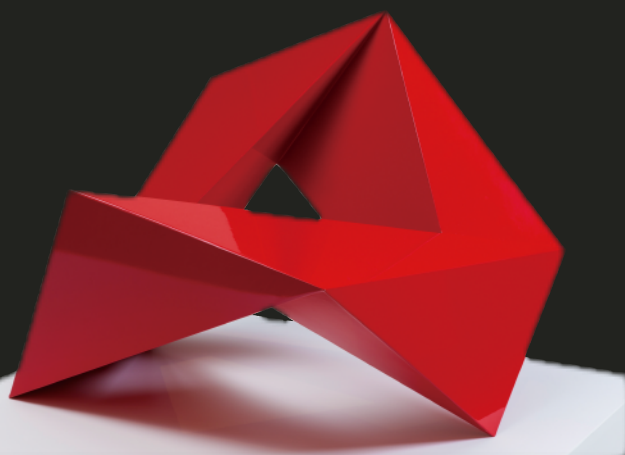




剛・柔俱現

李再鈐鋼雕
徐永旭陶塑

聯合展覽



A Dialogue Between Strength and Gentleness
LEE Zai-Qian & HSU Yunghsu Duo Exhibition

2022

10.29 (六)

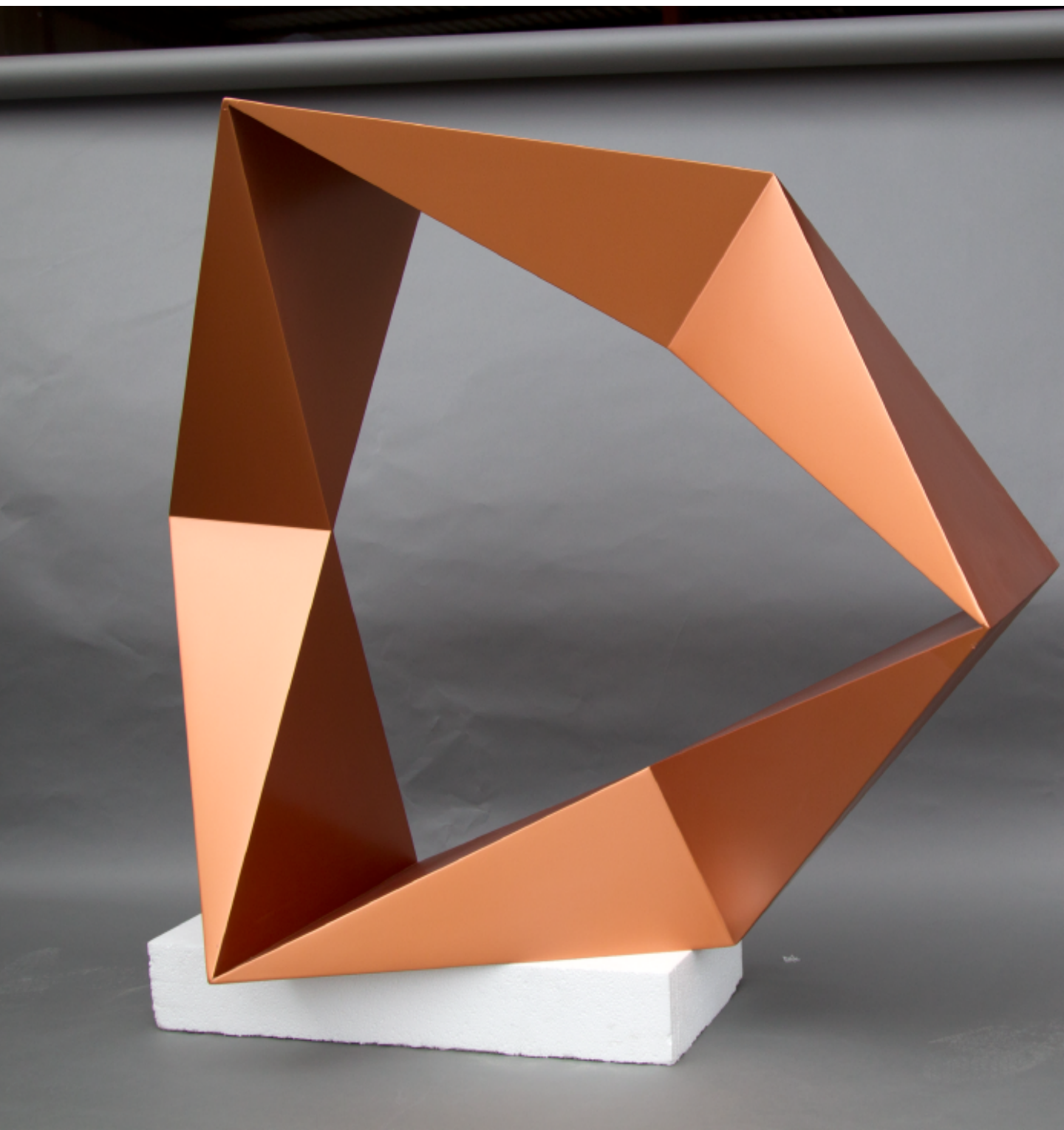


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策展人：翁淑英

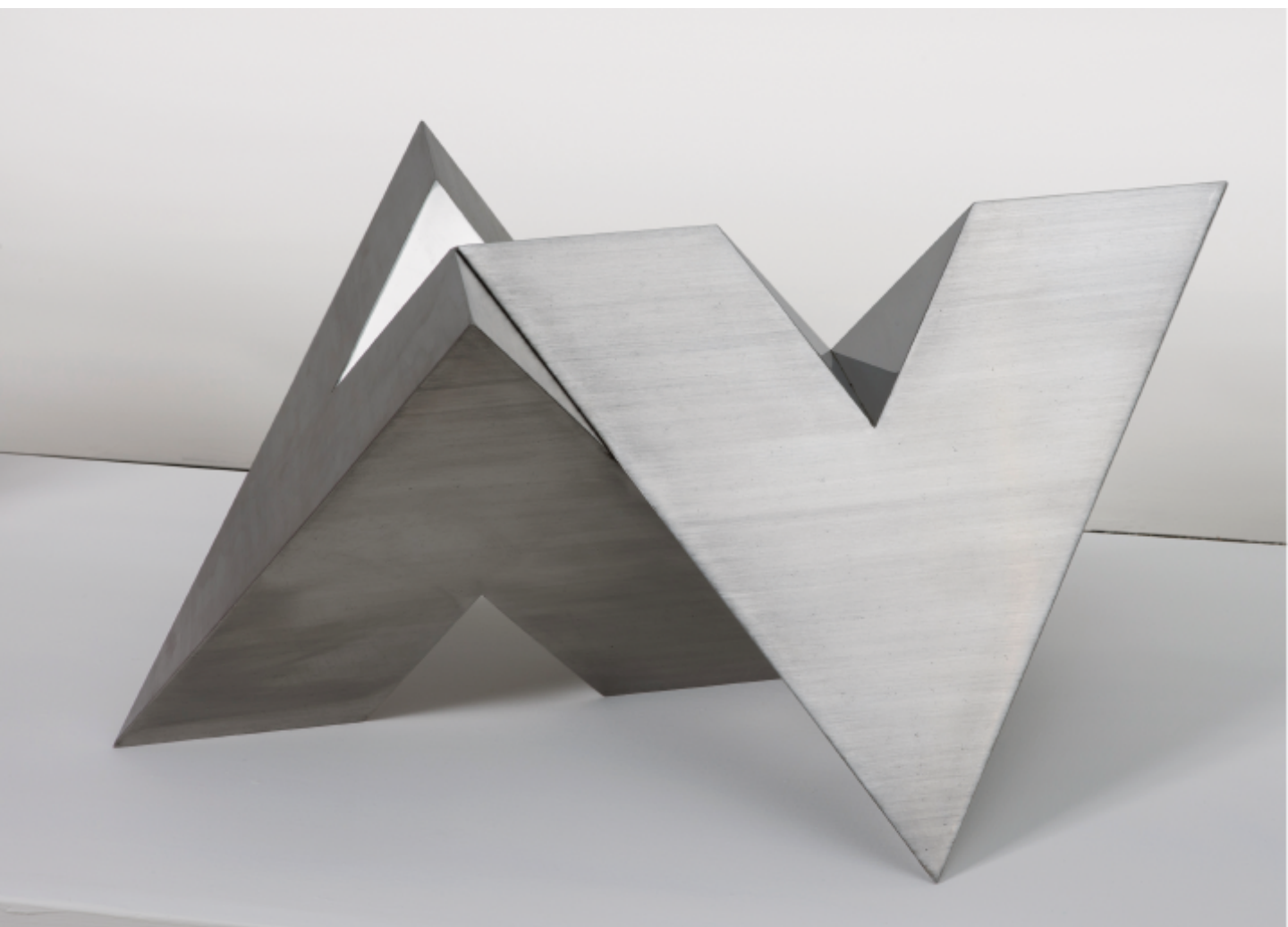
尊彩藝術中心
LIANG Gallery

李再鈐，1928年出生於中國福建，1949年移居台灣，就讀於台灣省立師範學院（今台灣師範大學）美術系。自幼生長在書畫世家的李再鈐，祖父李霞與父親李璧都是書法大家，造就他深厚的書法造詣。他的作品形式源自於中國傳統書畫，之後以西方的邏輯思維和美學觀念呈現。1970年代，李再鈐接觸低限藝術（Minimal Art）觀念後，轉為探討幾何造型的表現形式；他認為事物的「數」與「形」，必有一種合乎邏輯的組合秩序，可以因循、安排，重現空間美學的內涵。他結合美學、哲學和數學的三元關係，試圖將形而上的思維融入抽象形式之中，使作品流露出一種絕對的單純與靜謐之美。李再鈐為五行雕塑小集的一員，其他成員包括陳庭詩、楊英風、朱銘、邱煥堂、郭清治等，皆是台灣當代立體造形藝術的代表性雕塑家之一，引領了台灣雕塑藝術發展。



李再鈴
天地人和
2020
不鏽鋼、噴漆
H112×L127×W65cm
(含底座)

NTD 6,000,000



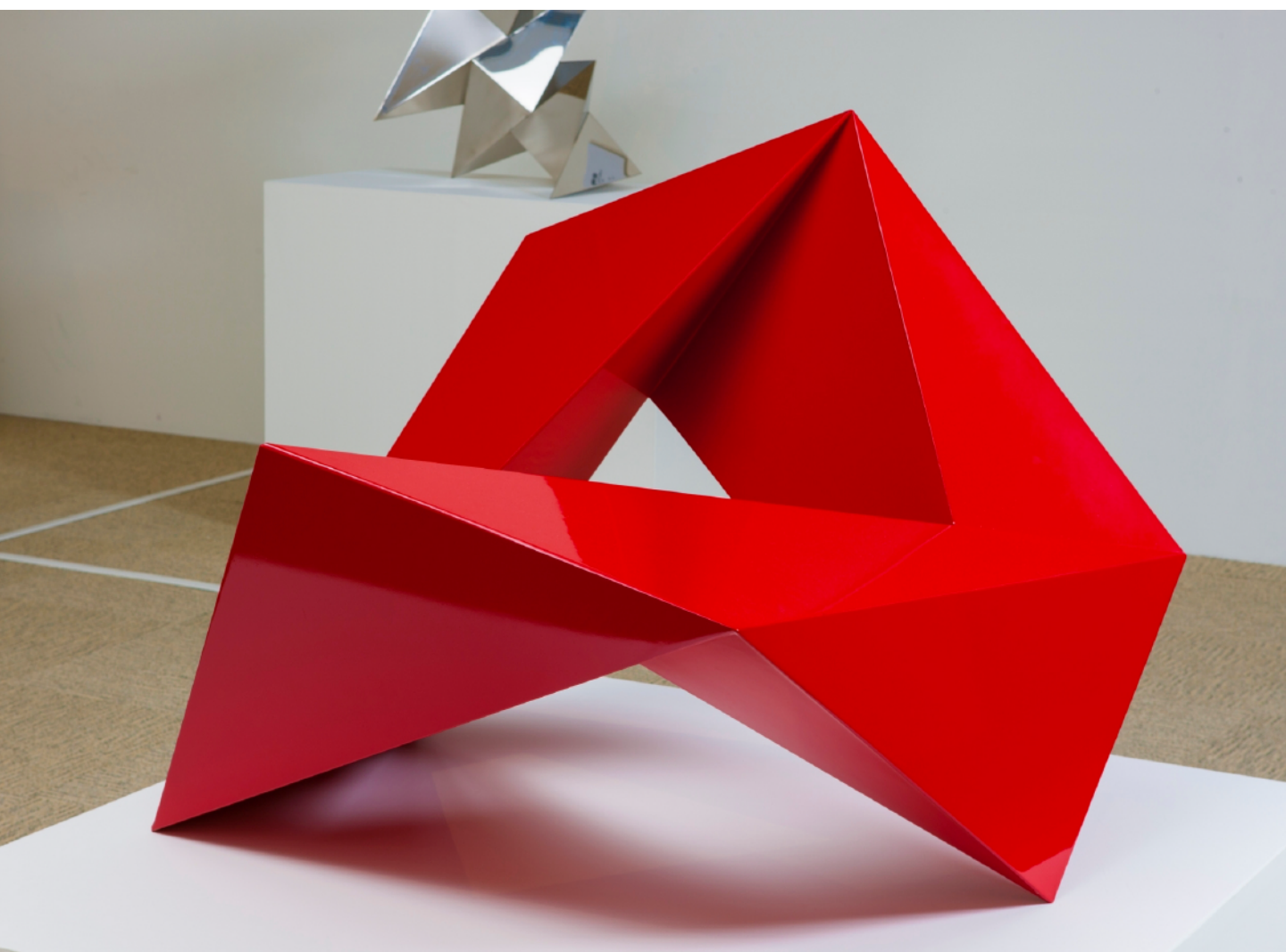
李再鈐
間之一（銀）
1986
不鏽鋼、噴漆
H39×L60×W53cm
NTD 3,200,000



李再鈴
好合
1986
不鏽鋼、噴漆
H79×L85×W85cm
NTD 5,000,000



李再鈐
元
2007
不鏽鋼、噴漆
H64×L175×W73.5cm
NTD 7,200,000



李再鈐
無限延續（原作縮小版）
1992

不鏽鋼、噴漆
H80×L115×W89cm

NTD 7,200,000

徐永旭，以身體做為創作主體的概念，投注高度的決心與毅力至藝術創作中，強調身體與作品間的對話，以主體與身體融為一體的方式面對創作材質，藉由身體的知覺、觸覺與痛覺，在現有以土為主的結構之中和世界相互流動、作用 並與之形構出作品。

以繁複以及高度勞動的工序，與環境、氣候、燒製等完全地與作品結合，只為呈現出最純粹的雕塑作品。經過不斷解構與建構的過程，將本為土的厚重本質，捏塑出極為輕薄柔和的線條及形態，如此的反差成就其創作的新觀點，出現了令人嘆為觀止，以泥土創作中難見的「大」作品及「薄」作品。

徐永旭將極其專注的自我意識、身體及生命灌注在作品中，每件作品皆以繁複的工法，不斷地以流動、重複、堆積的方式，將材質經過藝術家身體性的轉移，彷彿一個生物的本能般，不斷交織、相疊，築著「巢」、構出「竅」，由藝術家身體繁殖而出，卻脫不去思維在本能間的穿梭，構築出無序列時間的空間。對徐永旭來說，那種生命感與存在感特別明顯。

藝術家以絕對身體性的自發行為，轉化其生命經驗於作品中，有著強大的生物性與原生性，是一種增生蔓延的狀態，是單一而整體、組合又分解、斷裂卻聯結，一種生之慾望的勃發，一種竄出與崢嶸的湧出。

His sculptures are a full-body effort

Hsu Yunghsu of Taiwan will make his debut at Art Basel Hong Kong

BY DAVID BELCHER

For his debut at Art Basel Hong Kong, the Taiwanese artist Hsu Yunghsu — and the Taipei gallery representing him — decided to go big. Really big.

The centerpiece of his six works on view at the art fair will be “2021-3,” a stoneware sculpture with swirling, cocoon-like sections that Mr. Hsu molded and squeezed together with the power of not just his fingers, but his entire body. Standing about 10 feet high and 8 feet wide, the work is made up of two 650-pound pieces stacked vertically, making it far from a typical piece of art to make a journey of any length to a global art fair.

Yet “2021-3” is typical of the unconventional art Mr. Hsu (pronounced SHOO), 67, is known for, and his ambitious way of molding, coiling and pinching it together. Liang Gallery in Taipei, which will also feature seven other artists in its section, including the video artist Ting Tong Chang, will display two other clay and three porcelain sculptures by Mr. Hsu, ranging in length or height from less than one foot to nearly five feet. Each has a similar motif: swirling masses of what could be seen as a group of cells, with light and shadow dancing off dozens of angles.

The sculpture “2021-3,” whose title simply signifies that it is the third piece of art Mr. Hsu produced in 2021, resembles a giant, undulating sponge crossed with a chunk of coral reef. Featuring his technique writ large, it has thousands of his fingerprints covering the flowing surface, kneaded into the clay. The cascading ovals and curves are stacked, but the thickness of some segments is only about a centimeter, or approximately a third of an inch, creating a delicacy that seems to defy gravity.



PHOTOGRAPH BY LIANG GALLERY

“I always want to use my body to express my ideas, and through repeating and stacking, my ambition is to identify how far I can push myself and the material,” Mr. Hsu said through an interpreter in a phone conversation from his studio in Tainan City, in southern Taiwan. “I’m creating holes in the structure over and over again with my bare

hands. This work documents my relationship with the clay and my devotion to creating a visual ‘wow’ moment for the viewer.”

It is a daring approach in a 40-year career that has entailed taking more than one risk. Born in 1955 in Kaohsiung, Taiwan, Mr. Hsu graduated from a teachers’ college in the 1970s and worked as a



schoolteacher and a professional musician, becoming a master of the guzheng, the classical Chinese zither. After 22 years of teaching elementary school and just short of qualifying for retirement, he left teaching in 1998, and in 2003 began studying ceramics at the Tainan National University of the Arts.

Since changing professions, Mr. Hsu has had artistic residencies in Taiwan, South Korea, China, Japan and the United States, and his works have been exhibited internationally. He has earned accolades, including the grand prix at the 2008 International Ceramics Competition in Mino, Japan, where his work triumphed over more than 3,200 pieces by artists from more than 50 countries and territories. Last year, he was also a major winner at the Taiwan Ceramic Awards, which honor the nation’s artists.

“What makes Hsu different from other artists is how he uses his body, and the repeating and stacking shows his willpower and the sheer physicality it takes to create his works, but also there is a lightness to all of it,” said Weng Shu-Ying, an independent curator who will organize “Ingenuity in Minimalism,” a year-end exhibition at Liang Gallery

that will include Mr. Hsu’s sculptures. “Anyone who stands in front of any of Hsu’s works will be overwhelmed by the size and detail of what ceramic art can be. This is why he has been awarded inside and outside of Taiwan.”

Adeline Ooi, the Asia director for Art Basel, also finds Mr. Hsu’s sculpture distinctive. “It looks deceptively simple, but the process of creating it with clay is painstaking and demanding,” she said.

Mr. Hsu’s techniques range from flattening a clay surface by throwing the entire weight of his body into it to pinching dozens — or even hundreds — of pieces together delicately. Like “2021-3,” many of his works from the last several years have swirling, empty pods that feel safe and inviting. They have become his central imagery.

The size of “2021-3” makes it difficult to show outside Taiwan, said Claudia Chen, the director of Liang Gallery, which is marking its eighth visit to Art Basel Hong Kong, “and we have wanted to share not only Hsu’s reputation as a ceramic artist, but also the scale of work he produces. We really wanted to show this to the world, and this art fair is a great way for people to learn about Hsu and Taiwanese art in general. As a gallery, Liang wants to show what great artists we have in Taiwan and celebrate the great deal of freedom they have in their creative process.”

For Mr. Hsu, his Art Basel Hong Kong debut is both an honor and a chance to be exposed to visitors from around the world, some of whom might at first be taken aback by “2021-3.”

“People might find the size intimidating and will be afraid that it will collapse, but the sheer volume of the piece and the delicacy of all the angles allow the viewer to feel its energy,” said Mr. Hsu, who will not attend the art fair because of Hong Kong’s strict quarantine rules during the coronavirus pandemic. “But I see it all as portraying not only the limitations of myself and the material but also the strengths in both of us that can sometimes be surprising.”

Shaped by hand

Left, the stoneware sculpture “2021-3” by the Taiwanese artist Hsu Yunghsu, right. Measuring about 8 by 10 feet, it will be the centerpiece of his debut at Art Basel Hong Kong. It features thousands of holes made by his fingerprints.



徐永旭
2019-13
2019
瓷土
H108×L68×W42.5cm
NTD 850,000



徐永旭
2017-15
2017
瓷土
H174×L107×W84cm

NTD 1,960,000



徐永旭
2022-19
2022
瓷土
H26×L104×W45cm

NTD 580,000



徐永旭
2017-32
2017
深色高温陶
H51.5×L115×W48cm
NTD 680,000



徐永旭
22019-10
2019
瓷土
H55×L81×W77cm

NTD 800,000



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