

藍仲軒 LAN Chung-Hsuan
Under the Blue Sky - My Lai, 2026
畫布壓克力、噴墨輸出 Acrylic, inkjet print on canvas
120 x 180 cm

藍 仲 軒 *Under the Blue Sky*

21 November - 31 December, 2026
Each Modern 亞紀畫廊

Opening Reception 3 – 5 p.m. 21 November 2026

Artist Talk 3 - 4.30 p.m. 5 December 2026 **藍仲軒（藝術家） x 賴駿杰（策展人/藝評人）**

「在屠殺的歷史照片上覆蓋繪畫並非易事。這個過程既是保護、偽裝與美化，也是忽略與忽視，更是試圖將殘酷轉化為經典藝術那般永恆的巨大諷刺。藍天是輕盈而無害的，帶著一絲舒爽，卻將觀者推向一種尷尬且不安的立足點。『今天天氣真好！』在殺戮面前，我們往往無話可說，分不清這份沉默背後，究竟是出於無知、無感，還是徹底的無奈。」

- 藍仲軒，2026 年末寫於台北

Each Modern 亞紀畫廊很榮幸呈獻藍仲軒個展《Under the Blue Sky》，展出藝術家全新系列〈Under the Blue Sky〉（2026）。以歷史及當代屠殺事件的檔案影像為起點，藍仲軒以藍天白雲的繪畫覆蓋影像中死者的身體，藉此提問觀者面對這些悲劇時的位置與觀看方式。

藍天與白雲，源自一種日常的社交修辭：當人們面對無法知曉、理解及回應的事物時，往往無言以對，轉而說出一句毫無關係的客套話——「今天天氣真好。」藍仲軒將這種語言的避難，轉化為視覺的逃逸經驗：當地面上的死亡難以直視，我們便試圖尋找天空。

本次展出的十件作品，取材自不同時代與地域的屠殺事件。這些事件造成了重大的傷亡與影響，卻未必如部分高度象徵化的歷史悲劇一般，被持續再現或廣泛流通。部分事件未能形成穩固的集體記憶，正面臨著不為人知、被忽略或逐漸淡化的命運。

從 1890 年美國西進擴張與原住民族土地遭剝奪背景下發生的傷膝河大屠殺，到 2022 年俄羅斯全面入侵烏克蘭期間的布查大屠殺，作品跨越一個多世紀的歷史。儘管政治制度、社會價值與人權觀念不斷演進，針對平民的大規模暴力卻始終未曾消失。這些發生於不同時代與政治體制下的悲劇，不僅反映了人類文明進程中的矛盾，也使我們重新思考歷史暴力如何被記錄、觀看與記憶。



藍仲軒 LAN Chung-Hsuan, *Under the Blue Sky - Bucha*, 2026
畫布壓克力、噴墨輸出 Acrylic, inkjet print on canvas, 120 x 180 cm

攝影與影像的傳播，使這些發生於特定地域的悲劇得以進入更廣泛的公共視野。1968 年美萊村大屠殺的照片促使公眾重新認識越戰暴行；2022 年布查的影像則透過數位媒體迅速傳播。然而，影像的流通並不必然帶來理解與記憶。當暴力的影像不斷出現，我們究竟因此更接近歷史的真實，還是逐漸習慣了觀看，甚至失去回應的能力？

藝術家遮蔽了死者的身體，卻保留了屠殺發生的地點。這使地名不再只是地理資訊，而成為歷史暴力的索引。藍天白雲可以覆蓋影像中的死亡，卻無法改變死亡曾經在那裡發生的事實。

藍天白雲的意象，也使人聯想到比利時超現實主義藝術家雷內・馬格利特（René Magritte）。在 1929 年的作品《虛假的鏡子》（The False Mirror）中，馬格利特將藍天白雲放進人的眼睛之中。眼睛看似反映外在世界，但我們究竟看見的是現實，還是被意識建構的影像？觀看本身並非全然客觀，而始終具有選擇性與主觀性。

相較之下，藍仲軒的天空承載了更為直接的歷史重量。當藍天白雲覆蓋屠殺照片中死者的身體時，天空不再只是超現實主義式的陌生化，也可能成為一種關於集體遺忘、視覺麻木，甚至歷史被美化的隱喻。

展場中，藝術家也將自身收藏的戰爭物件集中陳列於一面牆上，包括武器、勳章、檔案與軍用品等。這些物件作為「藍天之下」的物質殘留，與畫布上逐漸被天空遮蔽的身體形成對照，並透過博物館式的陳列，提供觀者另一種觀看殺戮與歷史的方式。

在〈Under the Blue Sky〉中，天空愈加清晰，身體則逐漸消失。這一「覆蓋」並非對暴力的美化，亦非以天空象徵希望或療癒，而是將觀者在無從回應之際、那份「移開視線」的心理動作，化為具體的視覺形式。

事件仍然存在，只是天氣晴朗時，被置於我們的視線之外。

♦

展覽將於 **11 月 21 日下午 3 點** 舉辦 開幕酒會。

12 月 5 日下午 3 點 舉辦 藝術家對談，由國立臺灣美術館的副研究員 賴駿杰 與藝術家 藍仲軒 對談。

歡迎蒞臨。

♦



關於藝術家

藍仲軒（b. 1991）為出生於台灣台北的藝術家，2016 年取得美國紐約普瑞特藝術學院純藝術創作碩士學位。其創作以影像為核心，關注戰爭、災難、歷史事件與航太科技等極端狀態，透過重製攝影、現成影像、文獻檔案與歷史物件的轉譯，運用挪用、抹除、再編排與形式轉換等方法，使影像游移於紀錄、記憶與虛構之間。其作品並非重述事件本身，而是探討影像如何參與歷史的建構、觀看與遺忘，進一步揭示影像、權力、時間與技術之間的關係，以及個體在龐大系統中的消隱與殘留。

近年展覽包括台灣台中國立臺灣美術館聯展《黑水— 2025 台灣美術雙年展》（2025）；波蘭瓦波日赫 Wałbrzyska Galeria Sztuki BWA 聯展《To the Freedom, We Dance》（2025）、台灣台北伊日後樂園個展《晴空亂流》（2024）、台灣台北也趣藝廊個展《αβγθ》（2023）、土耳其伊斯坦堡聯展《中介雙年展》（2023）、台灣台中國立臺灣美術館聯展《覆寫真實：臺灣當代攝影中的檔案與認同》（2022）、韓國水原《水原國際藝術節》（2022）、德國萊比錫 AKI Gallery Leipzig Prospect 個展《餘溫》（2021）等。曾參加日本 3331 Arts Chiyoda 與芬蘭 Arteles Creative Center 駐村計畫，獲獎包括 Arte LagunaPrize、集保當代藝術賞、文化部 MIT 新人推薦特區等，作品獲台灣集中保管結算所、台灣藝術銀行、新光三越文教基金會等機構典藏。

LAN Chung-Hsuan: Under the Blue Sky

21 November - 31 December, 2026

Each Modern, Taipei, Taiwan

> *"Superimposing paintings onto historical photographs of massacres is no simple task. This process acts simultaneously as protection, disguise, and beautification, yet it is also an act of omission and disregard—and, ironically, an attempt to transform cruelty into the permanence of classical art. The blue sky is light, harmless, and even refreshing, yet it pushes the viewer onto an awkward and unsettling foothold. 'What beautiful weather today!' In the face of slaughter, we are often left speechless. We cannot discern whether this silence stems from ignorance, apathy, or utter helplessness."*
>
> — LAN Chung-Hsuan, written in Taipei, late 2026

Each Modern is proud to present *Under the Blue Sky*, a solo exhibition by LAN Chung-Hsuan, featuring his latest series *Under the Blue Sky* (2026). Taking archival images of historical and contemporary massacres as a point of departure, LAN paints blue skies and white clouds over the bodies of the dead in these images, thereby questioning the viewer's position and perspective when confronting such tragedies.

The blue sky and white clouds stem from a commonplace social rhetoric: when faced with things that cannot be known, understood, or responded to, people are often at a loss for words, turning instead to an unrelated pleasantry—"What beautiful weather today." LAN translates this linguistic refuge into a visual experience of evasion: when death on the ground becomes too unbearable to look at, we attempt to search for the sky.

The ten works featured in this exhibition draw from massacres across different periods and regions. While these events caused significant loss of life and profound social consequences, they have not necessarily been continuously represented or widely circulated in the same way as certain highly canonized historical tragedies. Some have failed to establish a lasting place in collective memory, facing the possibility of remaining unknown, being overlooked, or gradually fading from public awareness.

From the Wounded Knee Massacre of 1890, which took place against the backdrop of American westward expansion and the dispossession of Indigenous peoples, to the Bucha Massacre during Russia's full-scale invasion of Ukraine in 2022, the works span more than a century of history. Despite the evolution of political systems, social values, and human rights, large-scale violence against civilians has never entirely

disappeared. These tragedies, occurring across different eras and political systems, reveal the contradictions within the development of human civilization and invite us to reconsider how historical violence is documented, viewed, and remembered.

Photography and the circulation of images have brought tragedies once confined to particular locations into a broader public consciousness. Photographs of the My Lai Massacre in 1968 prompted the public to reconsider the atrocities of the Vietnam War, while images from Bucha in 2022 spread rapidly through digital media. Yet the circulation of images does not necessarily lead to understanding or remembrance. As images of violence continue to appear before us, do they bring us closer to historical reality, or have we gradually become accustomed to looking, even losing our ability to respond?

The artist obscures the bodies of the dead while preserving the locations where the massacres took place. These place names thus become more than geographical references; they serve as markers of historical violence. Blue skies and white clouds may conceal death within the images, but they cannot alter the fact that these deaths once occurred there.

The imagery of blue skies and white clouds also recalls the Belgian Surrealist artist René Magritte. In his 1929 painting *The False Mirror*, Magritte places a blue sky and white clouds within a human eye. The eye appears to reflect the external world, but are we seeing reality itself, or an image constructed through consciousness? Vision is never entirely objective; it is inherently selective and subjective.

By comparison, LAN's skies carry a more direct historical weight. When blue skies and white clouds cover the bodies of the dead in photographs of massacres, the sky is no longer merely a Surrealist device of defamiliarization. It may also become a metaphor for collective forgetting, visual desensitization, or even the beautification of history.

In the exhibition, the artist's personal collection of war-related objects—including weapons, medals, archival documents, and military equipment—is displayed along a single wall. As material remnants beneath the blue sky, these objects contrast with the bodies gradually obscured by the sky in the paintings. Through their museum-like presentation, they offer viewers an alternative way of looking at acts of killing and the history of violence.

In *Under the Blue Sky*, the sky grows increasingly vivid while the bodies gradually vanish. This "coverage" is neither a glorification of violence nor a symbol of hope or healing through the sky. Rather, it materializes the psychological gesture of turning one's eyes away when unable to respond, transforming it into a concrete visual form.

The tragedies still exist; it is just that when the weather is clear, they are placed well beyond our line of sight.

Selected Images



LAN Chung-Hsuan, Under the Blue Sky - Mỹ Lai, 2026, Acrylic, inkjet print on canvas, 120 x 180 cm



LAN Chung-Hsuan, Under the Blue Sky - Wounded Knee, 2026, Acrylic, inkjet print on canvas, 80 x 120 cm



LAN Chung-Hsuan, Under the Blue Sky - Srebrenica, 2026, Acrylic, inkjet print on canvas, 60 x 90 cm



LAN Chung-Hsuan, Under the Blue Sky - Daejeon, 2026, Acrylic, inkjet print on canvas, 40 x 60 cm

The exhibition will open with a reception on November 21 at 3 PM.

An artist talk featuring LAN Chung-Hsuan in conversation with Lai Chun-Chieh, Associate Curator at the National Taiwan Museum of Fine Arts, will take place on December 5 at 3 PM.

We look forward to welcoming you.

About the artist

LAN Chung-Hsuan (b. 1991, Taipei, Taiwan) received his MFA in Fine Arts from Pratt Institute, New York, in 2016. His image-based practice examines war, disaster, historical events, and aerospace technology through reworked photography, found imagery, archival materials, and historical objects. Employing strategies of appropriation, erasure, and reconfiguration, he destabilizes the documentary image, positioning it between memory, history, and fiction. Rather than recounting historical events, his work investigates how images construct, mediate, and erase history, revealing the relationships between images, power, time, and technology, as well as the presence and absence of the individual within larger systems.

Recent exhibitions include “Taiwan Art Biennial: Black Water” (2025) at National Taiwan Museum of Fine Arts in Taichung, Taiwan; group exhibition "To the Freedom, We Dances" (2025) at Wałbrzyska Galeria Sztuki BWA, Wałbrzyska Galeria Sztuki BWA, Wałbrzych, Poland; solo exhibition “Clear-air Turbulence” (2024) at YIRI ARTS Back_Y, Taipei, Taiwan; solo exhibition “αβγθ” (2023) at AKI Gallery, Taipei, Taiwan; “Mediations Biennale” (2023) in Istanbul, Turkey; group exhibition “Covered Reality: Archival Orientation and Identity in Taiwanese Contemporary Photography” (2022) at National Taiwan Museum of Fine Arts, Taichung, Taiwan; “Suwon International Art Project” (2022) in Suwon, Korea; and solo exhibition “Residual Heat” (2021) at AKI Gallery Leipzig Prospect, Leipzig, Germany. Lan has participated in artist residency programs at 3331 Arts Chiyoda in Japan and Arteles Creative Center in Finland. His awards include the “Arte Laguna Prize,” the “TDCC Contemporary Arts Award,” and the Ministry of Culture “Made in Taiwan: Taiwan Young Adults Connection with the World.” His works are held in the collections of the Taiwan Depository & Clearing Corporation, the Taiwan Art Bank, the Shin Kong Mitsukoshi Cultural and Educational Foundation, and others.