



reframing 回藝 june 2006 六月

“What surprised me was that Michael, an artist who has grown up in the United States, could penetrate to the essence of traditional Chinese art to the point where he has been able to blend its spirit and materials with new ideas and sentiments to create a new artistic form that is both at variance and in harmony with Chinese tradition.” -- *Shao Dazhen*

“Michael’s specific characteristics lie in his taking the playful approach of the traditional Chinese literati and the rules of these games that they play, along with classic images and relics, and entering into a new round of games with them..” -- *Yin Jinan*

“For a Chinese art historian, both the distinctive ‘sliced imagery’ and format of Michael Cherney’s art are classical and modern at the same time. The imagery (or segments, or excerpts) resulting from the enlargement of slices shifts between the abstract and the concrete. The work thus possesses breathtaking charm, and offers limitless imaginary space for the viewer.” -- *Lee Huishu*

“The images remain abstract until the unfolding of the album; as the eye and mind of the viewer slowly acclimate to bring the complete work into focus, the result is a kind of ‘ah-ha’ experience. Subject matter that was at first hidden, secretive, almost unknown, becomes unmasked.” -- *Judith Hoffberg*

“Cherney’s enlarged, abstract images have relieved photography of the burden of ‘faithful recording.’ Only through liberation from the burden of *xingsi* (likeness in form) might abstract thought processes come alive, just as photography’s relieving painting of the burden of *shensi* (likeness in spirit) ushered in a new era of diversity and vibrancy in the history of modern painting. Cherney reendows the medium of photography with a new territory of conflicting forces. Within the intimate ambiance of Chinese traditional art, we can accept photography as an art form without hesitation. ” -- *Leo Chen*

“Michael Cherney shares with us an alternative window on the world, hinting at the rewards resulting from close and thoughtful scrutiny of the visual realm.” -- *Britta Erickson*

Works can be found in the permanent collection of the following institutions: Getty Research Institute • Mandeville Special Collections Library, University of California at San Diego • P. Y. and Kinmay W. Tang Center for East Asian Art, Princeton University • Princeton University Art Museum • Santa Barbara Museum of Art

“吃驚的是，秋麥，一位生長在美國的藝術家，能如此深入到中國傳統藝術的精髓，用其精神，用其材料，注入新的思考和新的感情，創造出源于中國傳統又異于中國傳統的新的藝術樣式。” -- 邵大箴

“秋麥的特殊性在於：他對傳統的中國文人的遊戲態度和遊戲方式連同經典圖像和痕跡又進行了一次新的遊戲。”
-- 尹吉男

“對於中國美術史工作者而言，秋麥作品獨特的‘切片意象’與‘呈現方式’是既古典又現代。切片收放之後映現出來的視覺意象，或片斷、或局部，總是游離於抽象與具象之間，因之，蘊含著無比攝人的魅力，而且引發觀者無窮無盡的想象空間。” -- 李慧漱

“影像保持抽象，直至冊頁全部展開；當觀看者的眼睛與心靈漸漸地適應並領會了整個作品的意念時，得到的是一種‘嘆為觀止’的體驗。起初隱晦、詭秘、未知的主题慢慢地揭去神秘的面紗。” -- 何扶菊

“秋麥放大後抽象化的影像脫離攝影紀實的負擔，只有解放對形似的負擔後才能方便進行抽象的思維；如同攝影解放繪畫求神似的負擔後，便展開現代繪畫絢爛多彩的新頁。秋麥在解放攝影紀實負擔的同時，重新賦予它新的場域，在親近古代藝術的氛圍裡我們可以毋庸置疑，不假思索地接受攝影是一種藝術。” -- 陳昌仁

“秋麥與我們分享一個另樣的看世界的窗口，暗示我們近距離地、深思地審視視覺世界所帶來的竊喜與收穫。”
-- 林似竹

作品收藏于以下博物館/研究機構：

蓋遜研究院 · 加州大學聖地牙哥分校曼德维尔特別收藏圖書館 ·
普林斯頓大學唐氏東亞藝術中心 · 普林斯頓大學藝術博物館 · 聖芭芭拉藝術博物館

INVITATION

“reframing”
the art of michael cherney

curator: britta erickson

2006 06.03 - 06.23 10am - 6pm

798 photo gallery
dashanzi art district
4 jiuxianqiao rd., chaoyang district
beijing, china

86-10-64381784

opening reception 2006 06.03 3:30pm

請柬

《回藝》
秋麥藝術展

策展人：林似竹

2006 06.03 - 06.23 10:00 - 18:00

中國北京
朝陽區酒仙橋路4號
798工廠內大山子藝術區
百年印象

86-10-64381784

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