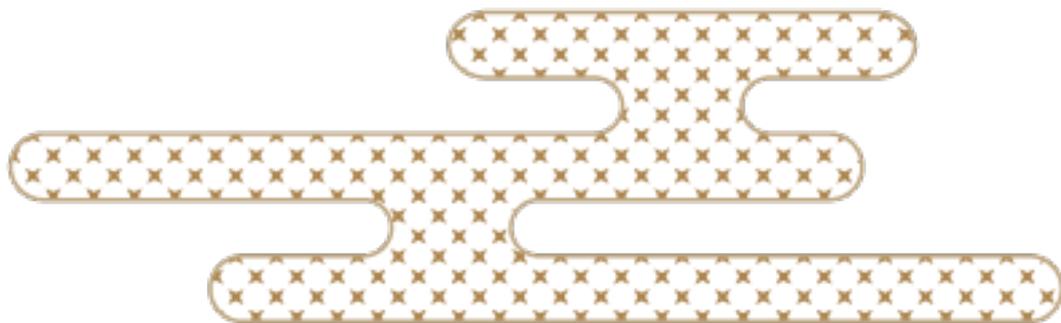


游

一個文化遊牧者的抒情與想像

吟



魏畫廊很榮幸的宣布于11月16日開始舉辦傅慶豐香港首次個人展覽—【游吟】



AMANDA WEI 魏
GALLERY

游吟 Bards

— 傅慶豐後表現繪畫作品展
Alixé Fu's Postexpressionism Painting Exhibition

出品人：魏麗洋 **Producer: Amanda Wei**
策展人：梁克剛 **Curator: Liang Kegang**

私人預展：11月16日，晚5時至7時
Private View: 16 November, 5 - 7 pm

公眾展期 **Public View**
2018年11月17日 - 12月15日 17 November - 15 December 2018

魏畫廊 **Amanda Wei Gallery**
香港中環雲咸街19-27號 **Shop B, G/F, Wilson House,**
威信大廈地舖B **19-27 Wyndham Street, Central, HK**

策展人 | 梁克剛

初見傅慶豐你也許會覺得他應該是個性情溫和循規蹈矩的人，但深入交往後才會知道他其實是個極具冒險精神對世界保有著持續的衝動、激情和好奇心的人。而且這種冒險性格體現在內外兩個方面，外在的是他對於個人生活空間的永不停歇的拓展，少年離開家鄉台灣雲林外出求學，青年時期成名於台北，早在1984年就以大型前衛裝置參加重要群展，1987年從台北遷到歐洲的文化中心巴黎，1991年首次到訪世界藝術之都紐約，後來也曾在紐約居住創作，2007年又開始在北京開工作室，後來更是在毫無法律保障的情況下在京郊投資自建了最大規模的工作室，如果哪一天聽說他又搬去了柏林，我也一定不會感到奇怪。他對全球文化能量的流動與遷移有種特殊的敏感，一直像一個奔跑著不斷追逐換乘最快列車的執著少年，嚮往著抵達心中的文化天堂。就內在而言，他亦是在美術史的時間軸線上不停地前溯，從嚴謹的古典寫實到詩性的浪漫主義再到張揚的現代主義、表現主義，在篤信藝術終極理想的同時又不斷質疑自己已經取得的成就，隨時打破已建立起的個人的疆界，尋求新的表達和新的可能性。

所以在我看來傅慶豐先生不僅僅是一個創作具體作品的藝術家而是一個具有更大視野和更寬廣訴求的文化游牧者！他一直都不主張搞殿堂、書齋和畫室裡的藝術，作品似乎更不應該局限在畫布上和畫框裡，他一直希望自己能夠為他所摯愛的藝術與生活之間打開一條通道，讓藝術走下聖殿，讓人們走進藝術。



Le fatalisme / Fate / 宿命 169.5x103cm (1980年)

1980年傅慶豐做了一件油畫和實物混搭的作品《宿命》，反映大學聯考前一股強烈生命悸動和打破家庭背景的束縛。

1983年他的首次台北個展就發表了可供來賓在畫上留言簽名的作品，開啟了“Who’s who?”議題。2008年傅慶豐又作為法國政府資助的駐地藝術家在巴黎的“梵高村”奧維爾市首次展出了他的作品《百家姓》"Sign Me"，更是邀請全民於2-4米高十七尊的雕塑上簽名，第二年該作品又移師台北當代藝術館繼續與當地的觀眾互動。首開Moca Plaza台北當代藝術館在公共廣場空間塑造的作品先例。

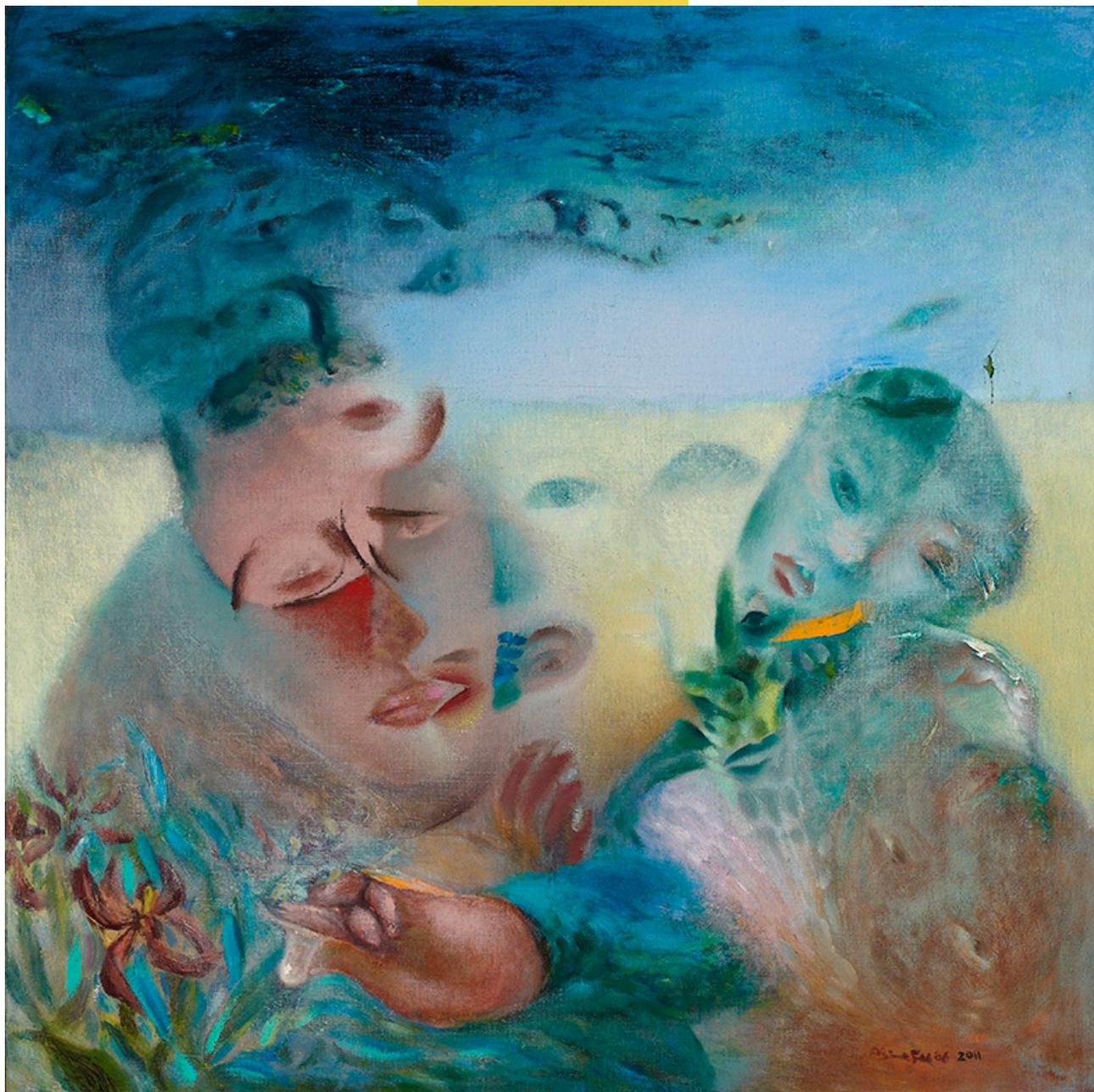


《百家姓》"Sign Me"

傅慶豐始終認為率性恣意地表現只是傳統現代主義藝術家的一種“小我”的釋放，而將個體的藝術表達置身於公眾的介入與延伸之中，無形中會體現一種公共知識分子和當代觀念藝術家的公共擔當與情懷，這才是真正的“大我”。這是一種反思個性和反表現性的嘗試與探索，他認為在科技與新媒體藝術發展日新月異的當下，藝術創作更要強調“溫度”、“手感”以及與真實的觀眾的“交互”。最近他又做著把畫作從白牆上摘下來與家具進行結合的嘗試，這些做法無疑是在具體踐行著杜尚所倡導的“生活就是藝術！”以及博伊斯所提出的“人人都是藝術家！”這些最重要當代藝術理念。而且他

個人把他自己所探索與嘗試的藝術實踐稱之為一種”後表現”方式，作為對以往現代主義、表現主義的創新、補充與拓展，他也願意不斷地嘗試著更大領域的跨界與轉換，未來也許會將音樂、舞蹈、戲劇甚至美食都容納進他藝術創作的版圖。

此次展覽 作品精選



花言物語 The Plot Moving
布面油畫 Oil on Canvas
75 x 75 cm (2006)



平原裏Out in the Plain
玻璃鋼(F.R.P), 丙烯 Fiberglass, Acrylic
91 x 48 x 28 cm (2002)

此次的香港個展應該是傅慶豐先生三十多年來文化游牧生涯中一些所思所感的片段和記錄，在表達上力求找到個性化表現與公共關懷的契合點，找到西方藝術線性發展邏輯與東方悟性思考之間的融匯之處，從而建立更加豐滿厚重的個人語彙特質和精神走向，我們也期待著他在自己不間斷的文化旅程中在這個多元文化相融交彙的東方之珠遇到久違的知己。

文|梁克剛

11月5日於北京

傅慶豐 過往展覽





2008年 Alixe Fu 傅慶豐在台北印象畫廊個展

The Sentiment and Imagination of a Cultural Nomad

When you first meet Alixe Fu, you may think he is a mild-tempered man who follows the rules. However, after you get to know him well, you will discover that he is in fact extremely adventurous and maintains an impulse, zest, and curiosity about the world. His adventurous personality is manifested internally and externally. Externally, it is reflected in his never-ceasing exploration and expansion of his personal living space. In his adolescence, he left his hometown Yunlin in Tainan, Taiwan, to study. During his youth, he found fame in Taipei.

In 1984, he participated in an important group exhibition with his large-scale avant-garde installation artwork. He moved from Taipei to Paris, the cultural center of Europe in 1987, first visited New York, the world's art capital, in 1991 and later lived and created there for some time. Fu established a studio in Beijing in 2007. Later, he even built a large studio in a Beijing suburb without legal protections. I would not be surprised if one day I hear that he has moved to Berlin. He possesses a special sensitivity about the fluidity and movement of the global cultural energy. He is like a persistent young man who keeps running, chasing, and changing onto the fastest train, hoping to arrive at his cultural paradise. Internally, he keeps moving forward in the timeline of art history, from strict classical realism to poetic romanticism and then to boisterous modernism and expressionism. As he piously believes in the ultimate ideal of art, he simultaneously keeps questioning his achievements. He constantly breaks his established personal boundaries in search of new modes of expression and new possibilities.

To me, Fu is not only an artist who creates concrete pieces but also a cultural nomad with a broad vision and a wide pursuit! He has never proclaimed the arts in the halls, studies, or galleries. He feels that artworks should not be restrained to canvas and frames. It is always his hope that he can create a channel between his beloved art and life, letting art walk out of the holy palace and letting people enter the arts.

In 1980, Fu composed a piece of oil and objects mixed painting, entitled <Fate>, which reflected a strong palpitation of life and break free from his family background before the university entrance exam.

In 1983, at his first solo exhibition in Taipei, he published a work on which visitors could sign their names and leave comments, opening up the topic of “Who’s who?”. Fu exhibited his work “Sign Me” at Cité Van Gogh, Auvers-sur-Oise, Paris as a resident artist funded by the France government, invited all the citizen to sign their names on 17 statues with 2 to 4 meters height in 2008. The artworks then were moved to the Museum of Contemporary Art Taipei (MOCA Taipei) in the following year and continued the interaction with local citizens. It was the first space-shaping work MOCA Taipei had ever installed on its public plaza, MOCA Plaza.

Fu has always believed that expressing oneself at will is only the liberation of a “small-ego” for traditional modernist artists. By contrast, when placing an individual’s art expressions among public intervention and extension, it shows a public responsibility and sentiment as a public intellectual and artist with contemporary concepts, which is the true, “large-ego”. This is an attempt and exploration of the artist’s reflection and anti-expressionism. In his opinion, with the rapid development of technology and new media art, artistic creation should emphasize more on "temperature", "feel" and "interaction" with real audiences. Recently, he has tried to remove paintings from the whitewashed wall and integrate them with furniture. These attempts are no doubt a practical implementation of what Marcel Duchamp initiated, “Life is art!” and what Joseph Beuys proposed, “Everyone is an artist!”, the most crucial ideas in contemporary arts. He put his exploration and attempt in his art practice as a "postmodern" way to innovate, complement and expand the previous modernism and expressionism. He would constantly try to crossover and transform in greater fields, perhaps taking music, dance, theater, and even food into his artistic creation in the future.

This solo exhibition in Hong Kong presents segments and records of Fu’s thoughts and feelings about his life as a cultural nomad over the past thirty-odd years. He seeks balance between individual presentation and showing concerns for the public, looks for integration of the linear development logic of western arts and the oriental comprehension thinking in his expression, from which he could establish a richer and more ample personal narrative and spiritual pursuit. We hope that on his never-ending cultural journey, he will find a confidant in the Pearl of the Orient, where diverse cultures are intertwined.

Liang Kegang

November 5, 2018 in Beijing

更多信息请访问官方网站 或直接联系我们

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