

# 旅途中：朱沅芷 個展

展期 | 2023.05.27-2023.07.29

開幕 | 2023.05.27 (六) 4:30 p.m

地點 | 耿畫廊 台北市內湖區瑞光路 548 巷 15 號 3F



一段藝術旅程從何開始？是個人對於文化的啟蒙認知？是創作者對技法的探索？抑或是藝術家對美學哲思的推展？而在這無盡的旅程中，途至何處，方為終點？

耿畫廊特展「朱沅芷——旅途中」，首度以橫貫其完整藝術生涯的自藏草圖及紙上作品以及不同時期的實驗性作品，試圖導引出一條不同於以往的閱讀脈絡。在所有看似隨手拈來的紙張與多樣媒材的組合中，觀者得以一窺現代主義繪畫大師朱沅芷生活中各種稍縱即逝的片斷畫思，以及為創作所進行的各項思索與實驗；對應著大時代脈動，一張張手稿彷彿是拓寫著世代的心靈圖像隨寫；有時又像是任務執行前鉅細彌遺的計劃藍圖。在這段璀璨的旅途中，隨處停駐的靈光如同一面稜鏡，映照出藝術家深沉的內在文化意識，以及其試圖融匯東西方藝術語彙的強烈心志。

## 旅程

1921年，15歲便自廣東隻身遷徙至美國舊金山的朱沅芷，開啟了他的藝術旅程。在立體主義風格的基礎下，鮮豔亮麗且大膽的色塊、框架在冷靜嚴謹的描繪形象中，是受到他在舊金山藝術學院導師所提倡的「共色主義」薰陶而發展的早期風格。1927年，受法國穆哈特王子與王妃之關注，獲得遠赴法國機遇的朱沅芷，便以融合東西方文化的價值為目標，於作品中融入更多中國文化符號與省思，受到當時全球藝術中心巴黎藝壇積極的重視。爾後，朱沅芷在戰爭、經濟蕭條等大時代的動盪中多次往返巴黎與紐約，終以《工業之輪在紐約》一作以其獨創的「鑽石主義」繪畫風格參展紐約現代美術館（MoMA）在1932年喬遷現址開幕所舉辦的「美國畫家和攝影師壁畫展」，成為首位獲邀參展的華人藝術家，自此奠定朱沅芷於現代藝術史上的地位，也為華人現代藝術開立一條重要的脈絡。

## 途中

生命中經歷多次的遷徙，自詡為世界公民的朱沅芷有著拓寬繪畫界限，將中西藝術語彙昇華為一家之言的獨到視野。他近乎飢渴地探索著東西方文化各種美學與思想的於古於今的美學體現——於聖經、於壁畫；於戲曲、於詩文，並以當時咆哮於時代中的各家前衛西方藝術理論為基礎，灌注自身對東方哲思的體會，最終成就其獨特的藝術風格——強調色彩塊面的律動，以鮮明的對比、菱形的分割、原色的融合打破空間界線，表現畫面的敘事及潛在情緒的「鑽石主義」(Diamondism) 藝術理論。

一如鑽石需時億萬年方能成形，在這成就經典的旅途中，每件發自內心的畫作，都是朱沅芷試圖尋找符合其時代背景的表演語彙。而途中所有探索與錘煉下所閃耀的璀璨火光，便僅能在所有尚未面世的草圖、紙上作品以及不同時期的實驗性作品中方能一窺其神秘。無論是色彩與結構的實驗、東方筆墨與線條的探索、文化符碼的研究乃至隱喻與敘事的鋪陳——旅程中隨處留下的足跡，在粼粼靈光中拼湊著這位繪畫巨匠於二十世紀初所走過的風華與動盪。

## 未竟之境

一段旅程的價值，是否在於目的地的抵達？也許在藝術這必然無盡的旅程裡，途中的所有停駐與探索，才是藝術家們真切的價值體現。耿畫廊僅以特展「朱沅芷——旅途中」，獻給現代主義繪畫大師朱沅芷——一位二十世紀華人藝術家的輝煌典範；一位窮盡一生，於藝術旅程拓荒的先鋒。

## 朱沅芷

出生於中國廣東

朱沅芷 1906 年生於廣東。15 歲時移居美國。1925 年進入加州美術學校習畫，受教於葛塔多·匹亞丘尼與歐蒂斯·歐菲德，之後他與歐菲德成為好友。1926 年協助華人在舊金山成立「現代藝廊」，同時舉行其個人首次個展。其才華也因此獲得親王穆哈特夫婦的賞識，而鼓勵他前往巴黎發展。在巴黎期間曾舉行多次個展。

1932 年朱沅芷應邀參加紐約現代美術館舉行的壁畫展。1940 至 1950 年代，他持續創作，並在紐約各畫廊展出。直到 1963 年病逝於紐約，享年 57 歲。1968 年紐約羅伯·蕭科夫畫廊為他舉行遺作展，而再次受世人矚目。至今已在世界各地舉行過五次朱沅芷回顧展，其中包括 1992 年在台北市立美術館。朱沅芷的繪畫受其亦師亦友的歐菲德影響，如立體派、未來派及達達主義。其作品明顯表現出共色主義的風格，因此朱沅芷被認為是一位現代主義畫家。

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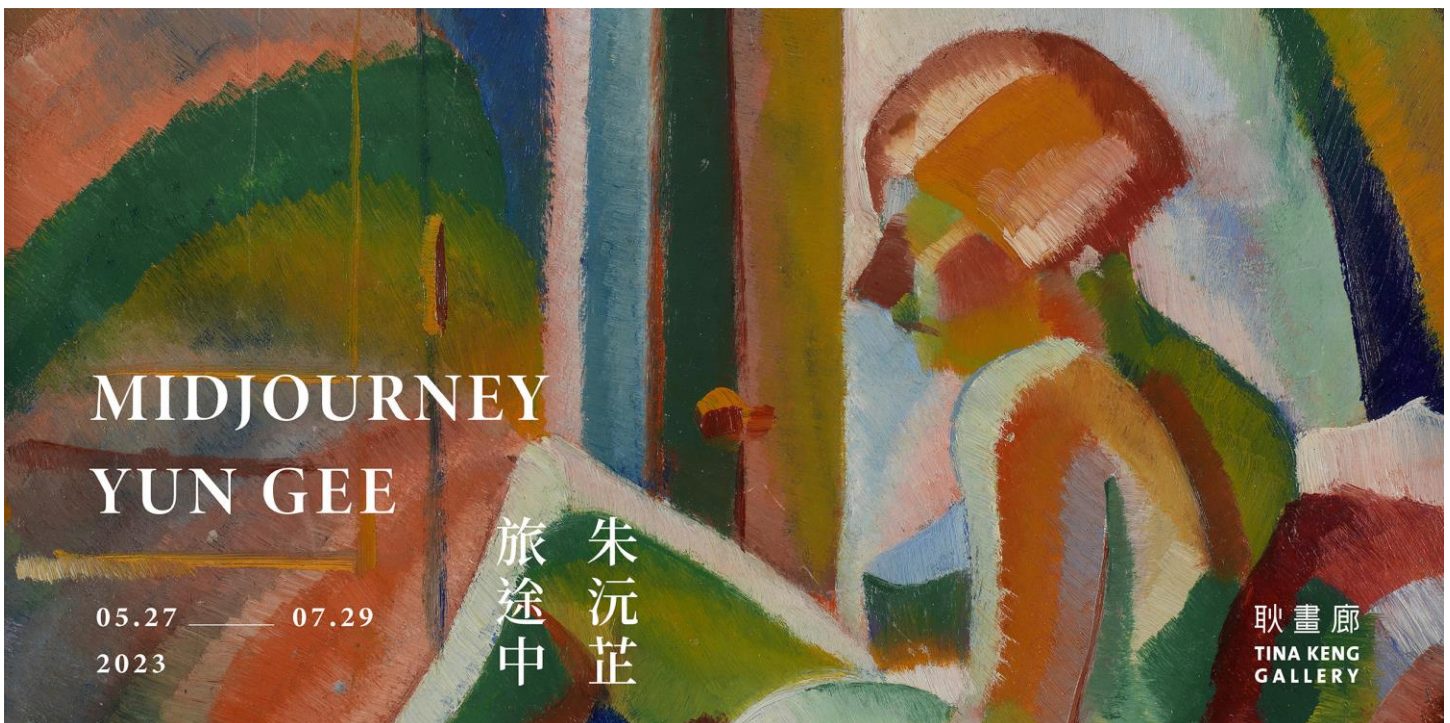
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# Midjourney: Yun Gee Solo Exhibition

Dates | 05.27.2023–07.29.2023

Reception | 05.27.2023 (Sat.) 4:30 p.m.

Venue | Tina Keng Gallery 3F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 11492



Where does an artistic journey begin? Does it begin the moment one becomes enlightened about culture? Does it begin in an artist's exploration of technique? Or in their foray into aesthetics? Where does it end in this boundless journey?

Tina Keng Gallery is pleased to present *Yun Gee: Midjourney*, a specially curated exhibition of the artist's oil paintings and works on paper, including sketches and drawings, which offer a glimpse into his creative, experimental process.

Immigrating to San Francisco at the age of 15 in 1921, Yun Gee developed a seminal style that grounds vibrant, bold color blocks in cool, rigorous delineations. A style that found its roots in Cubism and flourished under the influence of Synchronism, championed by his mentors at the California School of Fine Arts. In 1927, Yun Gee

was introduced to Prince and Princess Achille Murat, who were impressed by his work and encouraged him to move to Paris, which he did. Yun Gee's move to Paris exposed him to significant European influences. Earnestly embraced by the Parisian art circle, his work combined the fusion of East and West in an ingenious synergy of Chinese cultural symbols and Western painting styles.

Social upheaval in the 1930s sent Yun Gee back and forth between Paris and New York. In 1932 he was invited to be in the group exhibition *Murals by American Painters and Photographers* at the Museum of Modern Art in New York. For this exhibition he created the work *Wheels: Industrial New York* rendered in his singular "Diamondism." Years later, this fortified Yun Gee's status as one of the pioneering Chinese modern artists in history, as well as marking a milestone for Chinese artists.

Having lived in San Francisco, New York, and Paris, Yun Gee was propelled by his singular vision: redefining what painting is with a visual language that blurs the boundary between East and West. Voraciously, he explored the Chinese and Western artistic canons, from the Bible, murals, Chinese opera, to classical Chinese poetry. The avant-garde art movements and Eastern philosophical thoughts coalesced into a style that is distinctively Yun Gee's: Diamondism, which emphasized a rhythmic organization of blocks and planes, brilliant contrasts, diamond-shaped divisions, and blending of vibrant colors, to break through spatial limitations and give voice to the stories and latent emotions behind his paintings.

The works on paper presented in this exhibition — some of them on view for the first time — shed light on the inner workings and creative nature of Yun Gee in his studio. Experimenting with color, composition, ink, brush, and cultural symbolism, Yun Gee investigates through metaphor and narrative what defines painting. His endeavor, embodied in each work, attests to the life experiences of the times he inhabited.

*Yun Gee: Midjourney* highlights the legacy of this important Chinese modern painter of the 20<sup>th</sup> century, who devoted himself to the blurring of boundaries between cultures, blazing a trail for generations to come.

## Yun Gee

Born in Guangdong, China

Born in 1906 in Guangdong. Yun Gee moved to the U.S. at the age of 15. In 1925, he entered the California Academy of Art to study painting under Gottardo Piazzoni and Otis Oldfield. The latter became his good friend.

His first solo show was held at the Modern Gallery in San Francisco in 1926, where he met his first patrons, Prince and Princess Achille Murat, who encouraged him to go to France. He had several solo shows during his stay in Paris, and many of his works were selected to the Salon d'Automne, Salon des Indépendants, and Salon des Tuileries. In 1932, Yun Gee was invited by the Museum of Modern Art in New York to take part in an exhibition of murals. During the 1940s and 50s, Yun Gee continued his creative journey, exhibiting in various galleries in New York City. He passed away in 1963, at the age of 57.

In 1968, the Robert Schoelkopf Gallery in New York held a retrospective of his works, reviving his memory and bringing his work back into the limelight after so many years. Multiple retrospectives have been held in honor of Yun Gee, including *The Art of Yun Gee*, Taipei Fine Arts Museum, Taipei, Taiwan (1992). Yun Gee developed a seminal style that grounds vibrant, bold color blocks in cool, rigorous delineations. Rooted in Cubism and flourishing under the influence of Synchronism, such style cements Yun Gee's position as a pioneering Chinese modernist painter.

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