

## 摺紙 — 周育正個展

展期 | 2023.10.07 – 2024.01.27

開幕 | 2023.10.07 (六) 4:30 p.m.

地點 | TKG+ 台北市內湖區瑞光路 548 巷 15 號 1F



煙霧氤氳的曬麵場、戴森空氣清淨機、掃地機器人、放大的碗盤與裝潢線板，以及用菜瓜布刷擦出肌理的繪畫，這是周育正 2018 年「刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、潔客幫、香煙、戴森、現代人。」系列作品。帶有劇場感的鋪陳與不符合常規的物件穿插著低限的表演，是周育正在過去幾年的個展中常見的感性真空奇觀、一種在作品表面上近乎辨識不出個人情緒的形式表現，並有著他一貫簡練、略帶潔癖的美感識讀。而周育正本次在 TKG+ 的個展「摺紙」，不同於過往多元媒材形式的運用，將帶來全新開創的繪畫作品。周育正的繪畫承襲他既有的美學品味——畫面優雅中帶著幾許的清冷，幾何造型搭配秩序和諧的漸層色塊，乍看下頗有後現代主義的古典氛圍。

漸層繪畫在過去幾年散見於他的一些作品當中，為創造個人漸層繪畫的獨特性，2020 年他開始運用水流運動的

原理試著創造出不同過往的著色方式，而疫情的發酵亦限制著當時的生活型態，這使得周育正擁有更充裕的時間將精力投注在這項繪畫實驗上並持續精進。他利用顏料中色粉屬性的差異，藉由水的流動產生綿密漸層的結晶質地，進而成為一張張獨特的色紙；並伴隨著紙張鑲嵌技術的運用，將張張色紙嵌入精心構築的畫面之中，在層層個人工藝的堆疊下開啟了他首次具有表現性的作品——Moody 系列 (2020-2022)，而這也是他關注情緒的開始。

「摺紙」的命名一如作品形象，映射出周育正近期紙張材料的使用與其畫面結構的組成。而畫面中這些不穩定的紙張堆疊亦顯露出一瞬的情緒：輕薄如紙的形象帶著重力，產生出某種難以文字化的內心戲碼，向下垂墜的造型卻不顯悲傷、繽紛的色彩亦不致歡愉。周育正其實並沒有在摺紙，而是摺了他的情緒。對周育正而言，疫情這三年所帶來的生活限制是病毒也是解藥。在這段被迫放緩步調的時光中，由一張紙的著色試驗開始，逐步地摸索並精進其中，隨之建構出他獨有的繪畫系統。周育正將過往對外在的關注反轉於內在世界，重新思索個人觀點與創作方法；並在那些堆疊的紙張與幾何畫面的構築中，建立一套雅緻簡約卻滲透著抵抗姿態的個人美學。

## 周育正

1976 年生於台灣台北

現居、創作於台灣台北

周育正畢業於法國國立巴黎高等藝術學院與塞納河文憑後研究學程。他透過多元媒介，包括裝置、出版、表演與繪畫，處理社會與美學的相互關係，塑造出一套簡潔但精心策劃的知識與美學技巧，最終展現藝術、物體和空間的特性。

曾舉辦重要個展於台北 TKG+ (2018)、馬凌畫廊香港 (2016) 與上海 (2017)、柏林貝塔寧藝術之家 (2015)、台北市立美術館 (2014)、高雄市立美術館 (2014)、美國丹佛市當代美術館 (2008)，聯展於里昂雙年展 (2019)、利物浦雙年展 (2018)、香港巴塞爾藝聚空間項目 (2018)、紐約新美術館 (2015)、亞洲雙年展 (2015)、皇后雙年展 (2013)、台北雙年展 (2012)。榮獲獎項包含台北美術獎首獎 (2012) 與台新藝術獎年度視覺藝術大獎 (2011)。

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# Chou Yu-Cheng: Paper Folding

Dates | 10.07.2023-01.27.2024

Reception | 10.07.2023 (Sat.) 4:30 p.m.

Venue | TKG+ 1F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



A hazy basement where handmade noodles were being air-dried, Dyson air purifiers and robot vacuums, an oversized plate, pieces of interior trim, and paintings made with scouring pads — these elements constituted *Chou Yu-Cheng: Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, jackercleaning.com, Cigarette, Dyson, Modern People III*, the artist's 2018 solo exhibition at TKG+. With a theatrical flair, an unconventional juxtaposition of objects and a minimalist performance, Chou's solo exhibitions in the past several years have shifted toward a spectacle of emotional void. Hardly personal on the surface, his work is imbued with a consistent sense of minimalism and obsessive aesthetics. *Paper Folding*, his latest solo exhibition at TKG+, diverges from the artist's previous practice of diverse mediums, and introduces a new body of paintings where his signature aesthetics — clean, crisp composition executed with grace, geometric shapes rendered in orderly, harmonious gradient color blocks — reigns in a post-modernist mood.

Recent years have seen him begin making gradient paintings. Pivoting away from his previous methodology, the artist started experimenting with different coloring techniques based on fluid dynamics in 2020. The outbreak of the pandemic, which restricted movement and activity, left the artist with more time to focus on this painting experiment. He leverages the differences in pigments within the paints, allowing the flow of water to generate a dense gradient texture, ultimately creating distinctive sheets of colored paper. This marks not only the inception of the “Moody” series (2020–2022), where assiduous craftsmanship conjures meticulously cut pieces of paper on canvas to form clinical compositions, but also the beginning of his exploration into emotion.

The title “Paper Folding,” a direct reference to his latest body of work, denotes the artist’s choice of medium and the principal element that constitutes the image of his work. The precarious stacks of paper, light as a feather yet prone to collapse, gravitate toward a fleeting display of intimacy that is hard to articulate: a lack of sorrow though on the verge of coming undone, an absence of joy in the presence of vibrant color. What the artist grapples with is less the paper itself than his emotion. The disorienting three years of the pandemic, for him, were as much a cure as they were a curse. Inevitably forced to slow down during the days of lockdown, he began a coloring experiment with a single sheet of paper, which served as the basis of his painting practice. In the seemingly loose stacking of paper and fastidious arrangement of geometric shapes, Chou Yu-Cheng meditates a minimalist aesthetics by turning his attention away from the exterior to the inner world.

### **Chou Yu-Cheng**

Born in 1976 in Taipei, Taiwan

Lives and works in Taipei, Taiwan

Chou Yu-Cheng graduated from the École Nationale Supérieure des Beaux-Arts de Paris and the research program - La Seine. Working across a wide range of mediums from installation, publication, performance to painting, the artist investigates the interrelationship between society and aesthetics through a minimalist yet thoughtfully choreographed skill set of knowledge and aesthetics that allows him to reveal the peculiarities of art, object, and space.

Chou Yu-Cheng has exhibited internationally, including solo exhibitions at the TKG<sup>+</sup>, Taipei (2018); Edouard Malingue Gallery, Shanghai (2017) and Hong Kong (2016), China; Künstlerhaus Bethanien, Berlin (2015); Taipei Fine Arts Museum, Taipei, Taiwan (2014); Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2014); and Museum of Contemporary Art Denver, Colorado, U.S. (2008); as well as group exhibitions at the Lyon Biennial, France (2019); Liverpool Biennial, U.K. (2018); Art Basel in Hong Kong (Encounters sector) (2018); the Great Ephemeral, New Museum, New York, U.S. (2015); Asian Art Biennial, National Taiwan Museum of Fine Arts (2015); Queens International, Queens Museum (2013); and Taipei Biennial (2012). Awards and recognitions include the Taipei Art Awards, Taiwan (2012) and Taishin Arts Award, Taiwan (2011).

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