

# EACH MODERN

亞紀畫廊



李吉祥 Lee ChiHsiang, 借放 Borrow, 2024, 油彩畫布 oil on canvas, 193.8 x 111.5 x 5 cm

李吉祥：穿透著白

## Lee ChiHsiang : White Unveiled

23 October - 23 November 2024

Opening Reception 26 October, 4 - 6 p.m.

Each Modern 亞紀畫廊

亞紀畫廊榮幸地宣布，將於 2024 年 10 月 23 日至 11 月 23 日舉辦李吉祥個展「穿透著白 White Unveiled」。這是藝術家自 2021 年在亞紀畫廊舉辦「殘焦 Lingerling Focus」個展以來，時隔三年的首次回歸。此次展覽不僅展示了李吉祥的繪畫作品，更透過多重主題、藝術史、透視法的交織，構建出一個關於藝術家自身的豐富敘事，並引導觀者在複雜的時空背景中重新解讀其寫實作品的可能性。

### 寫實的透與破

展覽的開篇將引入意大利藝術家盧西奧·馮塔納（Lucio Fontana）的影響，且並列展示三件關鍵作品：李吉祥複製的馮塔納「空間概念 Concetto Spaziale」Concetto Spaziale 的作品《一切 Tutto》、一幅被割破的李吉祥代表玻璃花窗作品《一瞬 A moment》、以及一幅畫有簽有李吉祥簽名的畫作背面《平面作品 Plane》。馮塔納的作品

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以其對傳統畫布的突破而聞名，劈裂和穿孔的技法象徵著表面的破裂，暗示著穿透另一維度的通道。這一表現形式與李吉祥的寫實主義形成鮮明對比，後者則專注於穿透的概念，通過描繪視覺與介質的交互，探索畫面之外的深度與空間。這三件作品的並列展示了藝術家的深思與實驗，為觀者提供了豐富的解讀層次。

隨後，李吉祥將呈現一幅如同月球降臨的作品《借放 Borrow》，這幅作品不禁讓人聯想到馮塔納所處時代的科學進步，尤其是太空探索的興起。20 世紀中葉對外太空的重大興趣在馮塔納的作品中得到了體現，月球作為一個顯著的天體，象徵著對未知的探索。兩位藝術家的空間探索可以比喻性地與宇宙的廣闊性相聯繫，月球表面及其對光的反射，與馮塔納和李吉祥對光如何與其藝術作品互動的興趣相呼應，進一步增強了對空間的感知。

## 白色的透與著

月球作為神秘與崇高的象徵，與藝術家們激發人們對存在的思考的願望相一致。19 世紀攝影的出現使得對月亮的更準確表現成為可能，像安瑟·亞當斯（Ansel Adams）這樣的攝影師捕捉了月亮的壯觀影像，將藝術與科學融合在一起。17 世紀初望遠鏡的發明徹底改變了對月亮和天體的研究，伽利略（Galileo Galilei）不僅在天文學上做出了重要發現，還創作了詳細的月球表面圖畫，影響了月亮在藝術中的描繪。20 世紀見證了太空探索的重大進展，包括阿波羅任務，這些任務所收集的圖像和數據激發了當代藝術家對太空、技術及人類與宇宙關係的探索。

然而，月光所帶來的遐想又是什麼呢？在探索光線與空間的微妙變化時，「月照亭前白玉階」（李白《夜泊牛津》）的意象引發了我們對月光在白玉階上反射的思考。在本次展覽中，「穿透的白」不僅代表當下，也象徵著畫布本身，並且暗示著在畫布上塗上白色顏料的過程。面對畫布這一平面，著上白色猶如白色的光透出畫面，而在畫面上塗顏料又如同在畫面上製造深度與空間。因此，「穿透著白」成為了藝術創作狀態的雙關語，展現了藝術創作的多重維度。

## 花窗玻璃下的好奇寶盒

整體而言，李吉祥的繪畫如同一個「好奇寶盒」（Cabinet of Curiosities）——「好奇寶盒」的時期恰逢天文學和宇宙探索的重大進展，藝術隨之發生了變化，就如李吉祥的好奇寶盒中實現著對視覺科學的不斷探索，而又融入了其他藝術史的重要作品、書籍，包括杜象的《噴泉 Fountain》等。李吉祥作為寫實主義的堅持者，或許也隱含著孤獨感，類似於弗里德里希（Caspar David Friedrich）使用月亮來喚起孤獨與內省的情感，甚至在其作品中將其他偉大的藝術作品隱藏於花窗之後，最終劃上一刀。

藝術家李吉祥目前工作並生活於台北。近年重要個展包括：《李吉祥：殘焦》，亞紀畫廊線上展廳（2021）、《青花》，當代一畫廊（2020）、《微小的聲音》，木木藝術（2019）、《來過》，木木藝術（2016）等。重要群展包括：《迷失在那種潛伏中》，木木藝術（2021）、《島嶼之間 | 臺灣西里文化藝術交流展》，居藝廊（2018）、《水果、花朵、物與其他》，雙方藝廊（2018）、《三十》，誠品藝廊（2017）等。





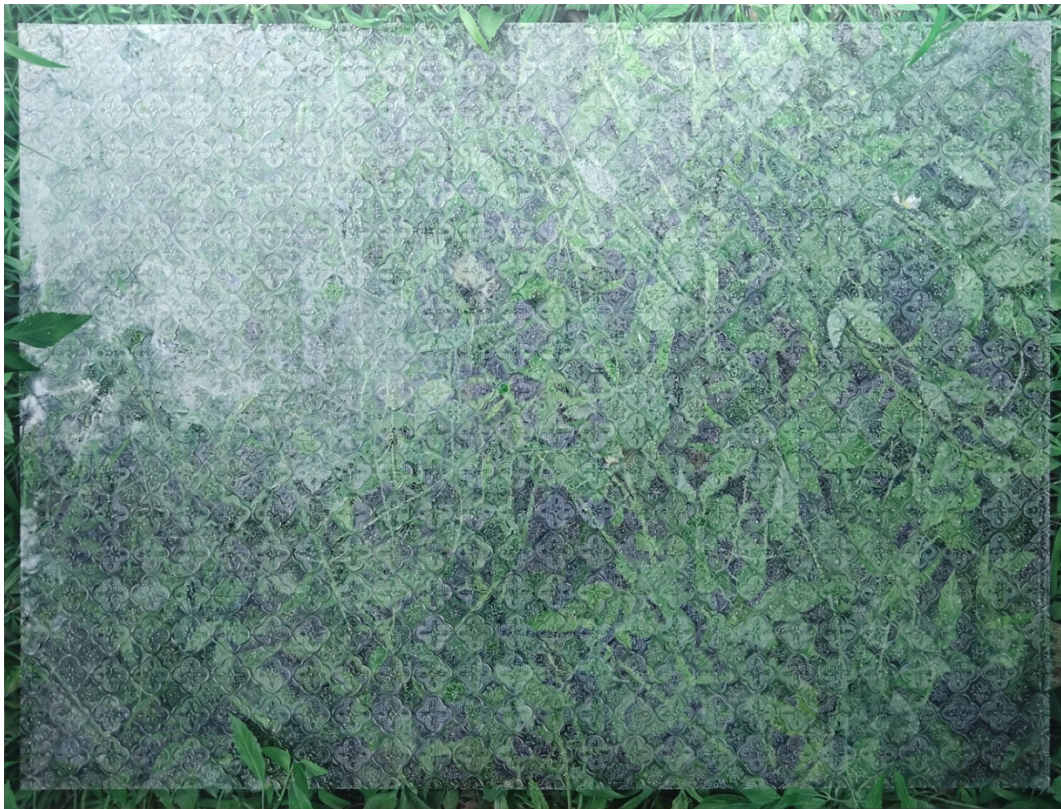
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李吉祥 Lee ChiHsiang, 一瞬 A moment, 2024, 油彩畫布 oil on canvas, 130 x 89 x 3 cm



李吉祥 Lee ChiHsiang, 平面作品 Plane, 2024, 油彩畫布 oil on canvas, 91.5 x 116.5 x 4 cm



李吉祥 Lee ChiHsiang, 一片風景 A Sight of the Landscape, 2024, 畫布油彩 oil on canvas, 126 x 165 cm

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Each Modern is honored to announce "Lee ChiHsiang : White Unveiled" will take place from October 23 to November 23, 2024. This marks the artist's second solo exhibition with Each Modern after "Lingering Focus" in 2021. The exhibition not only showcases Lee's paintings but also weaves together multiple themes, art history, and perspectives to construct a rich narrative about the artist himself, guiding viewers to reinterpret the possibilities of his realistic works within a complex temporal and spatial context.

The exhibition will open with an introduction to the influence of Italian artist Lucio Fontana, featuring three key works: Lee's reproduction of Fontana's "Concetto Spaziale" titled "Tutto," a torn piece from Lee's representative stained glass work "A moment," and a painting signed by Lee ChiHsiang on its reverse side titled "Plane." Fontana's works are renowned for their breakthroughs in traditional canvas, with techniques of slashing and puncturing symbolizing the rupture of surfaces and suggesting a passage to another dimension. This mode of expression stands in stark contrast to Lee's realism, which focuses on the concept of penetration, exploring depth and space beyond the canvas through the depiction of the interaction between visual elements and mediums. The juxtaposition of these three works reflects the artist's contemplation and experimentation, offering viewers a rich layer of interpretation.

Subsequently, Lee ChiHsiang will present a work titled "Borrow," reminiscent of a lunar arrival, evoking the scientific advancements of Fontana's era, particularly the rise of space exploration. The mid-20th century's significant interest in outer space is embodied in Fontana's works, with the moon as a prominent celestial body symbolizing the exploration of the unknown. The spatial explorations of both artists can be metaphorically linked to the vastness of the universe, with the moon's surface and its reflection of light resonating with Fontana's and Lee's interests in how light interacts with their artworks, further enhancing the perception of space.

The moon, as a symbol of mystery and the sublime, aligns with the artists' desire to inspire contemplation of existence. The emergence of photography in the 19th century made more accurate representations of the moon possible, with photographers like Ansel Adams capturing its magnificent images, merging art and science. The invention of the telescope in the early 17th century revolutionized the study of the moon and celestial bodies, with Galileo Galilei making significant astronomical discoveries and creating detailed drawings of the moon's surface, influencing its depiction in art. The 20th century witnessed major advancements in space exploration, including the Apollo missions, whose collected images and data inspired contemporary artists to explore space, technology, and humanity's relationship with the universe.

However, what musings does moonlight evoke? In exploring the subtle changes of light and space, the imagery of "The white jade steps illuminated by the moon" (Li Bai's "Night Mooring by Maple Bridge") prompts us to reflect on the moonlight's reflection on white jade steps. In this exhibition, "White Unveiled" not only represents the



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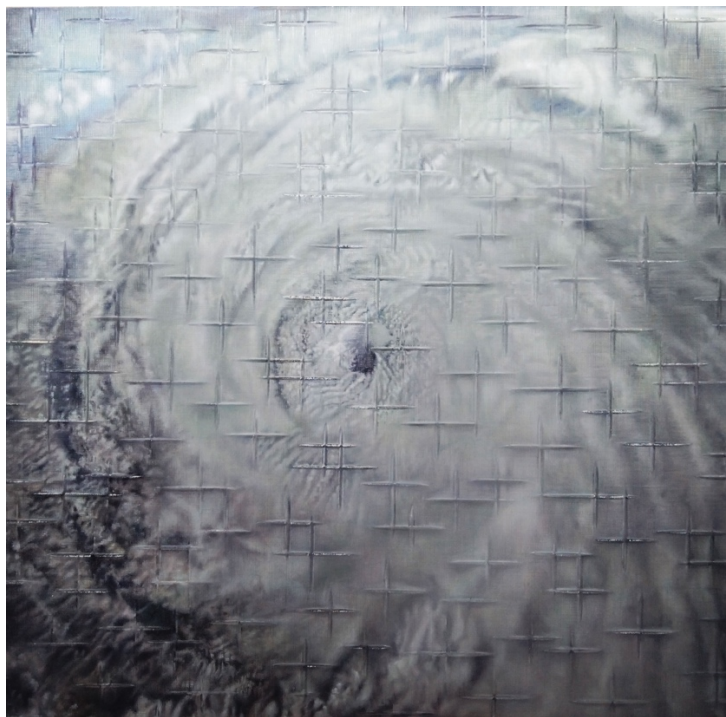
present but also symbolizes the canvas itself, suggesting the process of applying white paint onto the canvas. Facing the flat surface of the canvas, applying white is akin to white light emanating from the image, while painting on the canvas creates depth and space. Thus, "White Unveiled" becomes a pun on the state of artistic creation, showcasing the multiple dimensions of artistic practice.

Overall, Lee's paintings resemble a "Cabinet of Curiosities"—a period marked by significant advancements in astronomy and cosmic exploration, during which art underwent transformation. Just as Lee's cabinet embodies a continuous exploration of visual science, it also incorporates important works and texts from art history, including Duchamp's "Fountain." As a steadfast realist, Lee ChiHsiang may also imply a sense of solitude, akin to Caspar David Friedrich's use of the moon to evoke feelings of loneliness and introspection, even concealing other great artworks behind stained glass in his pieces, ultimately making a decisive cut.

Lee ChiHsiang (b. 1983, Taiwan) currently works and lives in Taipei. Recent significant solo exhibitions include: "Lee ChiHsiang: Lingering Focus," Each Modern (2021), "Blue and White," A Gallery (2020), "Second Sound," MUMU Gallery (2019), and "Have Been Here Before," MUMU Gallery (2016). Important group exhibitions include: "Lost in the Latency," MUMU Gallery (2021), "IN BALANCE: Taiwan — Sicily," G. Gallery (2018), "Fruits, Flowers, Objects, and Others," Double Square Gallery (2018), and "An Ode to Thirty," Eslite Gallery (2017).



Lee ChiHsiang, Toutto, 2024, oil on canvas, 60.5 x 50 cm



Lee ChiHsiang, Landscape, 2024, oil on canvas, 140 x 143 cm