



日光浴者，2020，畫布油彩，76.2 x 101.6 cm

安通庫恩斯特：Casual Magic

March 27 – April 25, 2020

Opening reception: March 27, 2020 | 6 - 8 PM

Each Modern 亞紀畫廊很榮幸展出紐約藝術家安通庫恩斯特的亞洲首次個展「安通庫恩斯特：Casual Magic」，藝術家受現代藝術史與東方哲學的啟發，透過繪畫、雕塑、象形圖案，描繪光與日常生活中的潛在景象。神話、民間傳說、鄉野故事被庫恩斯特的視覺語言重新塑造，成為在生活中對於「魔力」的尋覓—可以在日常儀式、反抗、喜悅或焦慮中發現的一種魔力，也許是回憶在公園的散步，或是露營時聽到關於月亮的民謠，或是對信仰感到焦慮的頌歌。庫恩斯特與觀眾分享的是在平凡之中，最具魅力的種種事物。

庫恩斯特的創作通常伴隨著個人經驗的投射，如他經常繪畫的雜耍者、猴子、山羊等，這些平凡且近人的形象來自藝術家對陳舊的檔案資料、以及流行的當代文化的研究，再透過形象的重新塑造呈現在不同作品裡。例如，雜耍者是對重複行為的隱喻：日升、日落、時間的軌跡、或是新生命的啟程。

展覽中特殊的石膏樹脂板系列，乘載著不同的繪畫與物體。它們經過成型、著色、雕刻並嵌入各種材料，其中的原始趣味也經常使人聯想到壁畫。不同的是，這些作品並不描繪某種具象物體，而是各種抽象圖案。2017 年的早期作品〈無題〉由樹脂、塑料、紙板及木材組成，右上角的紙板彷彿地平線上的日落景象。在庫恩斯特後來的作品中，其實也能看到相同符號的延續，如 2019 年的〈阿薩提格島的月出〉與 2020 年的〈日光浴者〉。

與畫作一起展出的是庫恩斯特同樣取材自生活的雕塑作品，並且更為直覺也更具實驗性。本次展出的雕塑作品將由藝術家在台北現地創作。



無題，2017，水基樹脂、紙板、油、塑料、纖維板、顏料、木材，91.4 x 61 cm

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阿薩提格島的月出，2019，畫布油彩，109.2 x 172.7 cm

「Casual Magic」也帶來的藝術家的全新繪畫實踐：風景。啟發自藝術家與妻子的露營旅行及莫內的睡蓮畫作，這些風景中並沒有庫恩斯特曾大量描畫的生物，取而代之的是有著個人情感投射的樹枝。

庫恩斯特作品中的動物與臉龐，其實是他對亞洲藝術深研後的結果。這點在 2019 年的〈猴子〉與 2017-2018 年的〈小猴子〉中顯而易見——這兩件作品的內容皆源自日本「不見、不聞、不言」的「三猿」雕像。當西方藝術使用動物談論階級與財富時，中國與日本的傳統藝術則將動物作為一種寓言、神話、與精神象徵。

在「Casual Magic」中的各種角色也都伴隨著「光」，無論是浪漫月光前的兩棵樹或是享受著陽光的日光浴者，庫恩斯特畫作中的景物都一再地吐露著普世情感，也就是他所強調的日常魔力。



花 (快樂)，2019，畫布油彩，120.3 x 89.9 x 2.5 cm

關於藝術家

安通庫恩斯特，1987 年生於美國康迪克州紐哈芬，目前在紐約布魯克林生活與創作。庫恩斯特在 2011 年畢業於加州藝術學院，2014 年畢業於耶魯大學藝術研究所。同年，庫恩斯特獲法國巴黎 **Etats-Unis** 基金會獎學金，2017 年獲雷瑪霍特曼基金會的新秀藝術家獎學金，2018 年庫恩斯特獲得蘇格拉底雕塑公園新秀藝術家獎學金。近期重要個展與雙個展包括紐約 **Tilton Gallery** 「Love & Fear」(2019)、洛杉磯 **Artist Curated Projects** 「Dawn, and Other Spheres」(2018)、紐約 **Fisher Parrish Gallery** 「Loose Parts, Antone Könst and Clayton Schiff」(2018)、聖塔非 **Radical Abacus** 「Second Nature」(2017)、紐約 **Hometown Gallery** 「March, Meander, Antone Könst and Bridget Mullen」(2017)、法國 **Etats-Unis** 基金會「PwrFlwr」(2015)、法國 **Atelier David Douard** 「Ctrl Alt Shadow, Antone Könst and Jean-Baptiste Lenglet」(2015)；近期重要群展包括紐約 **Anton Kern Gallery** 「Wirrwarr」(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)。2020 年春季，庫恩斯特將在紐約費希爾斯島上的燈塔公眾藝術計畫中創作一件雕塑作品。

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Monkey, 2019, oil and acrylics on canvas,
198.1 x 121.9 cm

Antone Könst : Casual Magic

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Each Modern is pleased to present "Antone Könst: Casual Magic" the artist's first exhibition with the gallery, and in Asia. The New York-based artist uses painting, sculpture, and glyphic tablets to depict experiences in light, and the latent potential within everyday moments, with deep roots in modern art history and a passion for oriental philosophy. These works of mythic and folk images come to represent the power found in quotidian rituals. Through recollections of daily walks in a park, a ballad to the moon, or odes to faith, Könst shares with us the aspects of the banal that are in fact the most captivating.

Könst's approach begins with a trope. Compelled on some personal level, an image sticks with him; a juggler, a monkey, a goat. The familiar and at times cliché images, which are informed by archival sources and pop culture references, are altered and reimagined to suit the variety of mediums in Könst's practice. A juggler becomes a repeated idea, pulling into its orbit the movements of the sun, the stillness of time, the birth of a child.

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A part of this exhibition is composed of plaster and resin tablets which straddle painting and object. The thick molded works are shaped, colored, carved on, and imbedded with a mélange of materials. Their pastoral subjects often call to mind frescos, though unlike the figurative paintings, these glyphic tablets possess abstract forms and qualities. *Untitled*, 2017, an earlier tablet composed of resin, plastic, cardboard, and wood features script-like forms across its surface. In the upper right side of the work cardboard shapes form a sun sitting on a horizon. This motif is transferred to painting in later works like *Sunbather*, 2020 and *Moon Rising, from Assateague Island*, 2019. Through these earlier glyphic works we are able to see the repetition of symbols.



McGolrick Park, 2020,
oil on linen, 61 x 50.8 cm



Flowers, 2020, oil on canvas,
61 x 45.7 cm

Shown alongside these wall hanging works are selection of sculptures. Könst's sculptural works come from the same place conceptually as his painting practice, though allow for a directness and a more experimental mode of creation. These sculptural works are site specific and made uniquely for "Casual Magic", and create a deeper sense of connection to the context of Taipei.

"Casual Magic" also features a new genre of painting in Könst's practice, the landscape. Inspired by a camping trip with his wife, and Monet's immersive water lily paintings, these new landscapes are without the living creatures so often found in his works, and instead personify their tree trunk subjects.

The prevalence of animals found in Könst's work serves as a nod towards aspects of Asian art he draws from in his archival digging. This is most clear in the paintings *Monkey*, 2019 and *Small Monkey*, 2017-2018 which reference Mizaru, one of the Three Wise Monkeys from the Japanese pictorial maxim, embodying the proverbial principle "see no evil, hear no evil, speak no evil." Where the Western Art Canon utilized animal forms as signifiers of class and property, animals in Chinese and Japanese traditional art often reference parables, the mythological and the spiritual.

Throughout "Casual Magic" figures are shown basking in the glow of some form of light. Whether it's the moon hanging between two trees romantically, or a sunbather in a moment of beatific contentment and joy, a prevailing sense of affection can be read across the frozen moments Könst creates. Could this be anything but casual magic?



Offering, 2020, oil on canvas, 170.2 x 109.9 cm

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About the artist

Antone Könst was born in New Haven, Connecticut in 1987. Könst 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. In 2018 Könst received the Socrates Sculpture Park Emerging Artist Fellowship. He received the Rema Hort Mann Foundation Emerging Artist Grant in 2017 and the Fondation des Etats-Unis Fellowship. Paris, France in 2014. Recent solo and two-person exhibitions include 'Antone Könst, Love & Fear', Tilton Gallery, New York, NY (2019); 'Dawn, and Other Spheres, Artist Curated Projects', Los Angeles, CA (2018); 'Loose Parts, Antone Könst and Clayton Schiff', Fisher Parrish Gallery, Brooklyn, NY (2018); 'Second Nature', Radical Abacus, Santa Fe, NM (2017); 'March, Meander, Antone Könst and Bridget Mullen', Hometown Gallery, Brooklyn, NY (2017); 'PwrFlwr', Fondation des Etats-Unis, Paris, France (2015); and 'Ctrl Alt Shadow, Antone Könst and Jean-Baptiste Lenglet', Atelier David Douard, Paris, France (2015). Recent group exhibitions include 'Wirrwharr', Anton Kern Gallery, New York, NY (2019); 'Summer Soup', Three Four Three Four, Brooklyn, NY (2019); 'Lucky Draw', Sculpture Center, Queens, NY (2019); 'Big Ringer', Andrew Edlin Gallery, New York, NY (2019); 'Hi Friends', Disturb the Neighbors, New York, NY (2019); 'Socrates Annual', Socrates Sculpture Park, Queens, NY (2018); and 'Works on Paper', Beers Gallery, London, Great Britain (2018). In Spring 2020, Könst will be creating a monumental public sculpture for the Lighthouse Works Public Art Commission, Fishers Island, NY.