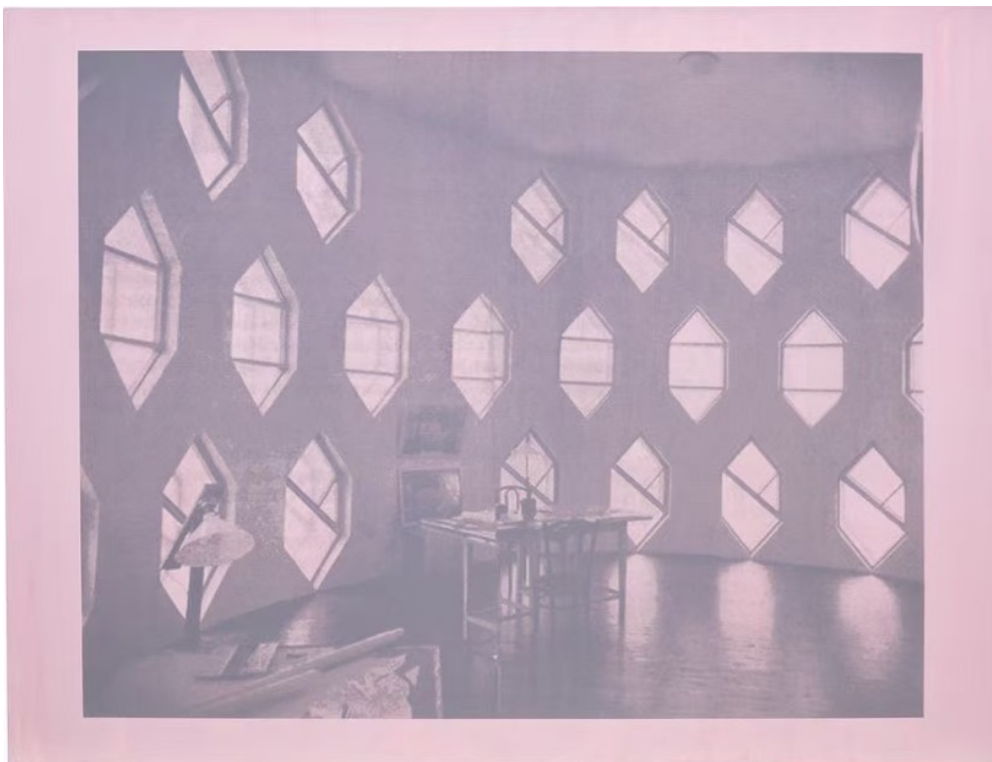




刁德謙 David Diao, Melnikov Studio (photo image), 2012, 壓克力絹印畫布 acrylic and silkscreen on canvas, 116.9 × 152.6 cm

刁德謙、李元佳、陳曉朋

David Diao, Li Yuan-Chia, Chen Shiau-Peng

2026 年 8 月 8 日 – 9 月 12 日

開幕座談 2026 年 8 月 8 日 3 p.m.

與談人：陳曉朋（參展藝術家）、顧世勇（國立臺南藝術大學視覺藝術學院院長）、林宏璋（國立臺北藝術大學藝術跨域研究所教授）

開幕酒會 2026 年 8 月 8 日 5 p.m.

今日當代藝術的喧囂中，我們正目睹兩種截然不同的「鬆弛」。一種是沉醉於自然表象與感官經驗的表現主義；另一種則是預設正確立場、以宣示取代內容的廉價政治。兩者看似對立卻有著共同危機：藝術逐漸失去對內涵的要求，藝術家也失去必須獨自面對世界的精神重量。與此同時，藝術生態也逐漸事件化，藝術家、畫廊、機構被放置於持續更新的新聞循環中。然而，藝術真正的高度，從來不是由事件所決定，也不是由趨勢所建立。

本展正是在這樣的時空背景下，重新思考「現代主義」。我們始終認為，現代主義並不是一段已結束的藝術史，也不是抽象、幾何或極簡等視覺風格的總稱。現代主義是一種面對世界的方法：它要求藝術家相信，藝術可以擁有近乎烏托邦式的理想，每一位藝術家都有責任重新定義觀看方式、重新定義藝術本身。尤其在今天，我們比任何時代都更容易生產創意與藝術，然而若沒有對高度的追求，藝術便滑向資訊、娛樂、消費；唯有保留一個永遠無法完全抵達的理想，藝術才可能持續創造新的歷史。這也是現代主義推進我們的地方。

我們相信在此時重申現代主義的意義。透過三位跨越世代的藝術家——李元佳、刁德謙、陳曉朋，我們思考如何在浮躁的當代藝術環境中，以冷靜的邊緣姿態重新點出藝術崇高的座標。

李元佳將世界濃縮為一個「點」，在冷戰與文化位移的背景下，他拒絕宏大的敘事，而將宇宙壓縮成最基本的形式單位。這呼應了現代主義於二十世紀初展開的激烈減法，試圖剝離敘事、裝飾、再現重新追問藝術的本質，在當時與今日，這條由繁入簡的道路其實都與東方思想形成深刻精神共鳴。「損之又損，以至於無為」，當世界愈龐大，李元佳反而將形式推向極致的純粹，重新建立人與宇宙之間最基本的關係。

刁德謙畢生對話現代主義。他並未將現代主義視為一段值得懷舊的歷史，也未急於以後現代姿態解構，而是不斷重新檢驗它如何仍作用於當下。從《至上主義小監獄》借用 Robert Motherwell 的幾何語言，幽默討論藝術史中的禁錮與意識；或圍繞 Konstantin Melnikov 住宅所展開的作品，顯示現代主義建築如何承載理想與裂痕。除此之外，他更長期將藝術史、製圖（Cartography）、私人記憶交織於同一畫面之中——尤其私人記憶在後期創作中被理解為更感性的回歸，但刁德謙真正測繪（map）的始終還是藝術史本身，是一個紐約華裔現代主義者面對藝術體制、地緣政治持續進行的思想辯證：個人歷史在此不是懷舊，而是持續不斷思考自身於藝術史之中的方法。



陳曉朋 Chen Shiao-Peng, At the Genesis: Of Ella and of China 最開始的：艾拉的與中國的. 2018, 壓克力畫布 acrylic on canvas, 112 x 112 cm

這種以圖表、座標、解構進行的智性繪畫，在陳曉朋的作品中獲得了極具當代特質的共鳴。陳曉朋與刁德謙抱持著高度類似的自覺態度：她同樣以藝術家個體的微觀視角，將已被具象世界抽象化的結構，在畫布上進行二次可視化的工程。本展展出的《艾尼西系列》，承襲了解構、極簡與矩陣的科學冷靜，其內在關心的是個人方法論與世界既定規則之間的對話與互用。以《艾尼西系列》引用的「棋盤」為例，棋盤本身即代表了現代主義認知下最嚴密的邏輯格網與權力規範——陳曉朋並非盲從亦非反叛，而是探討個體如何以感性的角度重新測繪世界，並在限縮的格子裡與這套龐大的結構進行互換與挪用。

李元佳、刁德謙、陳曉朋共同證明，亞洲藝術家真正重要的貢獻，不是提供另一種文化身份，而是從不同的位置，提供另一種思考與發展現代主義的方法。他們提出了現代主義真正的生命力，不在於風格的延續，而是一種永遠將藝術推向更高標準的精神。

## 藝術家簡介

### 刁德謙 David Diao b.1943

生於中國成都，現居紐約，是當代最重要的觀念性抽象藝術家之一。五十餘年來，他持續從現代主義內部重新檢視其歷史、權力與知識結構，將抽象繪畫轉化為對藝術史、文化身份與制度機制的深刻思辨。他曾表示：「幾乎我所有的作品，都有一段故事。」自 1980 年代以來，刁德謙挪用至上主義、Barnett Newman、風格派等現代主義經典語彙，透過《至上主義小監獄》等系列，以及展覽、拍賣紀錄、工作室地址等個人資料，重新探討藝術史如何建構價值與權力。他以冷靜而幽默的形式語言，從西方現代主義的邊緣重新閱讀其內部結構，而非將華人身份化約為文化符號。刁德謙曾於 UCCA 尤倫斯當代藝術中心舉辦大型回顧展，作品典藏於紐約現代藝術博物館（MoMA）、大都會藝術博物館、惠特尼美術館、舊金山現代藝術博物館、M+ 及台北市立美術館等重要機構，是重新思考現代主義不可忽視的重要藝術家。

### 李元佳 Li Yuan-Chia 1929–1994

生於中國廣西，1949 年移居台灣，師承李仲生，並於 1956 年共同創立東方畫會，成為華人抽象藝術的重要先驅。1960 年代先後旅居義大利與英國，曾於倫敦 Signals Gallery、Lisson Gallery 展出，晚年定居英國坎布里亞，並創立李元佳美術館，致力於藝術、教育與社區實踐。李元佳的創作融合東方哲思與西方現代主義，從早期抽象繪畫到著名的「點」系列，始終圍繞宇宙、空間與精神性的探問。他以極度簡約的形式回應現代主義對本質的追尋，卻同時將道家與東方哲學對「空」、「無」與宇宙秩序的思考帶入抽象藝術，建立了不同於歐美現代主義的精神向度。作為最早活躍於歐洲的華人抽象藝術家之一，李元佳並未將東方文化視為一種視覺符號，而是將其轉化為重新理解現代主義的方法。他不僅開拓了華人抽象藝術的國際視野，也為二十世紀現代主義提供了另一條來自東方的思想路徑。

### 陳曉朋 Chen Shiau-Peng b. 1976

出生於澎湖，現為台灣最重要的抽象藝術家之一。陳曉朋的創作始於對形式、構成與「無限」概念的探索，近年則將抽象幾何延伸至城市空間、地理座標、移動經驗與國家身份等議題。她以高度克制的形式語言，將地圖、棋盤、建築與空間結構轉化為觀看世界的方法，使抽象不再只是形式研究，而成為對當代空間、社會秩序與藝術史的持續思考。她的作品展現敏銳的空間感知與智性結構，並以當代視角延續現代主義對形式與秩序的探問。曾於台北市立美術館、嘉義市立美術館、關渡美術館、伊通公園及 SNO 當代藝術計畫等機構舉辦個展，並曾駐村於美國 Anderson Ranch Arts Center、18th Street Arts Center、蘇格蘭 Glenfiddich Artist in Residence、韓國慶州藝術中心及台北國際藝術村等國際機構。

## 開幕座談與談人簡介

### 顧世勇（國立臺南藝術大學視覺藝術學院院長）

國立臺南藝術大學視覺藝術學院院長、法國巴黎第一大學藝術科學 - 造形藝術博士。他的創作手法極為靈活自由、難以定位，經常將受日常生活經驗框限的語言、物品、圖像、檔案、聲音、事件等，從既定的脈絡中解放出來，重新在裝置空間中綻出一個清新的世界，並重獲寓言式的意義。作品曾於 1992、94 連續兩屆獲得台北現代美術雙年展大獎。並曾於上海當代藝術博物館、韓國光州國際雙年展、日本水戶美術館、奧地利 OK 當代藝術中心等地展出。

### 林宏璋（國立臺北藝術大學藝術跨域研究所教授）

美國紐約大學藝術人文博士。作品曾參加台北雙年展、曼徹斯特亞洲三年展、廣州三年展、中國亞洲雙年展等；策展台北雙年展、威尼斯雙年展台灣館、2026 年曼徹斯特亞洲三年展，以及國內外當代性展演計畫等。於過去十年內以偽台灣人喬治·薩滿納扎為題創作概念型作品計畫，於 2014 年台北伊通公園舉辦個展。現職臺北藝術大學美術學院教授、線上雜誌「策展學」主持人。研究專長包括藝術評論、精神分析與文化研究、跨領域藝術創作、策展專題等。

## David Diao, Li Yuan-Chia, Chen Shiau-Peng

8 August to 12 September 2026

Each Modern

Opening Conversation: 8 August | 3 p.m. – 4.30 p.m.

Public Reception: 8 August | 5 p.m. – 6.30 p.m.

Amid the noise of contemporary art today, we observe two contrasting yet equally troubling tendencies. One indulges in surface, sensation, and expression; the other replaces artistic inquiry with predetermined political positions. Although different in appearance, both share a common crisis: art increasingly loses its intellectual ambition, while artists forfeit the spiritual responsibility of confronting the world through their work.

This exhibition emerges from such a moment to reconsider Modernism—not as a historical period or a visual style defined by abstraction, geometry, or Minimalism, but as a method of thinking. At its core, Modernism challenges artists to believe that art can continually redefine itself, pursuing an ideal that always remains just beyond reach. Without this aspiration, art risks becoming mere information, entertainment, or consumption rather than a force capable of reshaping history.

Through the works of Li Yuan-chia, David Diao, and Chen Shiau-Peng, the exhibition traces three distinct yet interconnected approaches to Modernism.

Against the backdrop of the Cold War and cultural displacement, Li Yuan-chia reduced the universe to a single point, transforming abstraction into a meditation on space, emptiness, and the cosmos. His pursuit of radical reduction resonates profoundly with Eastern philosophy, where simplicity becomes a path toward essence rather than absence.

For more than five decades, David Diao has examined Modernism from within. Through works such as *Suprematist Prison*, his investigations of Konstantin Melnikov's house, and paintings that merge cartography, art history, and personal memory, Diao continually remaps the structures of Modernism. His work is an ongoing intellectual dialogue with the history that shaped him.

Chen Shiau-Peng extends this dialogue into the present. Her geometric paintings transform maps, grids, and chessboards into reflections on urban space, systems of power, and individual agency. Rather than rejecting modernist order, she reimagines it from the perspective of lived experience.

Together, these three artists demonstrate that the significance of Asian artists lies not in adding “Eastern” elements to Modernism, but in offering new ways to rethink and extend it. Modernism's enduring legacy is not a style, but a spirit—one that continually challenges art to redefine its own possibilities.

**David Diao (b. 1943, Chengdu, China)** lives and works in New York. Over the past five decades, he has continuously examined the history, power structures, and ideological foundations of modernism from within, transforming abstract painting into a critical investigation of art history, cultural identity, and institutional systems. As Diao has remarked, “Almost all my work has a backstory.”

Since the 1980s, Diao has appropriated canonical modernist vocabularies—including Suprematism, Barnett Newman, and De Stijl—to reconsider how art history constructs value and authority. Through works such as the Suprematist Prison series, as well as paintings based on exhibition histories, auction records, and studio addresses, he employs a cool yet incisive visual language to interrogate the internal structures of modernism. Rather than reducing his Chinese heritage to a cultural signifier, Diao rethinks modernism from its margins.

Diao's work has been the subject of a major retrospective at the UCCA Center for Contemporary Art, Beijing, and is held in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, M+, and the Taipei Fine Arts Museum, among many other leading institutions. He is widely regarded as one of the most significant artists for reconsidering the legacy of modernism today.

***Li Yuan-chia (1929–1994)*** was born in Guangxi, China, and moved to Taiwan in 1949. He studied at the Taipei Normal School under Li Chun-shan and, in 1956, co-founded the Ton Fan Group, becoming a key pioneer of Chinese abstract art. During the 1960s, he lived in Italy and the United Kingdom, exhibiting at Signals Gallery and Lisson Gallery in London. He later settled in Cumbria, where he founded the LYC Art Centre and developed a long-term practice spanning art, education, and community engagement.

Li's work brought Eastern philosophy into dialogue with Western modernism. From his early abstract paintings to his renowned “point” works, he consistently explored the relationships between the cosmos, space, and spirituality. Through radically reduced forms, he responded to modernism's search for essence while introducing ideas of emptiness, nothingness, and cosmic order drawn from Daoist and broader Eastern thought, thereby opening a spiritual dimension distinct from dominant Euro-American modernism.

As one of the earliest Chinese abstract artists to establish a significant presence in Europe, Li did not treat Eastern culture as a visual signifier. Instead, he transformed it into a method for rethinking modernism. His importance lies not only in his role as a pioneer of Chinese abstraction, but also in demonstrating that modernism's future need not remain confined to the West; it could be renewed through Eastern thought.

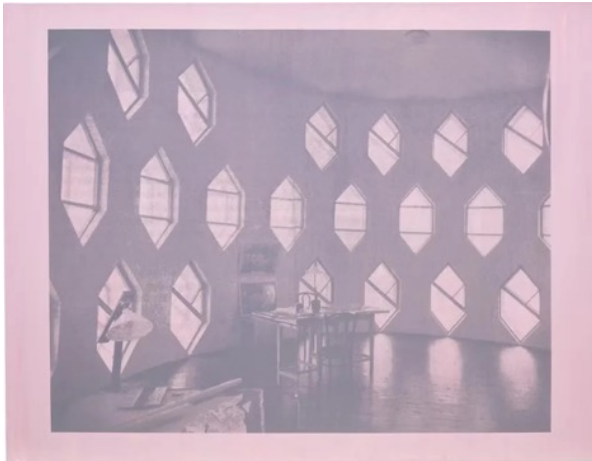
***Chen Shiau-Peng (b.1976, Penghu, Taiwan)*** is one of the leading voices in contemporary Taiwanese abstraction. Chen's early practice explored form, composition, and the concept of infinity. In recent years, her work has expanded to investigate urban space, cartography, mobility, and national identity through the language of geometric abstraction. Employing a rigorously restrained visual vocabulary, she transforms maps, grids, game boards, and architectural structures into ways of understanding the world. Her work extends abstraction beyond formal concerns, offering a sustained reflection on contemporary spatial experience, social order, and the legacy of modernism.

She has held solo exhibitions at the Taipei Fine Arts Museum, Chiayi Art Museum, Kuandu Museum of Fine Arts, IT Park, and SNO Contemporary Art Projects, among others. Her international residencies include Anderson Ranch Arts Center, 18th Street Arts Center, the Glenfiddich Artist in Residence programme, Gyeongju Arts Center, and the Taipei Artist Village.

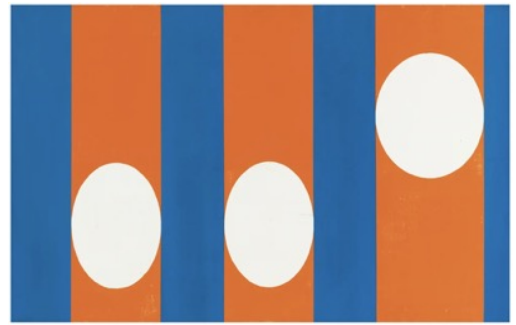
\* Join us for the opening conversation with Chen Shiau-Peng (artist), Ku Shih-Yung (Dean, College of Visual Arts, National Tainan University of the Arts), and Lin Hong-John (curator and critic) on 8 August, 3 to 4.30 p.m.



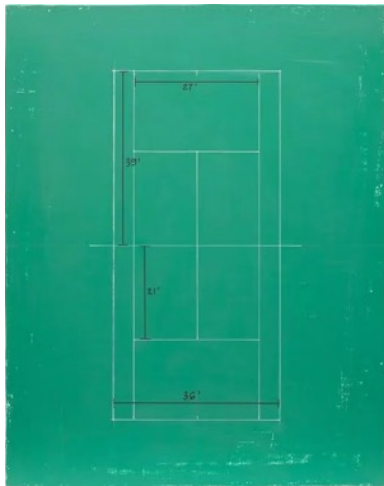
## Selected Works



**David Diao** *Melnikov Studio (photo image)*, 2012, acrylic and silkscreen on canvas, 116.9 x 152.6 cm



**David Diao** *Little Suprematist Prison #24*, 1986, acrylic on canvas, 46 x 71.5 cm



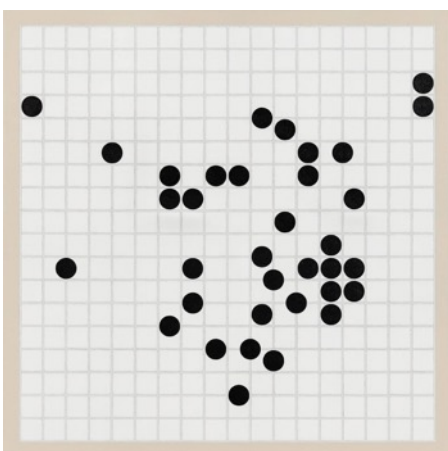
**David Diao** *Standard Measurement*, 2009, acrylic and marker on canvas, 91.5 x 71 cm



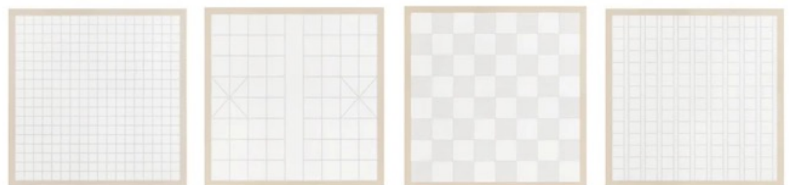
**Li Yuan-Chia** *Untitled*, 1963, ink and oil on board, in the artist's frame, 72 x 28 cm



**Li Yuan-Chia** *Untitled*, 1964, oil on canvas, 67.5 x 67.5 cm



**Chen Shiau-Peng** *At the Genesis: Of Ella and of China*, 2018, acrylic on canvas, 112 x 112 cm



**Chen Shiau-Peng** *On the Grid: The Banter and the Wit*, 2018, acrylic on canvas, 112 x 112 cm x 4