



Chuang Che, Untitled (*Diptyque*), 1987, oil and acrylic on canvas, signed and dated, 95,5 x 262 cm

莊喆 (北京 1934)

凝住瞬間

開幕於5月16日 週四下午5點

展覽:2019年5月16日至6月26日

Vazieux畫廊專注於推廣亞洲抽象藝術，畫廊空間位於巴黎未來的Pinault基金會附近，代表的重要藝術家來中國、日本和韓國。這次呈獻中國裔藝術家莊喆的個展。

莊喆現年85歲，被認為是中國抽象的先驅之。像趙無極和朱德群一樣，他在五十年代發現並受到西方抽象的啟發，可以在他的藝術實踐中看到，東西方的融合是他藝術研究的核心。這次個展將展示他從60代到現在的大約20件作品。

Chuang Che (1934 Beijing)

Suspending the Ephemeral

Opening, Thursday, 16 May, from 5pm
16 May - 26 June, 2019

Specialised in Asian abstraction, Vazieux art gallery located close to the future Pinault Foundation, represents important Chinese, Japanese and Korean artists. This new exhibition will be dedicated to Chinese artist Chuang Che's paintings.

At the age of 85, Chuang Che is considered as one of the pioneers of Chinese abstraction. Like Zao Wou-Ki and Chu Teh-Chun, he discovered and was inspired by Western abstraction in the 50s. The fusion between East and West is at the heart of his aesthetic research and can be seen throughout his artistic practice. The exhibition presents some



Chuang Che, *Untitled*, 1989, oil and acrylic on canvas, signed and dated, 119 x 139 cm

莊喆來自一個學者家庭，他的父親是北京故宮博物院著名的書法家和策展人。1948年，他父親積極參與將故宮博物館的作品轉移到台北的重要任務。當這個重要事件發時，莊喆十四歲。在他的整個職業生涯中，中國傳統繪畫仍然是取之不盡的靈感源泉。1954年，莊喆進入台灣省師範大學美術系，在那裡認識教師朱德群。

莊喆發現了西方藝術並熱衷於探索新形式，其後他於1958年加入五月畫會，並在其中發揮重要作用。1966年，他獲得了洛克菲勒基金會的贊助，讓他有機會第一次去美國，從而深入地研究西方藝術。

Chuang Che comes from a family of scholars. His father was a well-known calligrapher and curator of the Palace Museum in Beijing. In 1948, he played an active role in the transfer of the Palace Museum's works to Taipei. Chuang Che was fourteen when this important event took place. Throughout his career, traditional Chinese painting has remained an inexhaustible source of inspiration. In 1954, Chuang Che entered the department of Fine Arts at the Taiwan Provincial Normal University, where he met Chu Teh-Chun, who was a teacher there.

Having discovered Western art and keen to explore new forms, he joined the Wuyue Group (Fifth Moon Group) in 1958, in which he played a major role. In 1966, he received an endowment from the Rockefeller Foundation that enabled him to make his first trip to the United States, providing him with the opportunity to study Western art in greater depth.

次年，他被選參與在匹茲堡舉行的「卡內基國際」展覽，與其他藝術家，如趙無極、朱德群和林壽宇並列展出。他於1968年訪問歐洲，並在巴黎逗留六個，期間與趙無極見面，他們之前從趙無極在1957年的亞洲之行後，一直有討論關於抽象藝術的主題；莊喆也有跟朱德群見面，然後去了西班牙，在那裡他也認識了加泰隆尼亞藝術家安東尼·塔皮埃斯。

莊喆於1973年移居美國，定居在密歇根州，在那裡被宏偉的景觀和季節變化所吸引。被自然環境的美麗包圍其中，啟發莊喆探討存在主義問題，並參考北宋繪畫大師們的美學和哲學的特點。這些新景觀標誌著他創作美學中的轉折點。從此以後，他採用了更自由的方法，採用了更大的畫布和更豐富的新顏色。

莊喆發明了「第三條道」，一個力求融合亞洲和西方美學的藝術概念：「像兩條河流流淌在彼此旁邊，這兩個繪畫傳統最終將合流入海」。

The following year, he was selected to take part in the 'Carnegie International' exhibition in Pittsburgh, along with other artists, such as Zao Wou-Ki, Chu Teh-Chun, and Richard Lin. He visited Europe in 1968 and spent six months in Paris, where he met up with Zao Wou-Ki, with whom he had already engaged in correspondence on the subject of abstraction after Zao Wou-Ki's trip to Asia in 1957. He also met up with Chu Teh-Chun, and then went to Spain, where he also met Antoni Tàpies.

In 1973, he moved to the United-States and settled in Michigan, fascinated by its grandiose landscapes and seasonal variations. The omnipresence and beauty of this natural environment led Chuang Che to explore existential matters, which complemented the aesthetic and philosophical characteristics of the painting of the great masters of the North Song dynasty. These new landscapes marked an aesthetic turning point in his work. Henceforth, he adopted a freer approach, using much larger formats that were enriched with new colours.

Chuang Che invented the 'Third Way', a unique artistic concept that sought to merge Asian and Western aesthetics: 'Like two rivers flowing alongside each other, these two traditions of painting will eventually merge into the sea'.



Chuang Che, *The Great Rule*, 1989, oil and acrylic on canvas, signed and dated, 133 x 175 cm

在莊詰的抽象風景畫中，他結合了鮮艷的色彩、形式的湍流、透明感和各種繪畫效果。從這種不可思議的混亂中產生了完美的和諧，同時充滿了歡樂和憂鬱，從而散發出無拘無束的自由。

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<http://www.vazieux.com/zh/>

In his abstract landscapes, he combines bright colours, a turbulence of forms, a sense of transparency, and various paint effects. From this improbable chaos arises a perfect harmony, filled with joy and melancholy, from which emanates a sense of boundless freedom.

More information about the artist >>

<http://www.vazieux.com/en/>

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個展

- 2016 Galerie Sabine Vazieux and Galerie Hervé Courtaigne, Paris, France
- 2015 « Effusive Vitality », exposition rétrospective, Musée des Beaux Arts de Taipei, Taiwan
- 2012 Centre d'Art d'Asie, Taipei, Taïwan
- 2007 Musée d'Art national de Chine, Pékin, Chine
- 2006 Centre d'Art d'Asie, Taipei, Taïwan
- 2005 Musée des Beaux Arts, Université nationale des Arts de Taipei, Taïwan
Musée national d'Histoire, Taipei, Taïwan
- 2002 Musée d'Art de Guangdong, Chine
Musée de He Xian Ning, Chine
- 2001 Han Art Gallery, Quebec, Canada
- 2000 456 Gallery, New-York, USA
- 1996 Horwitch-Newman Gallery, Scottsdale, USA
- 1992 Musée des Beaux Arts de Taipei, Taiwan
- 1982 Centre d'art, Kowloon, Hong Kong
- 1980 Musée historique national, Taipei, Taïwan
- 1977 Institut d'Art de Kalamazoo, Kalamazoo, Michigan, Etats-Unis
Musée d'Art de Saginaw, Saginaw, Michigan, Etats-Unis
- 1974 Oberlin College Société asiatique, Oberlin College, Ohio, USA
- 1972 Musée d'Art de Newark, Newark, New Jersey, Etats-Unis
Musée d'Art de Montclair, Montclair, New Jersey, Etats-Unis
- 1970 Musée des Beaux Arts, Flint, Michigan, Etats-Unis
- 1968 Musée de Taïwan, Taipei, Taïwan
- 1965 Centre d'Art national de Taïwan, Taipei, Taïwan

群展

- 2017 "FROM CHINA TO TAIWAN, Les pionniers de l'abstraction" Musée d'Ixelles,
Bruxelles, Belgique
- 2006 Musée d'art de Shanghai, Musée d'Art de Ningbo, Beijing 798 zone Artiste, Chine
- 2005 Musée d'art de Université du Minnesota, Minnesota, États-Unis
- 2003 Musée des Beaux Arts de Taipei, Taiwan
- 1997- 1999 Expositions itinérant au Centre culturel de Chicago et Galerie Fisher, Université
de Californie du Sud, États-Unis
- Musée des Beaux Arts de Kaohsiung
- Musée des Beaux Arts de Taipei, Taiwan
- Trois différents musées, Japon
- 1998 2ème Biennale de Shanghai, Musée de Shanghai, Chine
- 1997 Musée de Shanghai, Chine
- 1990 Festival d'Art International de Hamburg , Hamburg, Allemagne
- 1987 Musée des Beaux Arts de Taiwan, Taichung, Taiwan
- 1986 Musée des Beaux Arts de Taipei, Taiwan
- 1983 Musée des Beaux Arts de Taipei, Taiwan
- 1981 Musée de Taïwan, Taipei, Taïwan
- 1975 Musée d'art métropolitain de Tokyo, Japon
- 1973 Musée Public de Oshkosh, Oshkosh, Wisconsin, États-Unis
- 1970 Biennale Festival d'art, California, États-Unis
- 1969 « Pintura China Contemporana », Madrid, Espagne
- 1966-1968 « The New Chinese Landscape » Exposition itinérantes, des États-Unis à
Taïwan
- 1965 Galleria Del Palazzo delle Esposizioni, Rome, Italie
- Musées de Laren Zwolle, Gravenhage, Delft, Pays-Bas

公共收藏

Musée des Beaux-Art de Taipei, Taipei, Taïwan

Musée d'Art de Cleveland, Cleveland, Ohio, Etats-Unis

Université de Cornell, Ithaca, New York, Etats-Unis

Institut d'Art de Detroit, Michigan, Etats-Unis

Musée d'Art de Hong Kong, Hong Kong, Chine

Musée National d'Histoire, Taipei, Taïwan

Musée d'Art de Saginaw, Michigan, Etats-Unis

Musée d'Art Spencer, Université du Kansas, Lawrence, Kansas, Etats-Unis

Musée des Beaux-Arts de Taipei, Taiwan

Musée d'Art de l'Université du Michigan, Ann Arbor, Michigan, Etats-Unis