



Peter Fischli and David Weiss, *Artificial Intelligence*, 1984/1986, C-print, 30 x 40 cm, edition 2/3

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Daily Pictures

May 10 – June 21, 2023

Private View and Curator-led tour: May 10, 2023 | 4 pm

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David Diao 刁德謙

Mari Eastman 瑪莉伊士曼

Peter Fischli and David Weiss 費奇里與魏斯

Gaylen Gerber 蓋倫格伯

Max Guy 馬克思蓋爾

Arnold J. Kemp 阿諾肯伯

Margaret Lee 瑪格麗特李

Kevin Weil 凱文威爾

Cici Wu 武雨濛

策展人 Alex Jen

Each Modern 亞紀畫廊很高興呈獻 **Daily Pictures** 群展，帶來九位國際藝術家的精彩創作，並透過他們各自獨特的藝術實踐將對環境的好奇與觀察轉化為看待世界的詮釋。這九位跨世代的藝術家都呈現各自個性鮮明、獨具特色卻同時也謙遜沈穩的作品。

亞紀畫廊致力於推廣亞洲藝術家的同時，也持續積極研究與建構不同地域間的對話空間。因此，亞紀畫廊期待透過本次 **Daily Pictures** 與具美國、台灣及香港多樣背景的 **Alex Jen** 合作，提供一種對當代議題不同的觀看角度，進而對藝術家彼此間內在文化的平衡作用提出進一步的探問。

Daily Pictures 的核心概念為觀察。現世生活中各種大小現實或許對人們而言過於龐雜，但 **Daily Pictures** 期待透過調和日常及創作兩者間的步調節奏，為歷史、社會變遷、文化交流提供另一種開放性的理解方式。「**Daily**」指涉在藝術實踐上的信念，而「**Pictures**」除了可以是照片、電影及繪畫外，廣義地說，更可以是擷取偶然發現的那些隱匿於日常視野中的事物。無論是對於藝術家，又或是對觀者而言，觀察都是一種適應的過程：答案不僅常以提問的姿態前來，並且也需要時間的醞釀，才得以漸漸浮現。

本次展出的九位藝術家除了有著共同的感知方式外，也有其他因素使彼此互關聯。其中五位藝術家雖來自於各種不同文化背景，但都同樣生活工作於美國芝加哥（也是本次策展人的前定居地），並都一定程度上融入了美國當地環境。此外，其中幾位藝術家彼此互稱為師也更突顯了這般相互學習交流的難得連結關係。這九位藝術家保持對世界一貫的接受心態，持續在形式限制下以藝術為方法不斷實驗著。的確，觀察給人的感受是被動的，也似乎和藝術家在生活與創作中的原創性與壓力不甚相合，但儘管如此，他們仍不斷地在找尋、內化並利用這些事物帶來的影響。或許他們的共通之處便在於對於每件作品間創作過程的深刻理解，與 **Daily Pictures** 一樣，持續存在於我們的周圍。

關於藝術家

凱文威爾（1990 年生於紐約州水牛城）的作品涵蓋攝影、雕塑及錄像創作，以一種非自願的憤世態度濃縮精練美國社會結構及機構中的戲劇性。其最新錄像作品《**Site Gag**》是兩個日常可見的微波爐：一個在工作場所休息間，另一個則是在家中。而在這件作品中，微波爐的聲音不斷隨著這個等待食物加熱完成的空白時間逐漸加劇，讓我們得以稍稍忘卻先前正在進行的工作，獲得短暫的喘息空間。

馬克斯蓋爾（1989 年生於德州麥卡倫）透過影片、拼貼及雕塑，將時尚、想像及日本語言文化與劇場的世界與現實交互交疊，透過多樣的創作表現，傳達出藝術家對這個世界的同理及疏離。本次展出的作品《使館城》呈現出一個輪廓可辨卻同時曖昧模糊，並乘載著殖民主義與移民肌理的城市剪影。在某種程度上，這樣的形體也回應著刁德謙的紐曼（**Barnett Newman**）系列中那些難以名狀的圖示，藉此在生活中的平凡樸實與偉大成就取得了微妙平衡。而蓋爾的另一系列最新創作《間》，則是由藝術家工作室的照片拼貼而成，其創作脈絡也是源於他在攻讀研究所期間通過拼貼的方式學習日文平假名的習慣。

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對**武雨濛**（1989 生於北京）而言，相機觀看的行為賦與了現實不同的可能性。她的影片、繪畫與燈籠等系列作品，除了可以視作藝術家對理想未來的分鏡圖，也是那些離家千里在他處開展新生活遊子們的燈塔。《戀人轉動、戀人反叛（漂浮城市）》將國家想像為一盞燈籠，在深藍色的宣紙襯托之下，呈現出一種希望能躲避鎮壓的追迫保留自我的心情。

瑪格麗特李（1980 年生於紐約）在其雕塑作品中探討功能與身份的無用性。李的作品由她 2010 年初期細緻的寫實主義，轉為現在更為嚴謹、經過校調的形式主義創作。他的雕塑源於包裝用的發泡塑料，在經過逐步打磨、塗層樹脂、打蠟及鋼釘穿刺等處理過程，最終形成一種藝術家獨有的深邃又堅毅的創作語彙。2018 年，李也在她與紐頓（**Oliver Newton**）共同創立的畫廊 **47 Canal** 替武雨濛舉辦首次個展，展覽名稱為《離開白色塵埃之時》。

瑪莉伊士曼（1970 年生於加州柏克萊）以直覺、輕快且即時又帶著親密性的筆觸，呈現自然環境、電影及日常新聞中的即刻場景。《至上女聲》（雙聯幅）是藝術家以紫色調詮釋該女聲三重唱組合 1964 年熱門歌曲《**Where Did Our Love Go**》的作品，而她也在今日重新修改繪製了《畫室助手》，這件作品描繪了在創作中的陷入選擇困境的兩隻老鼠。

阿諾肯伯（1968 年生於波士頓）是位畫家、雕塑家與版畫家，但他最重要的身份其實或許是詩人。本次展覽展出的《煙與水》、《陌生人》呈現了兩個肯伯畢生關注的主題：面具及仿作。藝術家用墨水畫在錫箔紙上，以及將乳膠面具相互套疊擠壓，堆砌著一種令人坐立難安的不歸屬感。在某個程度上，肯伯的創作與蓋是平行並進的，他們都雙雙於 2015 到 2016 年間同時移居芝加哥。

蓋倫格柏（1955 年生於德州麥卡倫）就藝術及其意義、價值及關係的可能性提出了和緩卻強而有力的陳述。格柏是一位畫家，透過將其《支撐》系列作品在層層灰色顏料的覆蓋下失去自身特定意義的同時，同時卻使它們隱約間產生微妙的關聯性。本次展出三件作品：兩個印加帝國晚期（約公元 1200-1400 年）錢凱文化 **cuchimilcos** 陶瓷人形雕像、中國唐三彩騎士（公元 618-907 年）以及犍陀羅有翼阿特拉斯（公元 2-3 世紀），被顏料覆蓋的文物工藝品以及其代表的文化在對於形式表現、葬禮儀式乃至信仰融合上的處理方式，都因此在當代受到叩問。而在某處，另一件作品《背景》既是一種干擾，也是來自藝術家的一則邀請，邀請觀眾思考我們究竟能從協作及這個創作脈絡之中能獲得什麼？又會失去什麼？格柏在 90 年代中期於芝加哥藝術學院指導過伊士曼，目前兩人皆於該校繪畫系中任教。

費奇里與魏斯（1952 年生於蘇黎世；1946 - 2012，生於蘇黎世）以有趣卻也磨人、輕佻又深刻的方式從大量的日常生活中擷取各種想像。本次展出的《正道》，作品中的

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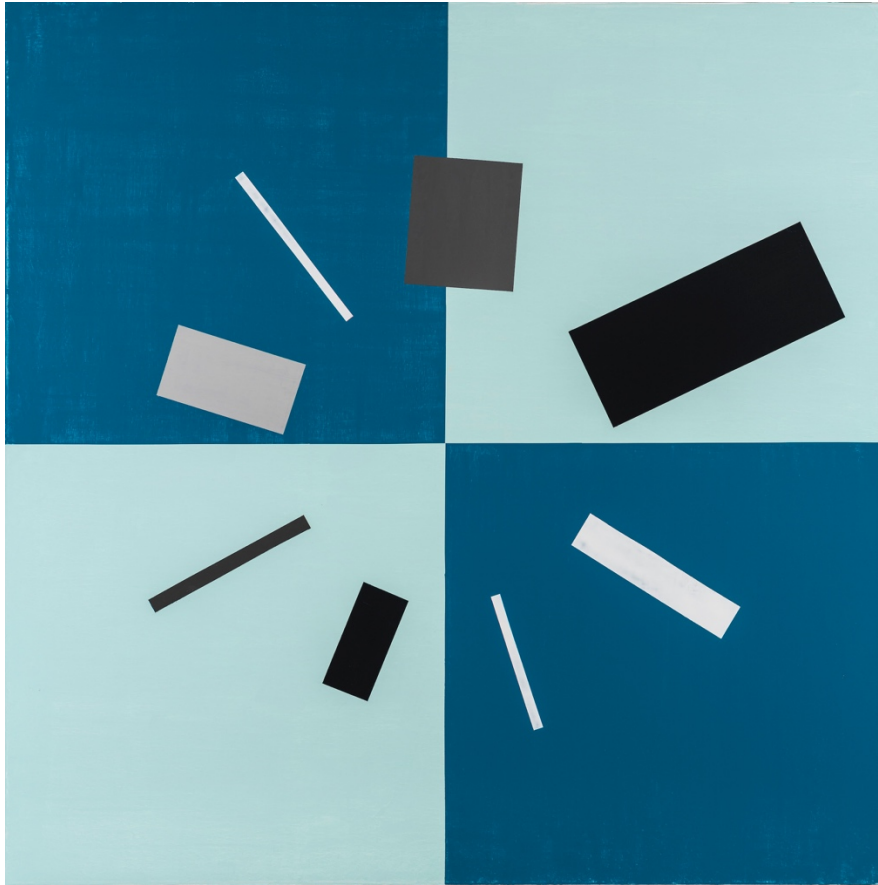
老鼠與熊如同兩位意志堅定並滿懷希望及的旅者，好似因為成了本次展覽的吉祥物而相遇。而《原型》則是來自他們的《平衡》攝影系列作品。

刁德謙（1943年生於四川）五十多年來不斷透過自身創作實踐一種精確而感性的繪畫方式，以幽默及具回憶錄性質的方式測試現代主義風格上的方法準則。本次展覽中呈現刁德謙以美國現代主義藝術家巴內特紐曼的工作生活與荷蘭設計師李特費爾德1923年代表性的柏林椅為主題的創作。刁德謙創作以尺幅而言，其形式雖是借用而來，但卻用淘氣的構圖消彌了其原有的嚴肅崇高性，並凸顯原創性是否有時過於嚴苛主觀的提問。刁德謙在2000年代初持續於紐約 **Postmasters** 畫廊展出，也因此，肯伯在那看見了他的作品，並因他在概念及美學上的深刻投入深受感動而留下印象。**Daily Pictures** 在此便是某種意義上讓為藝術奉獻的人們再次聚首的場域。

關於策展人

Alex Jen 為獨立作家與策展人，畢業於美國威廉斯學院，目前生活工作於香港，曾任美國芝加哥藝術學院院長特別助理，執行美術館相關策展企劃與研究，並於今年至香港大學攻讀藝術史碩士學位。他關於攝影、建築、詩歌的評論、以及個別藝術家藝評文章曾刊載於 **Frieze**、**The Brooklyn Rail**、**Gulf Coast**、**Art Asia Pacific** 等專業媒體。近期評論包括：“**The Ground Beneath Us: On the Photographs of An-My Lê**” (**The Nation**)，**Jannis Kounellis** 展覽評論 (**The Financial Times** 金融時報)，以及 **Rebecca Morris** 即將出版之圖錄文章。

本次展覽贊助單位：國藝會



David Diao, BMW Rietveld Drives BMW, 2021, acrylic on canvas, 183 x 183 cm

courtesy of the artist, Greene Naftali and Each Modern

DAILY PICTURES

May 10 – June 21, 2023

Private View and Curator-led Tour 10 May, 4 p.m

David Diao

Mari Eastman

Peter Fischli and David Weiss

Gaylen Gerber

Max Guy

Arnold J. Kemp

Margaret Lee

Kevin Weil

Cici Wu

Curated by Alex Jen

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Each Modern is pleased to present *Daily Pictures*, a group exhibition of new and earlier work by Kevin Weil, Cici Wu, Max Guy, Margaret Lee, Mari Eastman, Arnold J. Kemp, Gaylen Gerber, Peter Fischli David Weiss and David Diao, curated by Alex Jen. Spanning generations, these nine artists apprehend the world in curious and humble ways, often via meticulous inquiry into their own materials and processes.

Each Modern strives to present Asian artists while researching and creating dialogues between different regions. In *Daily Pictures*, working with Alex Jen from liquid background across the States, Taiwan and Hong Kong, Each Modern aims to provide a lens to focus on the contemporary subject interrogating inner culture of conditioning in relation to one artist to another.

About 'Daily Pictures'

Daily Pictures is about observation. It offers an open understanding of history, social change, cultural comings and goings – realities that can feel too large for the present moment – by attuning to the pace of life at home and in the studio.

“Daily” refers to a belief in practice; “Pictures” refer colloquially to photographs and films and paintings but moreover to a discovery of the mundane. Observation is a kind of acclimation, or reframing: answers take time, and usually come in the form of more questions. Five artists live and work in Chicago (this curator’s previous home); several have shared a student-teacher relationship, either officially or as admirers from afar, learning from each other. All, despite their various cultural backgrounds, engage the American context to a degree. They continue to take the world as it is, avidly experimenting within limits of form. Observation can feel at odds with the pressures of a career. Still, in lieu of resolution, these artists trust in the process, internalizing and building upon their influences, allowing the work to reveal itself. In the meantime, there will always be *Daily Pictures*.

What follows are brief introductions to each artist, in order of seniority, as well as some observed connections between their work.

About the Artists

Kevin Weil (b. 1990, Buffalo, NY) works in photography, sculpture and video, distilling the theatrics of institutions and American social structures with a reluctant cynicism. *Site Gag* (2023) fixes on two microwaves, one at work and one at home.

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Sounds escalate as we wait in anticipation and abeyance – the cooking time a false respite from whatever it was we were doing before.

Max Guy (b. 1989, McAllen, TX) overlays worlds of fashion, fantasy and Japanese language and theatre onto our own, telegraphing empathy and alienation via video, collage, and sculpture. His recent work conflates topographic maps with indices of his body in silhouette, conflating landmarks of colonialism and diaspora with personal, lived experience. *間* (2023) is cut and pasted with photographs of Guy's studio, and emerges out of his collages of hiragana, begun in graduate school as a way to learn the Japanese language through form. In a way, Guy's shapes find echoes in David Diao's nondescript icons for Barnett Newman, equalizing life's grand and mundane achievements.

For **Cici Wu** (b. 1989, Beijing), the act of looking through a camera gives different possibilities to reality. Her films, drawings and lanterns are storyboards for a desired future and beacons for those making new homes far from a remembered past. Against dark blue rice paper, *Lovers Revolve, Lovers Revolt (Floating City)* (2020) imagines the country as a lantern, evading repression in hopes of preserving its character.

Margaret Lee (b. 1980, New York) invokes futility of function or identity in her sculptures, emerging in the 2010s with a meticulous realism that in recent years has morphed into a considered, reclaimed formalism. Originating as packing foam, Lee's *Outer Forms* (2023) are gradually sanded, layered with resin, waxed and punctured with steel nails, resulting in deeply contained yet emphatic expressions. In 2018, Lee gave Wu her first solo exhibition, *Upon Leaving the White Dust*, at 47 Canal, the gallery she co-founded in 2011 with Oliver Newton.

Mari Eastman (b. 1970, Berkeley, CA) is a painter of intuitive moments, rendering lulls in conversation and scenes from nature, film and the everyday news with an airy immediacy. *Supremes* (diptych) (2001) is an evocative, violet-hued translation of the group's 1964 hit "Where Did Our Love Go," while *Studio Assistants* (2011-2023), revisited and completed this year, depicts two mice, surrogates perhaps, in the throes of creative decision-making.

Arnold J. Kemp (b.1968, Boston, MA) is a painter, sculptor and printmaker but perhaps foremost a poet. His lifelong preoccupation with masks and pastiche takes two forms here: *Smoke & Water* and *Stranger* (both 2023). Painting with ink over

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pressed foil and stacking latex masks to a point of cannibalization, Kemp tessellates a restless unbelonging. In a way, Kemp's crafted stagings run parallel to Guy's performances; both moved to Chicago around the same time, between 2015 and 2016.

Gaylen Gerber (b. 1955, McAllen, TX) makes subdued yet cogent propositions regarding art and its possibilities for meaning, value and relationships. Gerber is a painter, and it is at the point his Supports lose their signification under layers of gray that they gain a distant relatability. Here, two cuchimilcos figures from the Chancay culture of the late Inca Empire (c. 1200-1400 CE), a sancai horse and rider from the Tang Dynasty (618-907 CE) and a Gandharan winged atlas (2nd-3rd century CE) are all obscured, such that their cultures' approach to form and representation, to burial rites, to syncretism, all come into question contemporarily. Elsewhere, a Backdrop is both interruption and invitation to consider what is gained and lost in context and collaboration. Gerber taught Eastman at the School of the Art Institute of Chicago in the mid-1990s; today, they teach together in the same department of Painting and Drawing.

Peter Fischli and David Weiss (b. 1952, Zürich; b. 1946, d. 2012, Zürich) extracted fantasy and assurance from the mass of everyday life in ways that are playful, torturous, frivolous and profound. In watching *The Right Way* (1983), perhaps Rat and Bear emerge as mascots for Daily Pictures, hopeful travelers honing an earnest disposition. *The Prototype* (1984/1986), from their photographic series *Equilibres*, is a temporary construction made for documentation only. And yet, poised on three rolls of tape and propelled by an aerosol can, this sanguine conglomeration is self-sustaining.

For over 50 years, **David Diao** (b. 1943, Sichuan) has practiced a precise yet sensuous approach to painting, testing rules and tropes of modernist style against aspects of humor and memoir. Here, his subjects include the life and work of Barnett Newman and the iconic 1923 Berlin Chair by Gerrit Rietveld. Represented to scale, his forms are borrowed but not hallowed, taking on mischievous compositions that highlight the arbitrary pressures of originality. Throughout the early 2000s, Diao was exhibiting at Postmasters Gallery in New York, where Kemp saw and remembered his paintings, struck by their equal commitment to concept and aesthetic. *Daily Pictures* is a reunion of sorts; a devotee becomes a peer.

About the Curator

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38 Lane 79 Sec. 2 Xinyi Road Taipei Taiwan

+886-2-27527002 www.eachmodern.com

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Alex Jen is a writer and curator based in Hong Kong. His criticism and personal essays on photography, architecture and poetry have appeared in *Frieze*, *The Brooklyn Rail*, *Gulf Coast*, *ArtAsiaPacific* and other venues. Recent and current writing includes “The Ground Beneath Us: On the Photographs of An-My Lê” for *The Nation*, a review of Jannis Kounellis in *Six Acts* for *The Financial Times* and a forthcoming catalogue essay for Rebecca Morris. In 2021 Jen curated in close dialogue with the artist Max Guy: *The Chicago Years* at Produce Model Gallery, which was accompanied by a publication. Previously, Jen was the Special Assistant to the President and Director at The Art Institute of Chicago. A graduate of Williams College, Jen is currently an MPhil candidate in Art History at The University of Hong Kong.

The exhibition sponsored by National Culture and Arts Foundation