

EACH MODERN

亞紀畫廊

自然 — 經過塵世以達永恆

Through Nature to Eternity

2024 / 12 / 28 – 2025 / 02 / 08

陳昭宏 Hilo Chen 侯俊明 Hou ChunMing 安通庫恩斯特 Antone Könst 郎靜山 Lang JingShan 李芳枝 Li Fang
李元佳 Li YuanChia 林亦軒 Lin YiHsuan 舒琮維 Jocelyn Shu 吳美琪 Wu MeiChi 許炯 Xu Jiong

亞紀畫廊將於 12 月 28 日起呈現冬季群展「自然—經過塵世以達永恆」。面對更迭起伏的 2024 年，「自然」一詞承載著多重解釋：它既是經歷世俗磨難後的逃避之所，也是人性在歲月中積累的沉澱；它是孕育新生的寄託，更是哈姆雷特所言「經過塵世以達永恆」的象徵。此次群展的作品繼承了視覺藝術的經典，展覽從水墨、油彩、攝影等多種媒介開始，隨著時代的交替，逐漸發展出深刻的概念實踐。這些作品不僅傳達了有形的現實感，還融入了東方文化中對無限時間與空間的理解，展現了東方與自然及宇宙的關係。自然作為一個連貫的現實存在，卻又獨立於現實本身，讓觀眾在精神上得以投射於此間與此外。

展覽將由吳美琪（Wu MeiChi, b.1986）的攝影作品開場。她的靜物攝影延續了古典寫真的構思，卻散發出當代形式的流動性和情感的脆弱性。與之對話的是安通庫恩斯特（Antone Könst, b.1987）的靜物花卉作品。在他的創作中，庫恩斯特探討了不同文化和表徵體系，特別關注西方與非西方對自然與文化的詮釋。作品《粉紅花》（Pink Flower, 2023）描繪了由樹枝和包裹如蜜糖的紫色球體組成的靜謐畫面，左方花瓣如同舌頭般伸出，與小花瓶之間的互動隱含著月光下的生態與浩瀚夜空中的情色意涵。

李芳枝（Li Fang, 1933 - 2020）在 1959 年離開台灣，去年因倫敦白教堂藝廊（Whitechapel Gallery）的群展再次引起關注。2022 年，台北市立美術館也獲得了家屬捐贈的多件作品，對李芳枝的重新研究將再次開啟。此次展出的《樹影》（Trees, 1961）是她少見的早期水墨作品，展現了藝術家對樹木和自然的深刻詮釋，並反映了她早期參與五月畫會的創作脈絡。相隔半個世紀，加州出生、回居台北的舒琮維（Jocelyn Shu）則以返回亞洲的視角重新詮釋台灣土地，將文化、文字、書法及蘭花等具有標誌性意義的符號轉化，展現當今許多華人的獨特狀態。

以相反的方向，旅居拉丁美洲 15 年的林亦軒（Lin YiHsuan, b.1985）帶來了特殊的作品《民謠歌曲》（Folk Songs, 2023）。大面積的黑色質感讓人聯想到墨色的層次表現，呼應藝術家書法頻繁提出的新思考。作品中，兩個可能是咖啡豆的果實與一條彎曲的群青色油漆條紋相對，象徵著通往遙遠地平線的窗戶，自然、可見性與無限的概念在時間與空間中漂浮，依賴觀眾的想像力將他們與現實分離。類似的效果也出現在李元佳（Li YuanChia, 1929 - 1994）1963 年的典型作品《無題》（Untitled）。

在陳昭宏（Hilo Chen, b.1942）和侯俊明（Hou ChunMing, b.1963）的作品中，對於人物、生死及神秘形式的探索也得到了充分表達。郎靜山（Lang JingShan, 1892 - 1995）的一幅靜逸山景以最簡化的方式向東方自然致敬。許炯（Xu Jiong, b. 1984）在近年的旅行中，將他與自然及人文的邂逅融入到書法與繪畫實踐中，他告訴我們的是藝術家在面對自然之時，更理應誠實面對自己，懼怕與迴避都僅能吸引如蜉蝣般的短暫名利。他真誠的書法與如書簡般的繪畫為東方的手感表現提供了新的形式，且重新創造眾人畏懼的文化遺跡，為其提供當下的新視角。

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Each Modern will present the winter group show "*Through Nature to Eternity*" starting December 28. In the face of the changing tides of 2024, the term "nature" carries multiple interpretations: it is both a refuge after enduring worldly hardships and a sedimentation of humanity accumulated over time; it is a vessel for new beginnings and a symbol of what Hamlet referred to as "passing through the earthly to reach the eternal." The works in this group exhibition inherit the classics, beginning with various media such as ink, oil paint, and photography, and gradually developing profound conceptual practices as time progresses. These works not only convey a tangible sense of reality but also incorporate Eastern cultural understandings of infinite time and space, showcasing the relationship between the East, nature, and the universe. Nature exists as a coherent reality, yet independent of reality itself, allowing the audience to project themselves both within and beyond this space.

The exhibition will open with the photography of Wu MeiChi (b. 1986). Her still life photography continues the concept of classical realism while exuding the fluidity of contemporary forms and the fragility of emotions. In dialogue with her work is Antone Könst (b. 1987) and his still life floral pieces. In his creations, Könst explores different cultural and representational systems, with a particular focus on the interpretations of nature and culture in both Western and non-Western contexts. His work "Pink Flower" (2023) depicts a serene scene composed of branches and a purple sphere wrapped like honey, with petals on the left extending like a tongue, suggesting an interaction with a small vase that implies ecological and erotic meanings under moonlight and in the vast night sky.

Li Fang (1933 - 2020) left Taiwan in 1959 and gained renewed attention last year due to a group exhibition at the Whitechapel Gallery in London. In 2022, the Taipei Fine Arts Museum also received several works donated by her family, reopening the study of Li Fang's contributions. The exhibited piece "Trees" (1961) is one of her rare early ink works, showcasing the artist's profound life-time interpretation of trees and nature, reflecting her early involvement in the May Painting Society. Half a century later, Jocelyn Shu, born in California and now residing in Taipei, reinterprets the land of Taiwan from a returning Asian perspective, transforming culturally significant symbols such as culture, language, calligraphy, and orchids, revealing the unique state of many Chinese Americans today.

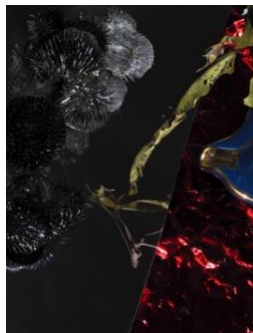
In a contrasting direction, Lin YiHsuan (b. 1985), who has lived in Latin America for 15 years, presents a special work titled "Folk Songs" (2023). The large areas of black texture evoke the layered expression of ink, resonating with the new thoughts frequently proposed in the artist's calligraphy. In the work, two fruits that may be coffee beans are juxtaposed with a curved ultramarine paint stripe, symbolizing a window to a distant horizon. The concepts of nature, visibility, and infinity float in time and space, relying on the audience's imagination to separate them from reality. A similar effect is also found in Li YuanChia's iconic work "Untitled" (1963).

In the works of Hilo Chen (b. 1942) and Hou ChunMing (b. 1963), explorations of figures, life and death, and mysterious forms are fully expressed. A tranquil mountain by Lang JingShan (1892 - 1995) pays homage to Eastern philosophy in the simplest way. In recent travels, Xu Jiong (b. 1984) has integrated his encounters with nature and humanity into his calligraphy and painting practices, conveying that artists should face themselves honestly when confronting nature; fear and avoidance can only attract fleeting fame and fortune like mayflies. His sincere calligraphy and painting, reminiscent of letters, provide a new form for the tactile expression of the East, recreating cultural relics that many fear, offering them a fresh perspective in the present.

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Selected Works



吳美琪 Wu MeiChi
XYX- A Moveable Feast #4, 2017
數位 c-print 水晶裱 digital c-print with Diasec
102.5 x 77 cm



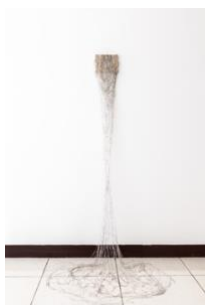
安通庫恩斯特 Antone Könst
粉紅花 Pink Flower, 2023
亞麻布油彩 oil on linen
153 x 112 x 3 cm



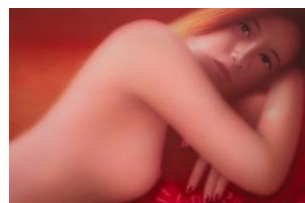
侯俊明 Hou ChunMing
鐘聲 Bell Sound, 1988
胚布、炭筆 charcoal on grey
142.5 x 110.5 cm



李芳枝 Li Fang
樹影 Tree, 1961
紙本水墨 ink on paper
30 x 43 cm



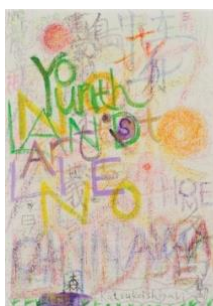
舒琮維 Jocelyn Shu
Canvas III, 2024
木油畫框、散開的畫布、墨水 wooden
stretcher bars, unraveled canvas, ink
162.6 x 76.2 x 50.8 cm



陳昭宏 Hilo Chen
無題 Untitled, 1990
紙本壓克力 acrylic on paper
56.8 x 87.2 cm



林亦軒 Lin YiHsuan
民謠歌曲 Folk Songs, 2023
畫布油彩、噴漆 oil and spray on canvas
170.5 x 173 cm



許炯 Xu Jiong
*少年的土地和藝術家的謊言 Youth No
Land, Artist No Lies*, 2023
布面綜合媒材拼貼 mixed media on
canvas
22.7 x 16 cm