

展期 DURATION

2018.04.07 Sat.

05.06 Sun.

開幕 OPENING

04.07 Sat. 3:00 pm

無為而治
ACTION THROUGH
INACTION

無為而治
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無為而治
ACTION THROUGH
INACTION

Chou Tai-Chun

Solo Exhibition

周代焮 個展



「周代焯個展—無為而治」



展期：2018.04.07 Sat. - 2018.05.06 Sun.

媒體預展：2018.04.06 Fri. 12:00pm

開幕：2018.04.07 Sat. 3:00pm

地點：尊彩藝術中心2樓

藝術家：周代焯

藝術家周代焯首次於尊彩藝術中心舉辦「無為而治」個展，他長期創作以三部曲的形式發展出一套表現自我和環境關係的敘述。從早期發展的「全球寂靜」、台北市立美術館「崩解劇場」個展，到今年的「無為而治」，這三階段的系列創作，呈現了繪畫者對於大環境觀照，這其間的位置與思考方向。他的繪畫向來包含了一個重要特質，即作為繪畫它們如何反映這個時代的狀態。不同於攝影等機械影像，繪畫在這裡做為一種敘事的方式，也透露其寓言性的特徵。

在2016年舉辦完「崩解劇場」之後，周代焯便赴韓國與日本駐村，造訪了福島核能災變的區域，也觀察到不同國籍周遭的風景碎影。而在本次個展中，他延續著多年關心的議題，進而將自身情感內化其中，抒發及關懷土地的修復與治癒，並嘗試以不裝裱的畫布呈現出暫時性且富有流動意象的場面，特意張掛在展場高處，暗示著繪畫的不可逼近，隱喻著藝術家在這一個展中所欲強調的是與此相異且較為抽象的情感呈現。在近距離事件的反饋之外，更著重沉澱省思之後的意見表達。

周代焯隨著時間軸發展與轉換，在不同手法中呈現出來的「災難風景」，融合了不屬於災難的炫目色彩，以及混著真實地景的超凡形式。他以帳篷串連起整個展場核心意象，不僅代表人們遮蔽與休憩居所，同時機動性也暗示了游擊的生存方式，其所對抗的可能是人力難以駕馭的荒野自然，在此，藝術家以掀開門片的帳篷喻示了人與外在的直面接觸。而數件作品中浮現的凹痕，看起來像是植物被拉扯後在表面上留下的傷痕，被融合了各種界限與思緒的繽紛黏土和線材縫補起來。其傳遞的訊息比起以往帶有更多希望，如俗話所說，「苦盡甘來」、「時間是撫平傷痛的良藥」，受傷後能療癒，災難後便是重建，這還是一個值得盡情期待的世界。

藝術家簡介

周代焯，1986年生於台灣新竹，2012年畢業於國立台北藝術大學美術系碩士班繪畫組，同年獲選Made in Taiwan新人推薦特區，2016年於台北市立美術館舉辦「崩解劇場」個展。從2011年《全球寂靜》、《寂靜之外》系列到2018年發展迄今的《Back to》、《前山》系列等創作，周代焯逐漸建構出屬於他這個世代特有的視覺經驗與想像，從平面繪畫轉化發展為繪畫裝置，透過不同的表現手法進而呈現個人面對環境的宇宙觀。他所描繪的科幻空間及氛圍，看起來離真實雖然遙遠，卻透著現實的能指，影射當代世界的景況。現居住、創作於台灣。曾在2017年駐村韓國首爾OCIMuseum、日本橫濱BankART Studio NYK等，作品也曾獲得國立台灣美術館、臺北市立美術館及澳洲白兔美術館典藏。



周代焯 CHOU Tai-Chun

前山—30度地浪

Beyond the Mountains - 30 Degree Wave

2017

壓克力、畫布 Acrylic on canvas
120×194cm (116號)



周代焯 CHOU Tai-Chun

前山—他山之實

Beyond the Mountains - Reality Is the Best Teacher

2017

壓克力、畫布 Acrylic on canvas
120×194cm (116號)



周代焯 CHOU Tai-Chun

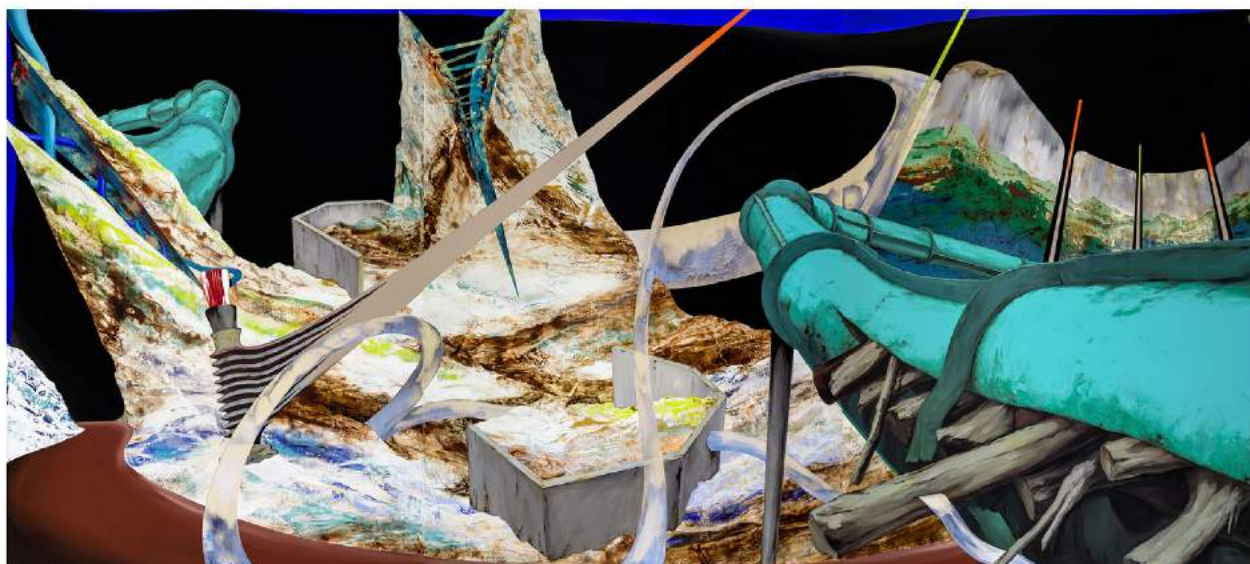
前山—他者

Beyond the Mountains - The Others
2018

複合媒材 (壓克力、畫布、窗簾組、霓虹燈管、雷射切割鐵件冷烤、海報、水晶裱褙)

Mixed media (acrylic on canvas, curtain sets, neon lights, laser cutting and paint on iron, poster, diasec)

尺寸依場地大小而定
Dimensions variable



周代焯 CHOU Tai-Chun

前山—無法遮掩的未來
Beyond the Mountains - Cannot Hide the Future
2017
壓克力、畫布 Acrylic on canvas
162×360cm (292號)



周代焯 CHOU Tai-Chun

1013—城市流域
1013 - City's Basin
2017
壓克力、畫布 Acrylic on canvas
40×120cm (24號)



周代焯 CHOU Tai-Chun

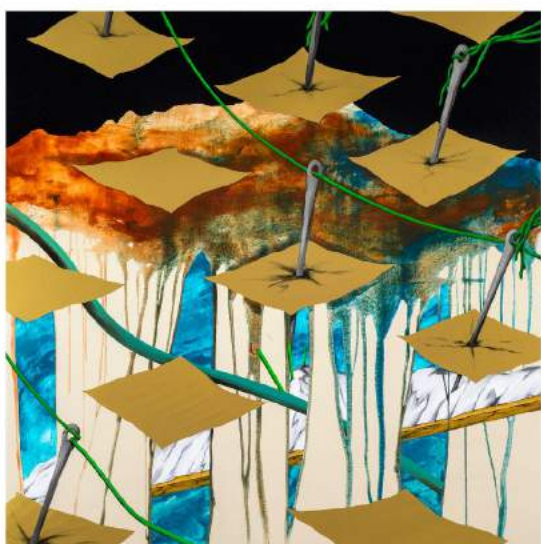
前山－承載著地景之重

Beyond the Mountains - Bearing the Heaviness
of the Landscape

2017

壓克力、畫布 Acrylic on canvas

140×140cm (98S)



周代焯 CHOU Tai-Chun

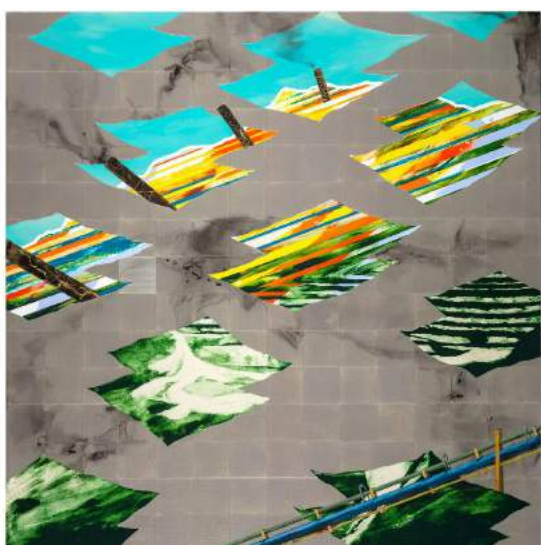
前山－起初的視點

Beyond the Mountains - The First Viewpoint

2017

壓克力、畫布 Acrylic on canvas

140×140cm (98S)



周代焯 CHOU Tai-Chun

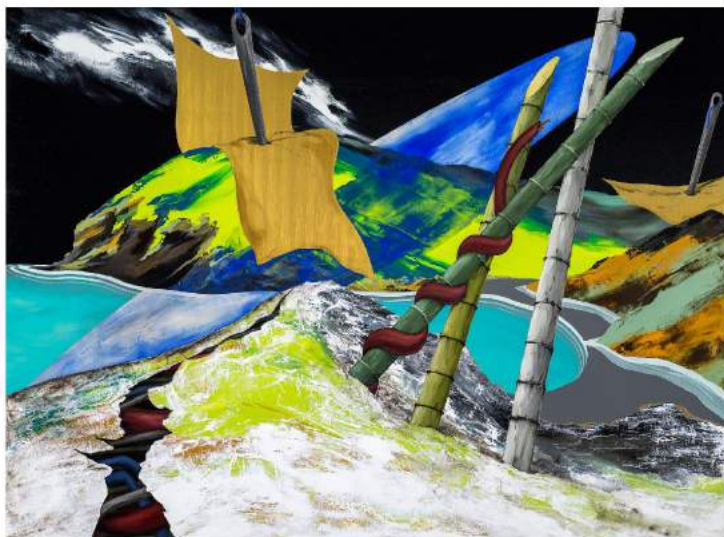
前山－轉

Beyond the Mountains - Turn

2017

壓克力、畫布 Acrylic on canvas

140×140cm (98S)



周代焯 CHOU Tai-Chun

前山－思緒的裂隙
Beyond the Mountains - The
Cracking Thoughts
2017
壓克力、畫布
Acrylic on canvas
120×162cm (97號)



周代焯 CHOU Tai-Chun

前山－超現實舞台
Beyond the Mountains - Surreal
Stage
2017
壓克力、畫布
Acrylic on canvas
72.5×91cm (30F)



周代焯 CHOU Tai-Chun

前山－直指內心的崩流
Beyond the Mountains - Pointing
at the Avalanche of Innermost
World
2017
壓克力、畫布
Acrylic on canvas
72.5×91cm (30F)



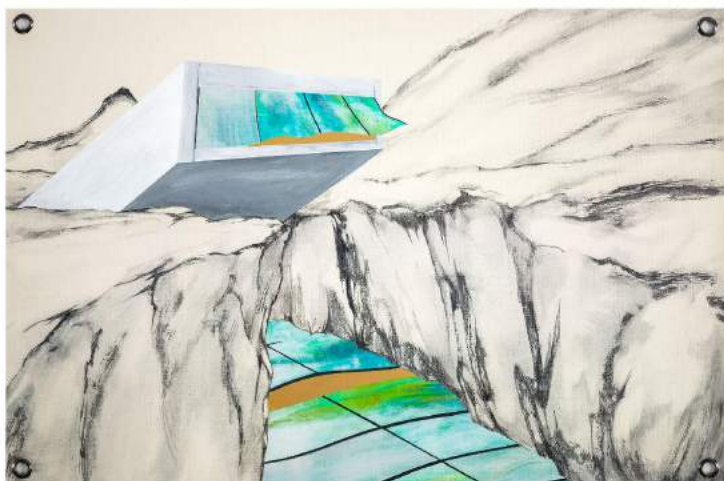
周代焯 CHOU Tai-Chun

1107—牽動
1107 - Influence
2017
壓克力、畫布
Acrylic on canvas
53×82cm (22號)



周代焯 CHOU Tai-Chun

0927—在思想中擺盪的光景
0927 - Thinking about the Scene
of Swinging
2017
壓克力、畫布
Acrylic on canvas
40×60cm (12號)



周代焯 CHOU Tai-Chun

0926—增生在老舊之上
0926 - All the Old Things Are
Built on Traditions
2017
壓克力、畫布
Acrylic on canvas
40×60cm (12號)



周代焯 CHOU Tai-Chun

星星之火可以燎原

A Single Spark Can Start a Prairie
Fire

2018

壓克力、畫布 Acrylic on canvas
194×240cm (233號)



周代焯 CHOU Tai-Chun

1004—我們仍是享受同樣的天空
1004 - We Still Enjoy the Same
Sky

2017

壓克力、畫布 Acrylic on canvas
60×80cm (24號)



周代焯 CHOU Tai-Chun

前山—時間裂隙
Beyond the Mountains - Rifts in Time
2018
壓克力、畫布 Acrylic on canvas
206×40cm (41號)



周代焯 CHOU Tai-Chun

We Fix the Gap
2017
壓克力、畫布 Acrylic on canvas
25.5×17.5cm (2F)

Chou Tai-Chun Solo Exhibition — Action Through Inaction



Duration: 2018.04.07 Sat. – 2018.05.06 Sun.

Press Preview: 2018.04.06 Fri. 12:00pm

Opening: 2018.04.07 Sat. 3:00pm

Venue: Liang Gallery 2F

Artist: Chou Tai-Chun

Chou Tai-Chun holds his first personal exhibition at Liang Gallery under the title “Action Through Inaction.” Chou adopts a trilogy form to develop a narrative representing the relation between oneself and the environment. The three stages of the series, as shown in “Globe Silent”, “State of Flux”, and “Action Through Inaction”, visualize painter’s take on the external world and how he reflects upon his position in it. His painting often features one important signature, which is how paintings as they are respond to the epoch. Unlike photography or other practices related to mechanically produced images, the painting here in our discussion, as a narrative, reveals its allegorical character.

After the solo exhibition in 2016, Chou went over to Korea and Japan to work as a resident artist. Although he visited the area affected by the Fukushima Daiichi nuclear disaster, and has found many subject matters from his surroundings. In the solo exhibition by this year, it is the continuation of his long-term artistic exploration. The series features the internalization of emotions and feelings to express the concern for the land to be healed. He attempts to create unmounted canvases represent temporary but yet flowing scenes. The artworks hang highly above, sometimes reminiscent of flaunts in the distance which is impossible for spectators to look at it closely. The unapproachable paintings imply the artist’s desire to accentuate a different, and more abstract, expression of emotions. Apart from the response to the close-range accident/event, he is concerned about the filtered and recollected opinion after a moment of contemplation.

With the passage of time, the scene of disaster that Chou presents is compromised by dazzling colors that would not fit in with the disaster at all, and by some transcendental forms mixed with the landscape of reality. Meanwhile, there is an icon image threading all the exhibits together – the tent, as a temporal residency, guarantees the minimum demand of living as it also offers humans a shelter and the place to take a rest. At the same time, the mobility of the tent also suggests a guerilla way of survival, fighting against the wild Nature beyond the grasp of humans. Here, Chou’s tent, with its door lifted open, symbolizes the direct encounter between humans and the outside world. On the other hand, the dents that appear in several works, which look like scratches on the surface of a plant encroached upon by tension, are stitched up with colorful putty and thread mixed with various boundaries and thoughts. At last, these messages are more hopeful than before. ‘Sweetness follows bitterness’, ‘Time is a great healer,’ as the saying goes. Since the wound is followed by healing and the disaster by recovery, it is still a world worth living in.