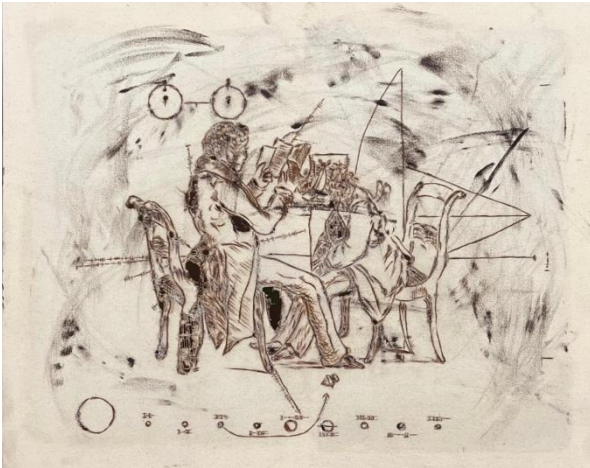


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呂音彧 Cole Lu, 他原本有些事情要做，但他忘記了。問看看眼睛是否能看見自己的睫毛。他記得所有月球上的動物與植物，他從未想過來到這片土地之後，唯一能看見家鄉的方式只能是仰望星空。催眠師說他腦中的化學失衡，他腦中的所有潮濕小空間瞬間有行星在軌道上運行。

(先鋒號的鋁板初稿)

There was something he was supposed to be doing; only he couldn't remember what. Ask the eye to see its eye lashes. He could remember all the lunar flora and fauna ever thought he'd remember his arrival to this land where the only way to see home is during nighttime up in the sky. The mesmerist named the chemical imbalance in his head, and suddenly all the wet little spaces in his head the planets circling its orbit. (Blue print for Pioneer Plaque), 2024, 燒過的亞麻布 burnt linen, 61 x 76 x 3.8 cm



喬爾傑奧茲伯特 Djordje Ozbolt, 怪異情侶 – 戀愛情侶
Odd Couple - Loving Couple 4, 2024, 畫布油彩 oil on canvas, 100 x 100 cm Photo by Dusan Todorovic

呂音彧 · 喬爾傑奧茲伯特 返鄉星旅者

Cole Lu and Djordje Ozbolt *Interstellar Traveler to Home*

July 20 – August 31 2024

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開幕講座 Artist Talk | 呂音彧 · 喬爾傑奧茲伯特與任宇凡對話 | 4.00 – 5.30 p.m. July 20

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開幕酒會 Opening Reception | 5.30 – 6.30 p.m. July 20

Each Modern 很高興帶來 Cole Lu 呂音彧 和 Djordje Ozbolt 喬爾傑奧茲伯特的雙人展「Interstellar Traveler to Home 返鄉星旅者」。呂音彧是近兩年快速獲國際高度矚目、出生台北的旅美藝術家，奧茲伯特則是 2019 年第 58 屆威尼斯雙年展的塞爾維亞國家館個展藝術家。這是兩位藝術家首次在台灣有個展項目，以相異媒材與情緒，探索個人的過去如何與根深蒂固的文化、政治、歷史共存。同時，藝術家由 21 世紀對占星學的重新渴望出發，思索人的認知如何在歷史背景之間轉變，且承擔了新的寓意。

7 月 20 日開幕當天，兩位藝術家由紐約、倫敦來到台北，與策展人 Alex Jen 任宇凡進行一場精彩的開幕講座。

占星學在不同區域歷史中個別發展，最終成為全世界共享且可識別的文化遺產。占星學曾被應用於許多政治判斷，但它不是純粹的保守主義，有時甚至帶來時代的進步，它在智性上是嚴肅的，且伴隨著文明的複雜性。觀察當下，占星學在 21 世紀已重新崛起，但這次的崛起應與個人主義、消費文化密不可分，是企圖尋找身份、成為一種次文化、一種自我技巧，就像禁慾主義、冥想祈禱、擊劍、舞蹈、瑜珈等身體練習一樣。當下的占星學描述了你的個性、你周圍的情況以及你與他人的關係，並提供個人如何塑造世界與自己的途徑。

作為近年快速獲得國際矚目的新興藝術家，呂音彧以近乎預言般的方式，以一種極具創新性的語言，重塑了來自歷史脈絡的熟悉氛圍。呂音彧以類似版畫鑿刻的非畫筆方法運用色彩、筆觸，低限顏色卻富有表現力的形象，宛如詩篇、文學，戲劇性、粗獷、卻又書寫般地將當代繪畫推向全新方向。呂音彧的作品且與傳統經典拉開距離，通過跳脫身份論述的專注，強調他對畫布的獨特處理方式以及「繪畫」本身的展開，來嵌入著他對當代權力結構的抵制。近期，他的作品融入歐洲文藝復興時期繪畫，從中誕生的人物形像粗獷、威嚴、卻又奇異地寧靜，尤其在畫布上，它們與燒穿的空隙相映成趣，刻意襯托出作品主題的莊嚴肅穆，似乎在其獨有的抽象與具象相融合的聖像式手法，創造出一種新鮮、強大、豐富的繪畫可能性。

展覽中，呂音彧深入探討了人類對未知宇宙的探索、虛構過去發送的宇宙通信的折返。通過將冷戰時期的先鋒板（Pioneer Plaque）和航海家金唱片（Voyager Golden Record）與檔案圖像結合，呂音彧巧妙地編織了一個超越時空的敘事，在復興的歷史框架內展現了富有情感的詩句—這是因為呂音彧還深入探討了「回歸」這一微妙的概念，將個人歷史與回家的概念交織一起，同時象徵性地闡釋了展覽對他從台灣出生及成長的這段旅程的思考。

2019 年代表威尼斯雙年展塞爾維亞國家館的 Djordje Ozbolt 喬爾傑奧茲伯特，他的繪畫具有雕像般的存在感、清晰的形式、大面積如同古典作品般的背景。這些手法顯然是為了抵消主題的俏皮、敘事的聯想，以及對壞畫的揶揄負擔.....絢麗、濃烈、人工化的色彩顯示了他的幽默，把我們的視覺置於一種不習慣的風格下，從而避開觀眾的期望，引發更強烈的反應。這次的新作，將他的視覺語言擴展到融

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入既非常個人、也非常大眾的記憶，這些記憶源自共享和可識別的網路熱圖，通過將他富有想像力和豐富色彩的一貫風格無意識或有意識的再現，其中明顯蘊含了超現實主義的藝術血統。

正如同占星學的實踐者已從少數者變成了多數者的我們自己，奧茲伯特的新繪畫系列《怪異情侶 – 戀愛情侶 Odd Couple - Loving couple》奇妙的星際旅遊者都似與我們似曾相識，它們一種尋找愛與慰藉的姿態與過去、現在、甚或未來的我們相仿。「邪惡的偉大畫面也可能是和平與愛的先驅」，評論家 Oliver Basciano 如此定義奧茲伯特作品特徵。奧茲伯特創造的是去除分類、或說視之平等：低俗恐怖與偉大歷史互相碰撞、網路亂象與經典文化共同陳列，最終喚起了一種無政府、去中心，就像現在任何一種文化現象都無法對權力提供一個連貫的解釋。奧茲伯特的作品意味著我們只能繼續在自由社會秩序中蓬勃發展，繼續構成一種展新的社會秩序。

藝術家與參展作品

Cole Lu 呂音彧



台北出生的藝術家兼作家 Cole Lu 呂音彧目前定居紐約。他的作品巧妙地將歷史與文學典故，與個人敘事緊密交織，透過錯綜複雜的文本創造出強烈故事。他的雕塑和繪畫由燒焦的木板、亞麻布、雕刻金屬、混凝土製成，呈現出一幅幅神話再現的場景，透過火烙畫的書寫與如詩篇一般的顛覆性標題，呂音彧回歸到故事說書的詩意起源，使其作品擺脫了既定的思維和形式。

呂音彧的作品曾在全球知名畫廊展出，包括 Herald St.、Chapter NY、Tina Kim、Nir Altman。他也曾在著名機構如 The Drawing Center（紐約，美國）、費城當代藝術學院（美國）和當代藝術博物館（聖路易斯，美國）展出。他的出版物《Smells Like Content》（Endless Editions，2015）被收入現代藝術博物館圖書館的藝術家書籍收藏。2023 年 10 月，他的作品集《First Pylon》

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由 Inpatient Press 出版。呂音彧首次與亞紀畫廊的合作為 2022 年群展《Either is Good》。

呂音彧參考作品

（正式參展作品圖將於 7 月中提供）

呂音彧 Cole Lu

While it lives in him, he imagines his scapular spines as small fishing boats at anchor in the river. The vertical border governs his understanding of migration. He repeats the word sleep three times as if he were starting a lullaby. (Nyx) 2023

燒亞麻布、橡膠木 burnt linen, rubberwood

91.4 x 50.8 x 7.6 cm



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Djordje Ozbolt 喬爾傑奧茲伯特



1967 年出生於南斯拉夫貝爾格萊德的 Djordje Ozbolt 喬爾傑奧茲伯特在家鄉簡短學習建築後，1991 年定居倫敦。奧茲伯特畢業於斯萊德美術學院獲得學士學位，並在皇家藝術學院獲得碩士學位。他參加了眾多個展與群展，包括倫敦泰特現代美術館、2019 年第 58 屆威尼斯雙年展的塞爾維亞國家館個展。

奧茲伯特擁有一種獨特能力，解構和重構超越時間、空間的圖像。通過類似拼貼的技巧，他構建自己的美學領域，靈感不僅來自於繪畫藝術領域，還包括商業設計、時尚、音樂等豐富的文化影響，歷史意識、諷刺機智、與微妙的黑色幽默，貫穿於他的作品之中。奧保特的獨特性可能源於個人歷史：出生於東歐富裕家庭，他的生活在他在英國求學期間，因祖國經歷的一場革命，使他成為沒有固定國家身份的人。在隨後的歲月裡，他走遍世界，沉浸於不同文化中，磨練自己在當下世界的複雜性中的生存狀態。

喬爾傑奧茲伯特參展作品

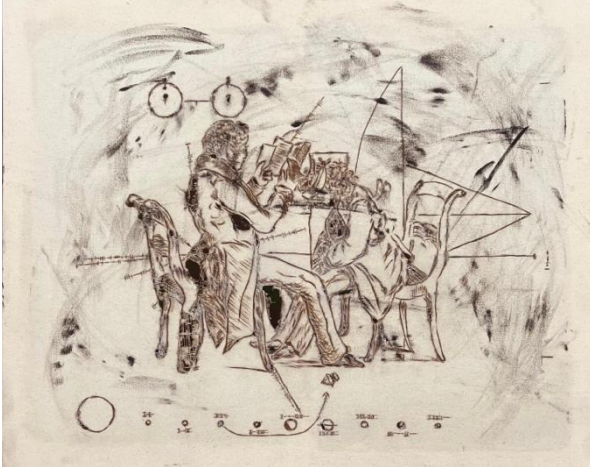


喬爾傑奧茲伯特 Djordje Ozbolt
怪異情侶 – 戀愛情侶 Odd Couple - Loving Couple 3
2024
畫布油彩 oil on canvas
100 x 100 cm
Photo by Dusan Todorovic



喬爾傑奧茲伯特 Djordje Ozbolt
我們的來電朋友 Our Friends Electric
2024
畫布油彩 oil on canvas
80 x 60 cm
Photo by Dusan Todorovic

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Cole Lu, There was something he was supposed to be doing; only he couldn't remember what. Ask the eyeto see its eye lashes. He could remember all the lunar flora and fauna ever thought he'd remember his arrival to this land where the only way to see home is during nighttime up in the sky. The mesmerist named the chemical imbalance in his head, and suddenly all the wet little spaces in his head the planets circling its orbit.(Blue print for Pioneer Plaque) , 2024, Burnt linen, 61 x 76 x 3.8 cm



Djordje Ozbolt, Odd Couple - Loving Couple 4, 2024, oil on canvas, 100 x 100 cm Photo by Dusan Todorovic

Cole Lu and Djordje Ozbolt

Interstellar Traveler to Home

July 20 – August 31

Artist Talk | Cole Lu and Djordje Ozbolt in Conversation with Alex Jen | 4.00 – 5.30 p.m. July 20

Opening Reception | 5.30 – 6.30 p.m. July 20

Each Modern is thrilled to present the two - person exhibition "*Interstellar Traveler to Home*" by Cole Lu and Djordje Ozbolt, marking the debut of these two artists in Taiwan. Through a diverse range of mediums and emotions, the artists delve into the intersection of personal histories with deeply ingrained cultural, political, and historical contexts. Drawing inspiration from the resurgence of interest in astrology in the 21st century, they contemplate the evolution of human perception amidst historical backgrounds, embracing new layers of significance.

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Astrology has evolved uniquely across different regions throughout history, eventually becoming a globally shared and recognizable cultural heritage. While astrology has been utilized for various political assessments, it is not solely conservative; at times, it even catalyzes progress in eras. It is intellectually rigorous and intricately intertwined with the complexities of civilizations. In observing the present, astrology has experienced a revival in the 21st century, intertwined with individualism and consumer culture, as a means to seek identity, cultivate subcultures, and enhance personal growth. Similar to practices such as abstinence, meditation, fencing, dance, and yoga, contemporary astrology delineates one's personality, environment, and relationships, providing avenues for individuals to shape their world and selves.

Cole Lu approaches image-making techniques with quasi-prophetic fervor, reshaping familiar atmospheres from a historical lineage in a strikingly innovative manner. His intentionally reduced palette and expressive forms, reminiscent of poetry and literature, employ dramatic, rugged, yet script-like methods that propel his works in a new direction. Lu distances himself from conventional canonical endeavors, embedding his resistance to contemporary power structures, by focusing outside of identity discourse, emphasizing his idiosyncratic approach to the canvas and the unfolding of the "painting" itself. Recent works integrate gestures of European Renaissance painting, employing colors and linework in an unconventional painterly manner akin to woodcut prints, seemingly chiseling out fiery forms from the abstract spaces of the canvas. The figures in these works exude a rugged, dignified, and strangely serene aura, particularly against the burnt-through gaps on the canvas, deliberately accentuating the solemnity of the depicted themes.

In the exhibition, Cole Lu delves into humanity's exploration of the uncharted cosmos and the retrieval of a fictional communication previously dispatched. By merging the Pioneer Plaque and the Voyager Golden Record from the Cold War era with archival imagery, Lu intricately weaves a narrative that transcends time and space, presenting visionary verses within a historical framework of resurgence. Additionally, Lu explores the nuanced notion of return, intertwining personal heritage with notions of homecoming, all while symbolically illustrating the contemplation of the individual's journey originating from Taiwan.

Djordje Ozbolt's paintings emanate a sculptural presence, featuring clear forms and expansive classical backgrounds. These techniques serve to counterbalance the whimsical, narrative associations of the themes and the weight of satirizing bad painting. The vibrant, intense, artificial colors in his works reveal his humor, placing our visual experience in an unfamiliar style and eliciting strong reactions by defying audience expectations. His new works expand his visual language to encompass memories that are both deeply personal and universally recognizable, drawn from shared and identifiable internet heatmaps, consciously or unconsciously represented in his imaginative and colorful style, bearing the unmistakable artistic lineage of surrealism.

Just as practitioners of astrology have transitioned from a minority to a majority, Ozbolt's new painting series *"Odd Couple-Loving Couple"* features these familiar yet extraordinary interstellar travelers seeking love and solace, mirroring past, present, and even future versions of ourselves. Critic Oliver Basciano characterizes Ozbolt's distinctive works as "evil grand images that may also be pioneers of peace and love," defying categorization and viewing all with equality: where vulgar horror intersects with grand history, internet chaos coexists with classic culture, ultimately evoking a sense of anarchy and decentralization, where no cultural

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phenomenon can offer a coherent explanation for power. Ozbolt's works suggest that we must continue to flourish in a free social order, shaping a new societal structure.

About the Artists

Cole Lu, born in Taipei, is an artist and writer currently based in New York. His work intricately weaves historical and literary allusions with personal narratives, creating tales of discord and yearning through intricate journeys. His sculptures and paintings are made of burnt wood panels, linen, engraved metal, and concrete, with elaborate scenes of a mythological retelling. Through pyrography (writing with fire) and the use of extensive and subversive titles for his works, Lu returns to the poetic origins of storytelling that liberate his work from established linear hierarchies of thought and form.

Lu has been shown at renowned galleries worldwide, including Herald St. Chapter NY, Tina Kim Gallery, and Nir Altman. He has also exhibited at prestigious institutions such as The Drawing Center (NY, US), the Institute of Contemporary Art Philadelphia (US), and the Contemporary Art Museum (St. Louis, US). His publication *Smells Like Content* (Endless Editions, 2015) is in the artists' book collection of the Museum of Modern Art Library. His most recent publication, *First Pylon* by Inpatient Press, was launched at Mast Books, New York in October 2023. He was first shown with Each Modern at the group show *Either is Good* in 2022.

Born in Belgrade, Yugoslavia in 1967, **Djordje Ozbolt** briefly studied architecture in his hometown before settling in London in 1991. Ozbolt received his BA from the Slade School of Fine Art and his MA from the Royal Academy of Art. He has participated in numerous solo and group exhibitions, at museums such as the Tate Modern in London Serbian Pavilion at the S8th Venice Biennale, 2019.

Ozbolt possesses a unique ability to deconstruct and reconstruct images that transcend the confines of time and space. Through collage-like techniques, he constructs his own aesthetic realm, drawing inspiration not only from the realm of pictorial fine arts but also from a rich tapestry of cultural influences spanning commercial design, fashion, and music. A thread of historical consciousness, satirical wit, and a subtly dark humor weaves through the fabric of his creations. This distinctive tone may find its roots in Ozbolt's personal narrative - born into affluence in Eastern Europe, his life took a transformative turn as his homeland underwent a revolution while he was pursuing studies in the U.K., leaving him adrift without a fixed national identity. In the ensuing years, he traversed the globe, immersing himself in diverse cultures and honing his "survival techniques" in navigating the complexities of our world.