

T AIWAN: ART KAOHSIUNG



Sio Montera | Ring of Fire II | Acrylic on Canvas | 152.4 x 152.4 cm | 2016

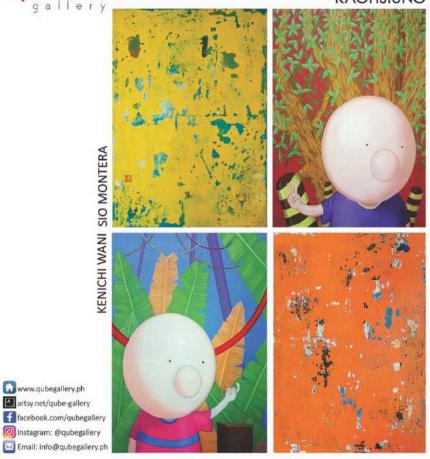


Sio Montera | Ring of Fire | Acrylic on Canvas | 200 x 200 cm | 2016



BOOTH P2-2 ART KAOHSIUNG

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2017.12.8-12.10 高雄藝術博覽會

城市商旅 City Suites, Kaohsiung x 駁二藝術特區 The PIER-2 ART CENTER



In consecutive years, Qube Gallery joins Art Kaohsiung in Taiwan and legitimizes its reputation as an emerging participant in the Asian gallery fair circuit. Contemporary art collectors from Taiwan has continued to patronized the works of artists **Dennis Sio Montera** and Filipino-Japanese artist Kenichi Wani. Sio Montera's abstract style has been inspired from the peeling-off paints that are prominent in Taiwan's old shop houses and rustic alleys that is characteristic of various urban regeneration - creative milieus in the cities of Tainan, Taipei, and Kaohsiung. The artist aims to reveal the rich history and culture that is suggestive in every layer of paint. The artist also symbolizes his personal experiences in the paintings as an international student living in Taiwan.

Sio Montera

莫德拉 was immediately absorbed as a faculty member by the University of the Philippines Cebu Fine Arts program where he graduated. His abstractions in acrylic and non-traditional media on canvas are made with a regularity and discipline of a methodical pedagogue, revealing a patience in the process of painting best described as abstract expressionist in its putting prime in the physicality of painterly elements--line, form, color, stain, texture, et al. To date, the artist has mounted twenty solo exhibitions on his unique abstraction in select galleries in the capital Manila and Cebu.

畢業之後、莫德拉隨即被延攬為菲律賓大學宿霧校區美術學程的師資。 他用丙烯颜料作成的抽象書・以及在帆布上表現的非傳統媒材・帶著有 條不紊的教師規律與紀律。顯露出一種耐性·在書出最能被形容為抽象 表現主義派的作品過程中、強調繪畫元素的物質性:線條、形式、色 彩、斑點、質地等等。時至今日,他已經在首都馬尼拉與宿霧的各種公 共與商業空間舉辦過十九次個人展覽。由於來自中心的證實而不得不在 地區性與國際性的平台來回穿梭·作為全國視覺藝術委員會被選出的地 區代表,這是他始終積極參與在內的一個議題,透過研究、文化描繪 針對補助的政策制定,以及地區性的藝術組織,倡導邊緣性的藝術社 群。從在馬尼拉拿到碩士學位、到他目前在台灣台南市成功大學創意產 業設計研究所攻讀博士學位·莫德拉的作品主體顯示出,他的抽象表現 主義辭典的視域本身,只是他用來容納對開放式構圖關心的手段,而這 種構圖正和他不斷變換位置的狀態相符。這種變換不只是就必要的角色 扮演(作為藝術家、教育工作者、以及擁護者)而言・更包括了不斷變



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A Legendary Past, Acrylic on Canvas 72.5 cm x 53 cm



Old House Inn, Acrylic on Canvas 72.5 cm x 53 cm



The Finger, Oil on Canvas 76.2 cm x 60.9 cm



Five Fingers, Oil on Canvas 76.2 cm x 60.9 cm

Kenichi Wani's thesis in the UP Cebu Fine Arts program tackled iconography, seeking meaning and value in image-making by creating his own icon--an alterego in the form of a rounded anthropomorphic figure named Odi. In one of his few initiatives after graduation, Wani organized an exhibition with colleagues in a local mall--the only available space that welcomed the contemporary arts aesthetics of his group. One out of the thirty pieces was sold, indicative of the resistance of the Cebu art market then of the emergent style cultivated by the academy, Lack of opportunities necessitated the artist to turn to catering his family's business needs thereafter, and only returned to his art practice in 2015 with his first solo exhibit in Qube Gallery, "Odi's





Exhibition Brochure | Qube Gallery | 2017

