



安通庫恩斯特 Antone Könst, Blue Columbine, 2025,  
亞麻布油彩、顏料棒、炭筆 oil, pigment stick, and charcoal on linen, 255 x 199 cm

## **安通庫恩斯特 : Subjects** **Antone Könst: Subjects**

展覽日期 | 2026年6月13日至7月25日

Each Modern 亞紀畫廊

亞紀畫廊很高興呈現藝術家安通庫恩斯特 (Antone Könst) 的個展「Subjects」，

這是藝術家第三次於亞紀畫廊舉辦個展。

進入 Antone Könst 的創作時，或許應暫時放下象徵解讀與具象繪畫所附帶的敘事負擔。藝術家往往有意避開明確的故事與意義，轉而透過形式性的手段，營造一種持續低鳴般的氛圍。他的繪畫領域因此更像是一種「空間底噪（room tone）」——由重複、擦除與觀念之間的游移所刻意建構而成。在這樣的系統中，每件作品都維持著某種清晰性；Könst 不追求晦澀，而是尋找一種持續振動的視覺頻率，一種能形成整體感知場域的美學節奏。

這是一種沒有條約、也沒有固定宣言的創作方式——更接近漂移，而非命令。他在情感、表演與權力等主題之間進出游移，同時維持其視覺語法的一致性。他對自己的創作語境十分自信，卻也持續測試其邊界。這不是逃離，而是一種感知上的校準——對圖像如何生成、如何轉變保持高度敏感。他關注的是觀看與觀察本身，而非寓言式的結論。這種持續生成中的語言，往往由花朵、人物、動物與奇異角色所構成，成為他視覺宇宙的主要軌道。

Könst 對圖像來源的運用極為克制。他追隨某些視覺上的親和性，卻不忠於任何特定時代或類型，而是將這些元素作為持續探索的一部分。其作品中可見古典雕塑、中世紀建築、荷蘭經典繪畫的痕跡，也包括老動畫、植物分類攝影等素材；某些時候，也能隱約感受到 Milton Avery 對色彩作為主要力量的理解，或 Piet Mondrian 早期植物題材的殘響。然而，Könst 並非引用這些歷史，而是將其中的觀念拆解、轉譯並納入自己的運作系統。每一幅畫因此從原有脈絡中被解放，透過他的構圖程序獲得自主性。沒有任何元素只是玩笑式的挪用；所有東西都在同一個想像建築中被反覆啟動與再啟動。世界向藝術家施壓，而他則吸收並重新組構它。



安通庫恩斯特 Antone Könst, *Curtsey (Caroline)*, 2026, 亞麻布油彩、顏料棒、炭筆 oil, pigment stick, and charcoal on linen, 76 x 61 cm, Frame 78.5 x 63.5 x 3.5 cm

在《Subjects》這組展覽作品中，一些熟悉的元素再次出現，尤其是臉孔與層疊的花卉形式。但這一次，Könst 更將焦點放在「表演性」之上。那些行屈膝禮的女性形象，是近期的新發展，延續了他過去作品中音樂家、舞者與雜耍者的脈絡。他同時聚焦於這種身體姿態的編舞性，以及其所隱含的權力政治——被觀看、被指涉、成為主體，從來不是舒適的位置。這種尷尬與不穩定，正是他最新作品所呈現的狀態。

這些畫面內部充滿活動：高密度的色彩、近乎芭蕾舞般的線條，以及持續累積的構造，共同形成穩定而脈動的節奏。因此，人們常以音樂語彙來談論他的創作。在工作室裡，Könst 也認為這些畫就像聲音結構一般——一個整體場域之中，有即興段落、變奏與對位不斷循環。

他的工作方式快速、衝動、卻又極其嚴謹，近乎一種繪畫式即興演奏。尤其在大型畫布上，這種尺度讓他得以在單一畫面中同時推進多種不同的想法。

例如在《Fire (Moon Rise)》與《Fire (Moon Setting)》中，Könst 探索的是「透過一個東西去看另一個東西」的觀看經驗。這同時也是關於光——而非我們通常將火聯想到的毀滅與暴力。類似的「穿透觀看」效果，也出現在《Olive Oyl》這件 Shelley Duvall 的肖像中；畫面在最終狀態與其製作過程累積的痕跡之間閃爍。藝術家畫框本身的材質與色彩，也進一步強化了這種累積性的特質——觀者會意識到表層顏料之下仍埋藏著更安靜的色調，筆觸甚至延伸並回響至畫框邊界。

歸根究柢，這些畫並不是要「告訴你什麼」。它們更像是在不同感知節奏之間蠕動、孕育。透過堆積、擦除與修訂，Könst 最終從一種不穩定的秩序中，提煉出某種連貫而完整的回應。

— Reilly Davidson (美國策展人／寫作者)



安通庫恩斯特 Antone Könst, Fire (Moon Setting), 2026, 亞麻布油彩、顏料棒、炭筆 oil, pigment stick, and charcoal on linen, 76.5 x 102 cm, Frame 78 x 104 x 3.5 cm

## Antone Könst: Subjects

13 June – 25 July 2026

Each Modern 亞紀畫廊

**Each Modern is pleased to present Antone Könst: Subjects, the artist's third solo exhibition with the gallery.**

Entering into Antone Könst's practice, one should abandon symbolic terms or the burdens of figuration. The artist usually maneuvers in opposition to narrative or meaning, instead cultivating an ambient hum through formal tools. His painterly jurisdiction thus elicits a "room tone," one deliberately built from recurrence, erasure, and idea surfing. A certain clarity persists across each pictorial execution, as Könst elides obfuscation in favor of the aforementioned "hum." In developing this optical system, he seeks aesthetic patterns that establish a pervasive frequency.

It's a treaty-less practice, marked by drift as opposed to edict. Könst wanders in and out of sentiment—from performance to power—keeping his visual grammar consistent. He's secure in his domain, though persistently seeks its edges, tests the boundary lines. This is not a means of escape, but a calibration of mindfulness, an attentiveness to how his images arrive and shift. He remains invested in observation rather than allegorical resolution. This language-in-process is built from flowers and figures—animals and strange people tend to dominate the painter's orbit.

He's judicious in his handling of referents, following affinities without any fidelity to epoch or genre as a means to sustain an ongoing hunt. There are imports from classical sculpture, medieval architecture, and Dutch canonical painting, as well as vintage cartoons and taxonomical floral photographs. One can likewise find kernels from Milton Avery's use of color as primary force, or Piet Mondrian's botanical iterations. Yet, Könst implements these threads with discretion, moved by their notions en route to his operational scheme. Each picture is liberated from its context, gaining autonomy through Könst's own compositional process. Nothing is taken for granted or cheeky; it's activated and reactivated within the same pocket of imaginal architecture. The world presses in on the artist; he, in turn, absorbs and reconstitutes it.

Some features reappear in the exhibition *Subjects*—specifically the evocation of faces and layered floristic forms. Here, amidst a loose iteration of previous concerns, Könst centers performance. The curtsying women are fresh, spurn from the lineage of previous paintings that include musicians, dancers, and jugglers. Könst also hones in on the choreography of genuflection and its staged politics of address. This being-a-subject is an uncomfortable position, its awkwardness rendered in the artist's latest body of work.

There's so much activity throughout these compositions. The chromatic density, balletic linework, steady accretion—it all pulsates in a consistent rhythm. Musical vocabulary is therefore invoked often when discussing the practice. In the studio Könst observes this congruency, remarking that, just like a sonic framework, the paintings establish a general field with riffs, variations, and counterpoints circulating throughout. He's impulsive, quick, and rigorous, conducting a kind of pictorial improvisation. It often comes down to a matter of arrangement, especially in regard to the larger canvases. This scale allows the artist to work through a lot of different ideas in one frame.

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In the paintings *Fire (Moon Rise)* and *Fire (Moon Setting)*, for instance, Könst hones in on the particular experience of seeing through one thing toward another. It's also about light, contrary to fire's associations with destruction and violence. A similar "seeing through" effect is echoed in *Olive Oyl*, the Shelley Duvall portrait that flickers between its final state and the aggregate layers of its making. The textures and colors of the artist frames also reinforce the accumulative nature of Könst's paintings. One is alerted to the quieter tones buried beyond the top strata of pigments, just as the brushstrokes appear doubled onto the bordering structures.

At base, these are not paintings that "tell" you something, they squirm and gestate between perceptual tempos. Through deposition, wiping away, and revision, Könst manages to eke out a coherent response to a tentative order.

- Reilly Davidson (US based curator / writer)

## Selected Works



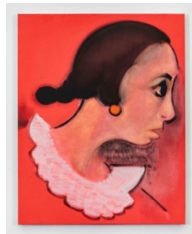
安通庫恩斯特 Antone Könst  
*Blue Columbine*, 2025  
亞麻布油彩、顏料棒、炭筆 oil,  
pigment stick, and charcoal on linen  
255 x 199 cm



安通庫恩斯特 Antone Könst  
*Curtsy (Caroline)*, 2026  
亞麻布油彩、顏料棒、炭筆 oil,  
pigment stick, and charcoal on linen  
76 x 61 cm  
Frame: 78.5 x 63.5 x 3.5 cm



安通庫恩斯特 Antone Könst  
*Heavy Hibiscus*, 2026  
亞麻布油彩、顏料棒、炭筆 oil,  
pigment stick, and charcoal on linen  
208.5 x 173 cm



安通庫恩斯特 Antone Könst  
*Olive Oyl*, 2025  
亞麻布油彩、顏料棒、炭筆 oil,  
pigment stick, and charcoal on linen  
76 x 61 cm  
Frame: 78.5 x 63.5 x 3.5 cm



安通庫恩斯特 Antone Könst  
*Arboreal Arrangement*, 2026  
亞麻布油彩、顏料棒、炭筆 oil,  
pigment stick, and charcoal on linen  
141 x 110 cm



安通庫恩斯特 Antone Könst  
*Fire (Moon Setting)*, 2026  
亞麻布油彩、顏料棒、炭筆 oil,  
pigment stick, and charcoal on linen  
76.5 x 102 cm  
Frame: 78 x 104 x 3.5 cm



## 安通庫恩斯特 Antone Könst

生於 1987 年，美國

安通庫恩斯特（Antone Könst）的創作深入探討權力、情感與當代文化之間微妙的交織關係，揭示了溫柔與暴力、親密與不安如何悄然共存於日常生活的結構之中。他的繪畫並未透過直白的政治意象或戲劇性的敘事來表現衝突，而是緊扣著觀者所熟悉的符號——動物、花卉、表演者、家居空間的碎片以及平凡的物件。藉由這些載體，善與惡轉化為人類經驗中一體兩面的共生狀態。在庫恩斯特的藝術實踐中，「日常」從非中立的存在；在看似平靜的表面下，實則暗湧著心理張力、社會制約與情感的曖昧性。他的作品喚起了 21 世紀動盪不安的時代氛圍，呼應了眾多當代藝術家所試圖表達的普遍焦慮與疏離感，但他選擇以克制而非流於炫目的視覺語言來呈現。

庫恩斯特先後畢業於加州藝術學院與耶魯大學藝術學院，因而發展出高度精煉的繪畫語彙。其作品以低飽和度的調色盤、軟邊緣的幾何造形，以及對畫面平面性、節奏感與邊緣處理的卓越掌控見長。他的構圖既帶有一種類似雕塑般的清晰輪廓，同時又維持著如夢似幻、充滿詩意的氛圍。畫面中的形象與物件被提煉至其本質形態，以一種卸下防備的純粹感呈現，實則隱匿了經過精密調校的情感複雜性。庫恩斯特的「繪畫性」並非體現於滿溢的情感宣洩，而是展現於他如何在畫布上調度靜謐、張力與空間重量。情感被深埋在冷靜且深思熟慮的畫面之下，賦予繪畫一種介於親近與疏離之間、如絲綢般細緻卻具份量感的物質性。

與此同時，庫恩斯特並未讓作品耽溺於冷嘲熱諷或單純的批判。透過常帶有當代寓言色彩的視覺語言，他在動盪的當代生活中，提出了共存、溫柔與同理心的可能性。幽默感與脆弱性在他嚴謹的構圖中悄然浮現，守護著一處微弱的心理空間，使同感與理解在此仍得以發生。這種在情感克制與人性溫暖之間的和諧平衡，使他的作品近年在國際間贏得愈發廣泛的關注。隨著在藝術機構與私人收藏中獲得的廣泛迴響，庫恩斯特正持續拓展其藝術版圖，包括在洛杉磯等美國主要城市展開的展覽與項目。其作品已被納入中國 X 美術館、德基藝術博物館，以及美國邁阿密佩雷斯藝術博物館（PAMM）的 Perez 收藏。

### **Antone Könst**

#### **b. 1987, USA**

Antone Könst's work examines the subtle intersection of power, emotion, and contemporary culture, revealing how tenderness and violence, intimacy and insecurity, quietly coexist within the structures of everyday life. Rather than depicting conflict through overt political imagery or dramatic narrative, his paintings remain close to familiar motifs—animals, flowers, performers, fragments of domestic space, and ordinary objects—through which good and evil become mutually constitutive conditions of human experience. In Könst's practice, the everyday is never neutral; beneath its apparent calm lies an undercurrent of psychological tension, social conditioning, and emotional ambiguity. His paintings evoke the unstable atmosphere of the 21st century, echoing the widespread sense of uncertainty and estrangement articulated by many contemporary artists, yet they do so through restraint rather than spectacle.

Educated at the California Institute of the Arts and later the Yale School of Art, Könst has developed a highly refined pictorial grammar distinguished by low-saturation palettes, soft-edged geometric forms, and a masterful command of flatness, rhythm, and edge treatment. His compositions possess an almost sculptural clarity while maintaining a dreamlike, poetic atmosphere. Figures and objects appear distilled to their essential forms, rendered with a disarming simplicity that conceals a carefully calibrated emotional complexity. Könst's "painterliness" lies not in expressive excess, but in his ability to orchestrate silence, tension, and spatial weight across the canvas. Emotion is embedded beneath cool and deliberate surfaces, giving the paintings a silky yet weighted materiality that oscillates between intimacy and distance.

At the same time, Könst resists collapsing into cynicism or critique alone. Through a visual language that often resembles contemporary fables, he proposes the possibility of coexistence, tenderness, and compassion amid instability. Humor and vulnerability quietly emerge within his deliberate compositions, preserving a fragile psychological space in which empathy and understanding may still take place. This balance between emotional restraint and human warmth has contributed to the growing international recognition of his work in recent years. Following exhibitions and increasing attention from both institutional and private collections, Könst is continuing to expand his presence through upcoming exhibitions and projects across major American cities, including Los Angeles and beyond. His works are included in the collections of X Museum and DEJI Museum, China and Perez Collection of PAMM, USA.