

Ex-tension: The Dislocation of culture and pattern – Asian contemporary art exhibition

展出藝術家 Artists:

台灣 Taiwan: 吳季璉 Wu Chi Tsung、李姿玲 Lee Tzu-Ling、何灝 Ho How

印尼 Indonesia: 阿里安山·卡尼阿哥 Aliansyah Caniago

越南 Vietnam: 阮菲菲 Nguyen Oanh Phi Phi

中國 China: 肖旭 Xiao Xu

澳門 Macau: 張健文 Cheong Kin Man

策展人 Curator: 李依佩 Yipei LEE

Curators'LAB Gallery

ul. Nowowiejskiego 12

01.06–10.07.2018

opening: 1.06. at 18.00

The exhibition presents seven contemporary Asian artists who think about the transmission of ideas in the dislocation of culture and pattern.

The exhibition shows the rise and breakthrough of Asian art. From the traditional media: ink, lacquer, paper and so on, the contemporary artists explore how to use traditional technology to interact with the audience with contemporary concepts, subvert traditional concepts, transform media images, break the habitual narrative model and create different sensory experience. At the same time, the artists also take into account today's scientific and technological progress to capture the audience's true perception of experience.

Chinese traditional art forms are considered as ink paintings, with only water and ink, black and white, presenting realism in the near sight and abstract in the distant view, using monotonous color to represent the rich artistic conception. Honestly, there is no precise year for clearly delineating the boundaries between the traditional and the contemporary ink painting. However, the usage of the word „ink painting“ has been interpreted many times in the twentieth century and has been gradually evolving in a semi-traditional and semi-experimental manner in the years of trial and error, the introduction of a variety of paint, canvas and visual attempt. In the unique way of Xiao Xu's ink paintings and Wu Chi-Tsung's video works, we can see the culture's continuity and innovation in an elegant and delicate way, while the form is full of bold breakthroughs and attempts. Ink painting is more than media; it is an attitude, philosophy and worldview.

In Vietnam's traditional lacquer art, which was used on the surface of objects such as furniture, utensils, statues, etc for a long time. Until the founding of the Indochinese Academy of Fine Arts in Hanoi in 1925, lacquer began to become a medium of artistic creation, which is comprehensive application combines sculpture, painting, and craft. Artist Nguyen Oanh Phi Phi studied lacquer for more than 15 years and we can see a breakthrough of lacquer art in her works. When I first came into her work, I thought it was created with technology. After digging deeper, I realized she released the aesthetic habit of lacquer painting and integrated the hardware of the digital era to recreate the unique sensory perspective. And Saeko Ando's paintings are showing the daring dazzling color.

She shows the ultimate performance of texture and combined Japan's slender characteristics and Vietnam's craft culture.

In addition to clearly seeing the formal transmission of ideas in culture and media, Taiwanese artist Lee Tzu-Ling and Macau director Cheong Kin Man, each developed unique concepts to discuss their relationship with media. Through collecting invoices, making recycled-paper, air-drying and polishing, the artist Lee Tzu-Ling has created a weight track of life. Through repeated body work, like a craftsman, she transforms daily life material into a seemingly ordinary but unusual sensual experience. In the work „Flowing III“, the ordinary and discardable objects sensibly deify themselves into an image of language. They are completely free to infiltrate into works and spaces, works and people, as well as people and space, which is leading us and infiltrating our senses.

Macau director Cheong Kin Man reflected the function of the novel in diary format in experimental ethnographic short film „A Useless Fiction“. He cleverly combined the sound of dialect and the picture, and asking questions through the visual media. Between the traditional text reading and speaking language, such as Vietnamese, Cantonese, Korean, Japanese overlap, we can see the existence of the variety of identities in Eastern and Western cultures diversity.

Asian artists extend the sensory experience of life aesthetics, and it is allowing us to see the independent value of the art language itself. They connect the innovation and recombination to the traditional concept, and then think of the coexistence of culture and pattern, the existence of traditional art media, the replaceability of material, the nature characteristic of the material itself and the abstract concept and try to make contribution for the future of contemporary art.