

## *Shifting Momentum*

**Free Opening Reception:**

**Third Thursday, April 19, 2018**

**6:00 – 8:00 pm**

**Curator's Talk: 6:00pm**

Painting has been declared dead many times over the past several decades, yet artists continue to make paintings and reexamine their desire for abstraction. Beginning in the 50s, abstract painting was introduced to the art world in Taiwan through overseas education and travel, artists began creating non-representational compositions and explore geometry and architectural elements across disciplines. Abstract movement had its most prominent moment in



Shiao-Ping Wang, *Winter*, 2015,  
acrylic on canvas



Wen-Yueh Tao, *Memory Appearance*, 2015,  
mixed media on canvas

the 1980s when artists like Chun-Shan Lee and artist collectives introduced a new approach to abstract painting that combined traditional Taiwanese art forms, such as the use of ink, flying white, and texture strokes, with the aesthetics of the European and American avant-garde. Some of the leading artist collectives included the Ton Fan Group and Fifth Moon Group. Some artists included in this exhibition also joined the movement in the eighties, developing personal methodologies to abstract painting.

Shifting Momentum presents the development of abstract art in Taiwan, from the eighties to today. The works in this exhibition span a wide range of techniques, styles, and intentions, involving a self-analysis that requires a balance between the rational and the intuited, connecting the artists in this frequently shifting art domain. Influenced by Western modernism, the artists address Eastern culture, philosophy and tradition on subjects like ch'i (energy flow), ink calligraphy, huxi (breathing, or to breathe), and traditional window frames. Artists reflect the liberal and slowly-opened

state of Taiwanese society after the lifting of 38 years of martial law (1949-1987) in juxtaposition to the digitized hyper-accelerated life of today. Shifting Momentum celebrates Asian Art and encourages viewers to have a physical, prolonged encounter with works that are culturally rooted in the East. It is through close examination of these techniques and expressions that one may gradually discover a range of interpretations of the self and the core of existence.



Chi-Hung Yang, Fly Upward, 2017, acrylic on canvas

Wen-Yueh Tao's painting represents his subjective narratives, inner reflections of emotion, and a sense of steadiness by contrasting nature and man-made structure in unexpected ways. Wei-Min Lin's animated brush strokes suggest an intricate yet seductive reality that consists of layers of his reminiscences of time, phantom, and history. Based in both United States and Taiwan, Chi-Hung Yang's paintings are influenced by nature, which connects his spiritual state of mind and mystery as the viewer recognizes each work's ch'i (energy flow) after multiple viewings. Su-Li Hung's paintings are intuitive, and they each represent the abstraction of nature with visual cues from the classical calligraphic painting style. Recently passed away in a tragic accident, Ming-Xi Chang's abstract geometric work demonstrates an acute awareness of his past and present state of being. Chang employ transparent "window" display as a metaphor for direct and indirect contact of one's viewing experience. Rock Chin-Yuan Shen's work represents his life journey through series of abstract experimental processes that conveys nostalgia and isolation. Yu-Ju Chen's work depicts the abstract structure of the universe and portrays an imaginary story like landscape out of science fiction or myths. Wang Xiaoping's works reflect her interest in traditional window grilles and Chinese knots, and reflect the changing state of the mind and the environment. Influenced by traditional ink landscape, Chung-Fan Chang's work, explore the paradox and discomfort viewing experience with insertion of high intensity fluorescent color shapes. Yung-Jen Liú's work centers on the inner responses of shape and color, the combination of Eastern philosophy, the simplicity design of the Han Dynasty tomb bricks to reflect his surrounding natural environment with experimentation of new materials.

--- Chung-Fan Chang, Curator

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Funding for the Noyes Museum of Art is provided in part by the NJ State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts; and the Geraldine R. Dodge Foundation.