院及德國布倫瑞克造型藝術學院藝術研究所，師從瑞士藝術家約翰·阿姆萊德（John Armleder）。從歐洲返回中國後，徐渠發展出了形式多樣的作品，沈思並關注全球化中的權力遊戲。如其他同世代的藝術家一樣，徐渠在西方所受的教育直接地引領他對世界的交流與變動感到興趣，他不僅只是描繪權力的表象與隱性，也提出了權力的物理流動性。

展名「曠野」啟發自德裔美國政治哲學家埃里克·沃格林（Eric Voegelin）討論人類與秩序關係的書《秩序與歷史》。書中的「曠野」一詞源自於聖經：在遠離社會的原始荒地中才能體悟到神所給予的秩序，並以此當作建立新社會的基本。在徐渠的台北首次展覽中展出的兩組系列，也有著如此的背景與過程。《LSD》中的一張張郵票圖樣暗示了超凡的意象，同時《匯率》系列延續了舊作《貨幣戰爭》再次檢視了全球貨幣的流通與它們的體制價值關係。

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LSD（麥角酸二乙醯胺），是一種在全世界1960年代反文化運動中所盛行的迷幻藥，常被溶於水後染製在紙上，故別稱「郵票」。透過超自然的幻象，這種強烈迷幻藥被認為是能突破人類思想意識的鑰匙。在徐渠的作品《LSD》中，巨大的畫布上繪製了許多郵票形式的拼貼，排列出了一種迷宮；郵票中的圖案由脫色劑繪製，以樹枝、畫筆、注射器繪製。這些線條柔軟模糊，儼然已經不是某種權力結構，而是一種連結了人類與宇宙的原始圖騰。徐渠也用鋸齒形邊緣代表了郵票，意指一種傳遞的工具。整體上，這個系列呈現出了一種神秘而模糊的語言，如同一種超出了人類解讀能力的抽象符文。這些符號是超自然的，也或許是神聖的，從未知領域發射給了人類，如同一種天啓。然而也因為LSD的原有含義，徐渠所提出的也許更關於一種冥冥意識流動。

2019至2020年作品《LSD BBG-2》中，有一幅看似迷宮的人腦，表現著內部的複雜與挑戰。腦的線條更像是一張地形圖，而非指向的地圖。就像曠野中的先知，為了領悟神的指引而遠離塵囂。徐渠在此作品中所提出的，就是秩序之前的必然混亂。



LSD BBG-2 (局部)，2019 - 2020，畫布壓克力與脫色劑，200 x 250 cm



10.7829 (上)、6.5094 (下)，2020，
丙烯噴漆布面與松板，每件 48 x 60 cm

另一個系列《匯率》則放大了貨幣的設計，形成了抽象的幾何圖形。這個系列令人聯想到他的舊作《貨幣戰爭》，挑戰現代社會中被隱形隻手操控的金錢流動。徐渠在新作中把匯率的數據放置在貨幣圖案之前，將這些貨幣的價值直接表露，展示了貨幣的全球化流動與一個明確的關係：這個體制中，總是會有階級，但也總是有轉換的手段。《匯率》中的每件作品都有對應不知名貨幣的匯率數字，這些數字所凍結了起伏匯率的某一時刻，顯示了匯率的斷片。如系列作中的《10.7829》，雖然數字在三維空間中突出，但正面觀看時卻會因迷彩而產生混淆，這也是藝術家透過置入暗喻所有貨幣中的固有關係。

徐渠的新作《LSD》和《匯率》系列變探索了操控當今社會的隱形之手。LSD與郵票的多重語意象徵著再進入超凡的領域之前，必須先找到秩序與其意義；《匯率》表現出不同卻又相連結的數字是如何存在於多變的全球經濟體系中。當徐渠的《貨幣戰爭》預言性地揭開全球強國間現行的貿易戰，在2020年人類所面對的疫情之下，藝術家的新作提供的更像是一種象徵，全世界都試圖要理解這場混亂，以及幻想著那些還未被看見的新權力結構。這也就是藝術家的自省與實驗。

關於藝術家

徐渠，1978年生於中國南京，2002年獲南京藝術學院藝術創作學士，2008年獲德國布倫瑞克造型藝術學院，現居住並創作於北京。徐渠的創作媒材橫跨錄像、繪畫、雕塑、與裝置。徐渠探討全球化之下的世界真實性，作品的面貌反映著社會流動中的鏈結。近年重要個展包括2019年香港MDC畫廊

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「成色」、義大利MDC畫廊「Chaos」；2018年上海天線空間「疼痛」；2015年比利時布魯塞爾 **Almine Rech Gallery** 「貨幣戰爭」與上海天線空間「友誼萬歲萬萬歲」等。重要聯展包括2019年北京松美術館「隱形於色—抽象藝術群展」、上海OCAT「重蹈現實—來自王兵的影像收藏」；2018年北京PPPP「信息中的鬼魂」、廣東時代美術館「長征計畫：特區III」；2017年倫敦**Sadie Coles HQ** 「中國2185」、北京金杜藝術中心「自然追隨抽象」；2016年香港K11藝術基金會「黑客空間」、巴黎路易威登藝術中心「本土—激流和嬗變下的中國藝術」、2015年俄羅斯「第三屆烏拉爾工業當代藝術雙年展」、廣東紅磚廠當代藝術館「觸知區」；2014年上海二十一世紀民生美術館「多重宇宙：有線與無線 存在與共存」；2013年北京尤倫斯當代藝術中心「On|Off：中國年輕藝術家的觀念與實踐」等。

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LSD BBG-1(left), LSD BBG-2(right), 2019 - 2020, acrylic and decolorizer on canvas, 200 x 250 cm each |

XU QU: DESERT

May 6 – June 6, 2020

Opening reception: May 6, 2020 | 5 – 7 pm

“In my mind the art market is like modern society: there is always an invisible hand controlling it.”

- Xu Qu, Fondation Louis Vuitton interview, 2016

Each Modern is pleased to present *Desert* a new body of work by Chinese artist Xu Qu. Born in 1978 in the city of Nanjing, Xu is an important and highly regarded artist in the international art world, having exhibited in institutions and galleries such as the Louis Vuitton Foundation, Almine Rech, Sadie Coles HQ, Massimo De Carlo and other institutions. Xu Qu studied at the Nanjing Art Institute and earned his postgraduate degree at the Braunschweig University of Art in Germany in 2008. Since returning to China, he has developed an eclectic and richly varied practice that displays a contemplative focus for power relations. Like many from his cohort, his education abroad directed his practice towards an awareness of global exchange and displacement. This obsession has been expressed in many ways, illuminating power relations not only in the potential and capable sense, but also a kind of kinetic and physical power.

Desert pulls its title from Eric Voegelin’s philosophical treatise “Order and History” which explores humankind’s relationship with order. “Desert” in this context relates to a primordial space outside society where prophets would be able to receive the transcendental words of God which were foundational in establishing a unified society. Both series in this exhibition address different aspects of this setting and transmission. In the “LSD” series, a new body of work made for Xu’s inaugural Taipei solo exhibition, stamp-like “blotter sheets” contemplate the means of attaining an interior transcendental space. In Xu’s “Conversion” series, a continuation of his “Currency Wars” paintings, the artist reexamines global currencies, though this time through the value relationships that are inherent in this kind of system.

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LSD (lysergic acid diethylamide) is a hallucinogenic drug that came to prominence across the world in the counter culture movements of the 1960s. With its strong hallucinogenic properties, it was thought of as the key to unlocking the mysteries of the mind and human consciousness through transcendental psychedelic experiences. In the "LSD" series, large canvases composed of winding labyrinthine patterns are presented across numerous tableaus comprising each work. Created with a decolorizing agent, the lines of these spirals are soft, nearly bleached from the acrylic paint on the canvas. These forms are less structural and more pattern-like, imbuing the works with tribal motifs while still tied to the human and the universal. These patterns were formed with a variety of materials, like branches, brushes, and syringes. Each tableau is framed within its perforated borders, like a stamp. Xu emphasizes circulation, movement and the challenge of unlocking the transcendental. Taken in their totality, the works present a language that is obfuscated and mysterious. These strange rune-like abstract forms, with lines dissolved rather than painted, lend themselves to an enigmatic air, almost beyond the conventions of human understanding, perhaps even supernatural or divine. As a "tab" of LSD, Xu may be pointing towards movement through a labyrinth of the mind.

In "LSD BGR-2", 2019 - 2020, a human brain is rendered like a maze, alluding to an interior complexity or a puzzle. Similar to Xu's Maze series, these works present complete topographies, not unlike a map. Like the prophets in their desert, a space removed from society is needed to hear a voice of transcendental order. In Xu's new works, a kind of chaos is shown that must come before order.

In the "Conversion" series, Xu presents abstract geometric compositions which come from zoomed-in views of various currencies. These works are related to the artist's "Currency Wars", a series that examined money's circulation in our modern world and the invisible forces that guide it. Xu's new body of work identifies the specific value relationships that exist between these currencies. In the systems of the global economy, there is always a hierarchy and there is always a means of conversion. Each work features a raised set of numbers corresponding with its exchange rate with an unnamed currency. These digits also represent frozen moments in time, capturing the currencies in their fluctuations. In "10.7829", 2020, a long string of numerals is embedded on to the surface of this magnified view, suggesting that this relationship is inherent, unseen, and inseparable in the systems through which they function.



LSD BGR-2(top), LSD RBY-2(bottom), 2019 - 2020, acrylic and decolorizer on canvas, 300 x 250 cm each

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0.96375(left), 8.27(right), 2020, acrylic spray on canvas OSB, 48 x 60 cm each

The formal characteristics of “LSD” and the “Conversion” series continue Xu's exploration of the hidden that guide the modern world. The multi-layered meaning of “LSD” may allude to a transcendental interior space that must be attained to find meaning and order. “Conversion” may represent the inequalities and dynamic relationships that exist across the disparate global currencies, each with their own value, though linked. Xu’s “Currency Wars” was a prophetic series that intuited the ongoing trade wars between global powers. In the global pandemic context of 2020, it seems Xu’s new body of work may prove to be a similar symbol, as humans across the world struggle to make sense of a new global chaos and attempt to imagine a new sense of order.

About the artist

Xu Qu (b. 1978, Jiangsu Province) graduated with a BFA from Nanjing Art Institute in 2002 and an MFA in Fine Arts and Film at Braunschweig University of Art, Germany in 2008 before moving to Beijing, where he currently lives and works. Xu’s work spans a wide variety of mediums, such as video, painting, sculpture and installation. Preoccupied with confronting the reality of our global world. His artistic practice has always been focused on the aesthetic considerations behind social connections through direct movements. Important recent solo exhibitions include: ‘Fineness’, Massimo De Carlo, Hong Kong, China 2019; ‘Chaos’, Massimo De Carlo, Milano, Italy 2019; ‘Ache’, Antenna Space, Shanghai, China 2018; ‘Currency Wars’, Almine Rech, Brussels, Belgium 2015; and ‘Intercourse’, Antenna Space, Shanghai, China 2015. Selected group exhibitions include ‘Abstraction(s)’, Song Art Museum, Beijing, China 2019; ‘Remapping Reality’, OCAT, Shanghai, China 2019; ‘Ghosts in The Information’, PPPP, Beijing, China 2018; ‘Long March Project - Special Economic Zone’, Guangdong Times Art Museum, Guangzhou, China, 2018; ‘ZHONGGUO 2185’, Sadie Coles HQ, London, UK 2017; ‘Huan Zhong - Nature Follows Abstraction’, KWM Artcenter, Beijing, China 2017; ‘Hack Space’, k11 Art Foundation, Hong Kong, 2016; ‘Bentu, des artistes chinois dans la turbulence des mutations’, Fondation Louis Vuitton, Paris, France 2016; ‘Stereognosis Zone’, Redtory Museum of Contemporary Art, Guangzhou, China 2015; The Third Ural Industrial Biennale of Contemporary Art, 2015; ‘Cosmos - Limited and limitless, existence and co-existence’, Shanghai 21st Century Minsheng Art Museum, Shanghai, China 2014; and ‘On/Off’, UCCA, Beijing, China 2013.

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