



Artist News Clippings

SOLUNA
FINE ART



Jon Poblador | b.1974, the Philippines

SOLUNA
FINE ART



SUMMARY

English

- **Newsgd.com** (28 Apr, 2017)
- **Galleries Gal** (11 Sep, 2021)
- **Ri Galerie** (28 Sep, 2021)
- **Klook** (19 May, 2022)
- **Tatler** (31 May, 2022)
- **Awayinstyle** (29 Apr, 2023)

Chinese

- **Kknews** (17 Apr, 2017)
- **Chairmen** (21 Sep, 2021)
- **Ztylez** (10 May, 2022)
- **I Heart Studios** (19 May, 2022)
- **HKCNA** (04 May, 2023)

**Please note: next pages ordered by date of release (from En to Cn).*



Jon Poblador



2017-04-28

Source: Newsgd.com

Editor: Monica Liu

We met Jon Poblador, an American artist, during his exhibition at 103 gallery (which hosts an exhibition related to design and art each month). After arriving in Guangzhou in 2014, he is now also working in an international school as an art tutor. But he feels more relaxed when he shuts himself in his studio to paint and draw, or when he sneaks out to participate in artistic projects on his holidays.

In his latest exhibition held in Guangzhou 103 gallery, which is titled Visible Meditation, Jon Poblador uses multiple ways to express the idea of meditation in a visible way. This exhibition presents his art pieces in three parts, including his minimalist paintings and drawings.



Jon POBLADOR

https://www.newsgd.com/node_15e44717cb/90bf43b4da.shtml

1. Q : Could you first introduce yourself to people who don't know about you? Like what makes you come to Guangzhou? What are you doing now?

A : I moved to Guangzhou in July 2014 to work as a high school art teacher at Nansha College Preparatory Academy. I wanted to leave the United States to experience new things.

2. Q : Why do you want to do this exhibition with 103store? What is your expectation about this exhibition?

A : For the past few years I have been making paintings and drawings continuously during my free time at night and on weekends. Artists communicate through their work and if my paintings just stay in my studio, then what is the point of making them? They need to go out and see the world and so I see this exhibition at the 103store as an opportunity to expose me and my work to the public here in Guangzhou. I expect to meet new people, talk about my work, and to explain what I do and why I do it.

3. Q : The batch of exhibits are mostly created in your Guangzhou studio, do they have some kind of connection with Guangzhou city?

A : Sometimes, yes. I often name paintings using geological landmarks so, for example, I have a painting called Baiyun Mountain. As I said, I am always influenced by the things I see around me.

4. Q : What do you like or don't like about Guangzhou?

A : I like Guangzhou because I think there's a lot of potential here for me as an artist. It is a vibrant, major metropolitan city. What I don't like about it (and maybe this is due to language barriers or my unfamiliarity) is that it's difficult for me to find a visual arts community that is outside of traditional / academic / representational painting. I need to push myself creatively and philosophically and sometimes having people with a similar desire or vision helps with that. A lot can happen when artists sit around for a long time drinking tea or coffee. Ha ha.

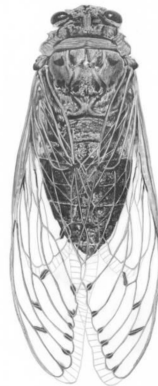
Another one is art supplies. I don't like buying art supplies online because I prefer to physically touch them. I have not seen an art supply store in the city that carry a wide variety of supplies like I have visited in Beijing.

5. Q : Being an artist is not easy to many, how did you come to be involved? What makes you keep creating ?

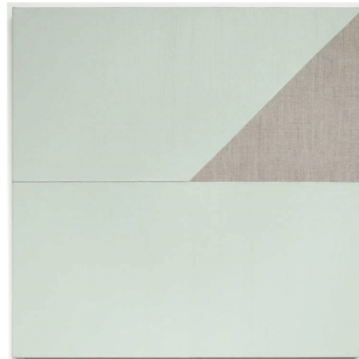
A : Ever since I was a teenager I knew I wanted to do something within the visual arts. I fell in love with painting when I first went to college and I did not question what I was doing or how my decisions would be affecting my future. It's about following a dream. Of course I am very fortunate to earn a living as a teacher but, honestly, I am most happy when I am working in my studio.

(By Jecey)

Posted: Apr 28, 2017



Pamponia imperatoria, Graphite on Paper, 12.2012, 76 x 56 cm



Apache Junction, Acrylic on Linen, 11.2016, 60 x 60 cm



Galleries Gal

<https://www.galleriesgal.com/calendar/jon-poblador-repetition-is-a-form-of-change-at-galerie-koo> Posted: Sep 21, 2021

galleries gal Art in Hong Kong

← BACK TO ALL EVENTS

Jon Poblador: Repetition Is a Form Of Change at Galerie Koo

SATURDAY, SEPTEMBER 11, 2021, 2:00 PM

—

FRIDAY, OCTOBER 15, 2021, 6:00 PM

HONG KONG, HONG KONG (MAP)

Often times Repetition is believed to be a sign of stagnation or lack of creativity, but Poblador proves it otherwise. Repetition is seen to Poblador as a platform to consolidate their thoughts and sublimate it into a better outcome.

Poblador is a contemporary painter best known for his monochromatic, minimalistic approach to art. He encourages viewers to enter a state of euphoria through the trance-inducing effect of concentrated repetition.

"Anything that repeats will always make some kind of pattern. I primarily work with geometric shapes because its orderliness is appealing to me. And so, a grid structure will naturally show up when rectilinear shapes repeat," Poblador stated.

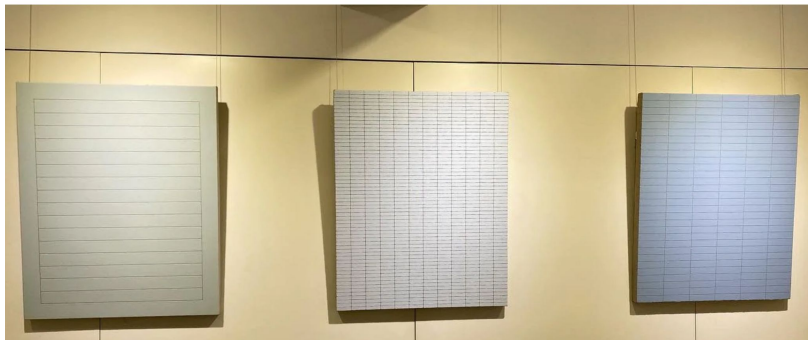
Opening Reception - 11 Sep (Sat) 2-6PM

Artist in attendance

Gallery address: 7/F Vogue Bldg, 67 Wyndham St, Central

POSTED IN ONGOING

TAGGED GALERIE KOO



SEPTEMBER 28, 2021

Jon Poblador: Repetition is a Form of Change



SHARE

Repetition is a Form of Change is a solo exhibition by the American artist Jon Poblador, which through his works to expresses the meditative characteristics of repeated marking.

Prayer, meditation, and rituals are the foundation of many religions. They are essentially different forms of repetition, perhaps, this is one of the ways for people to connect with God. The artist regards his paintings and drawings as religious works of art. Marks, geometric figures and grids are prayers repeated again and again. Anything that is repeated will always form a certain pattern. He mainly uses geometric shapes because its orderliness appeals to me. Therefore, when the shape of the straight line is repeated, the grid structure will naturally appear.

He encourages the viewer to experience at his works in a simple way, the formal characteristics of shape, line, color, texture, etc. There is no performance, no narrative, and no illusion of anything else. However, the framework of the grid is an important factor that links them together.

...

#RepetitionIsAFormOfChange

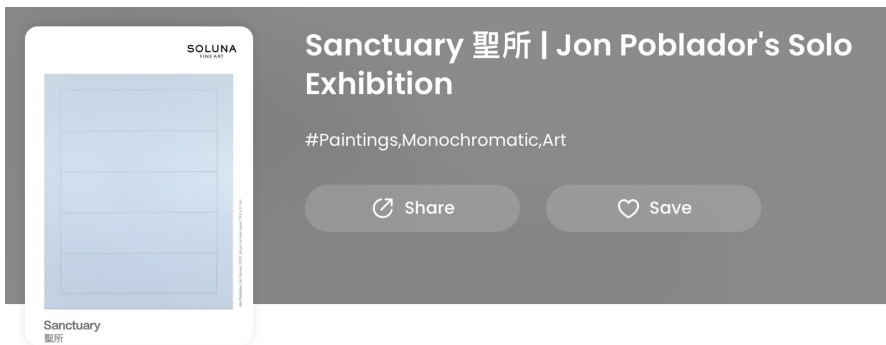
#JonPoblador



Klook

<https://www.klook.com/event-detail/101005588-2022-sanctuary-jon-poblador/>

Posted: May 19, 2022



Home > Hong Kong events > Sanctuary 聖所 | Jon Po...

👤 1000+ are interested

📅 19 May 2022(Thu) – 25 Jun(Sat)

📍 Location: Soluna Fine Art [Map](#)

Soluna Fine Art, G/F, 52 Sai St, Sheung Wan, Hong Kong

Soluna Fine Art is proud to present Jon Poblador's solo exhibition 'Sanctuary 聖所' in Hong Kong. This exhibition marks Poblador's first exhibition with the gallery showcasing eighteen minimalist, monochromatic paintings. Half of the works were completed recently, derived from the artist's devotional acts through the accumulation of creating micro-geometries repeatedly. 'Sanctuary 聖所' will be on view from 19 May – 25 July 2022, with an opening on 19 May (Thursday), 4 – 8PM.

"I describe my work as religious paintings mainly from the amount of faith and devotion I have given to it. The slow, time-consuming process has nothing to do with patience. Patience is about tolerating discomfort without anger. The fact that I prefer to have my face close to the brush so I can see the paint applied carefully to the surface is part of concentration and meditation. I get lost in it. So, it's not about patience, but rather about love."

— Jon Poblador, <Artist Q&A with Soluna Fine Art>

Having lived in the Philippines, America, Singapore, China, and France before settling in Hong Kong, much of Poblador's nomadic life has been defined by impermanence and movement. This may explain why he was compelled to find a grounding source and dig deeper into his spirituality. In parallel with the internal and external changes that came with moving, his artistic practice also transformed, shifting from figurative to conceptual pieces later in his career. This drastic transformation began with him repeatedly copying passages from the Bible as a self-examination journey to understand Christianity, a religion which he was born into but couldn't quite well connect with. Hence, Poblador's early works consisted of tightly packed lines of text before evolving to dots, triangles, rectangles, and the grid system, which he primarily focuses on today.

Rather than dwelling on a passage of words with decipherable meanings, Poblador realized there is a higher personal meaning behind the action itself. As his paintings are the 'accumulations' of his devotional acts by painting on the individual grid sections with thin acrylic layers, similarly, practicing virtue requires the same build-up. When looking at his works, viewers often have difficulty telling how many layers of paint he applied. This correlates back to the act of practicing virtue and how its frequency remains unknown to others except oneself. Precisely, this is the reason for Poblador's obsession with the grid. Instead of acting as a form of restriction, the grid system empowers him to paint repetitively, with each gesture of brushstroke representing his silent prayers and devotions towards the art itself. On a visual level, the grid system offers Poblador an artistic room. His canvas then acts as a 'sanctuary' for him to explore the endless possibilities of how duality can be represented, from order-disorder to perfection-imperfection through the slightest deviations of the grid squares.

Beyond the process-oriented aspect, Poblador usually strips down his choices of color palette to a single primary color based on the intuitions of the places he had visited: Del Carmen, Salt River, South Dakota, and more. At the same time, the timelessness of primary colors, together with black and white, is what he fundamentally considers to neutralize the audience's viewership of his works free from direct interpretations. Moreover, the absence of colors and smooth-surfaced panels may invite the audience to think about the nature of what they are seeing, 'Am I looking at an object or painting?'. To Poblador, the above discursive power of his art is an indirect form of praise for his devotional acts that are personal and known to himself only. 'Sanctuary 聖所' thus becomes an exhibition space of sanctuary that safeguards artists' creative process and viewers' open curiosity.



Tatler

Tatler

POWER & PURPOSE | STYLE | DINING | HOMES | LIFESTYLE | CITY GUIDES | COMMUNITY | MORE

LIFESTYLE | ARTS

This Filipino Artist Invites You to a Sanctuary in His New Exhibition in Hong Kong

By Jianne Soriano | May 31, 2022

Jon Poblador is presenting his solo exhibition, 'Sanctuary', through June

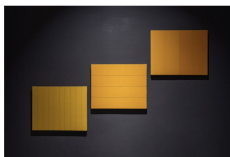
As the saying goes, "patience is a virtue" and Jon Poblador knows this well. The Filipino American artist's signature minimalist and monochromatic paintings often require "patience" to appreciate.

Poblador lived a nomadic life, having stayed in the Philippines, the US and China before settling in Hong Kong. This became a grounding source to dig deeper into his spirituality, a theme constantly present in his work.

As his solo exhibition, *Sanctuary*, opened at Soluna Fine Art, Poblador tells *Tatler* about his work, his love for minimalism and monochrome, and what he hopes visitors will take away from the show.



ABOVE Photo: Soluna Fine Art



ABOVE Photo: Soluna Fine Art

What inspired the name of the exhibition?

When we were putting the show together, the gallery and I considered words that would fit the themes in the work. I mentioned the feeling I'd like to create in the space. There is a quiet environment, produced by the reductive quality of my paintings. It is peaceful, sacred and reminds me of a small church.

<https://www.tatlerasia.com/culture/arts/jon-poblador-sanctuary-soluna-fine-art-interview>

Posted: May 31, 2022

Tell us about the pieces.

It's a selection of artworks from the past few years; the oldest painting is from 2018. They are all painted on canvas; we wanted to emphasise the colour and geometry.

Read also: [Art After Hours: Inside Tatler's Exclusive Art Week Dinner](#)



You describe your work as religious paintings—tell us more.

I often get comments concerning the patience that must be involved in making my work. Yes, it's very time-consuming, precise and meticulous. Patience, however, requires the ability to tolerate discomfort without anger. I have dedicated myself to my craft and am maybe even a bit obsessed with it, so it is never about patience for me, but rather an affirmation of loyalty and love.

I have devoted myself to doing this for over two decades. Each artwork that I make is a form of prayer that is trying to commune with something divine.

What is the inspiration behind the use of chiefly primary colours in your work?

I don't use primary colours intentionally. Colour, as any artist would probably tell you, is mostly based on intuition; I choose a colour even before I begin to paint. But [the value of each colour changes] depending on what looks right—that's the part that is difficult to explain.

Colour is comparable to sound. You need to have the right pitch or volume. There is a specific tone I am looking for, and each of my paintings are speaking a single, clear note.

You have lived in the Philippines, Singapore and the US. How have your experiences shaped your work?

Growing up in the Philippines set the tone for the issues I ended up studying when I entered art school. It is a deeply religious country, and it was the questioning of Catholicism during my early 20s in the US that led me to explore the topics I'm still trying to understand today.

Tell us about your creative process.

I have rules that I follow which are defined by my beliefs. Each painting that I make slightly alters [these rules], and each composition that I repeat further entrenches them. I'm actually quite dogmatic about them, but I'd like to think that some of the Buddhist teachings that I follow also allow me to be accepting, flexible and open to change. It's a beautiful contradiction.

What is it about monochromatic and minimalist works that appeal to you?

One of the ideas throughout my work is meditation [represented] by the repetition of shapes, marks and layers of paint that I apply over and over again. The geometry and the grid provide an ordered framework that lets me focus on the process and technique.

There is no illusion in my work. It is free from any imagery that connects it to the physical world. There are no symbols, no stories, and I discard unnecessary decorations. What remains is the purity of shape, colour, texture, and whatever emotional response these elements provide the viewer.

What do you hope visitors will get out of your exhibition?

Locally made reductive art is not commonly shown in Hong Kong. The style can put some people off because, conceptually, it can be difficult to approach. It is also often dismissed as too simplistic and requiring very little skill from the artist. I'd like for the show to provide a learning experience for people not familiar with my form of abstraction.

Most importantly, however, I think my paintings have something unique to say. I would like visitors to take a break from the visual noise that surrounds us—to experience something quiet and serene. The show is called *Sanctuary*, after all.



Awayinstyle

<https://www.awayinstyle.com/galerie-koo-proudly-presents-joint-exhibition-of-french-belgian-artist-jean-p-hilippe-duboscq-american-artist-jon-poblador/>

Posted: Apr 29, 2023



| 29 APR 2023 BY MAY NG

Galerie Koo proudly presents joint exhibition of French – Belgian artist Jean Philippe Duboscq & American artist Jon Poblador

The exhibition is an associated project with the French May Arts Festival 2023.

In a world preoccupied with technology, there is something remarkable about painting. It connects us to the oldest and most basic forms of human self-expression.

Jean Philippe Duboscq's textured works and Jon Poblador's minimalistic paintings compose an exhibition where experimentation, the bold mastery of know-how and the power of the medium converge. Each with their own specificity and identity pays particular attention to composition.

Depending on the period, Duboscq expresses art through materiality, volumetry, abstraction, lyrical abstraction, and today, through a more conceptual approach to painting. Throughout Poblador's career, as he matured and more clearly defined his message, specific patterns or motifs often repeated in his art: compositions, techniques, processes, titles, etc.

In the artists' eyes, creating was a fundamentally abstract pursuit. By immersing the viewer in pure colour and form, they hoped to generate a raw, emotional drama capable of reflecting the full spectrum of the human experience.



每日頭條

[首頁](#) [健康](#) [娛樂](#) [時尚](#) [遊戲](#) [3C](#) [親子](#) [文化](#) [歷史](#) [動漫](#)

周末活動 | 「看得見的冥想」最終部

2017-04-17 由 Another另一 發表于文化

Another City

Another 每周會推薦一個我們精選過的，在你所在的城市文化體驗活動給你，這周我們推薦的活動是什麼呢？

2012年夏天，我開始參考實際標本，畫了一組共八隻、被放大的昆蟲系列作品。這個醞釀已久的計劃，始於一個讓我很著迷的想法——把各式各樣的蟲子組合在一起，會是什麼樣呢？

昆蟲的生理結構相近，都遵循著某種模式，是可預測的，但同時亦存在數之不盡的多樣性。在某程度上，這與我的網格作品有相近之處。—— Jon Poblador

JON POBLADOR：「看得見的冥想」三部展

第三部：蟲：秩序 / 失序

展期：4月15日至23日

為期六周的三部展，進行了接近四周。

從第一部：冥想中，展出了Jon Poblador一系列的鉛筆網格畫。

到第二部：會講故事的顏色，展出了Middle Kingdom系列丙烯畫作與名為「Red」的網格畫。

我們和Jon嘗試用剝洋蔥的方式，一層層拆解他的極簡主義畫作的創作動因。希望告訴大家，作品本身並不需要刻意解讀。亦如他說：「**極簡主義的挑戰在於要去掉多餘的圖像、裝飾、視覺刺激元素，轉而通過色彩和幾何結構來表達想法。**」而他正是運用了這種方法，來嘗試表達人的共同感受。

所以看展覽時，除了看「他畫了什麼」，還可以看「他在畫什麼？」。前者看的是表象，後者看的是意象。加上問號，是因為很多時候，好奇與困惑，往往能助我們打開新世界的大門。

103：你能說出一個讓大家來看這場展覽的理由嗎？

Jon：儘可能地體驗新事物是很重要的一件事。視覺藝術的種類那麼多，不要輕易就把視線從不理解的事情上挪開。所以，來看看我的展覽吧，看看到底是怎麼一回事也好。如果喜歡，就是獲得了一次抽象藝術的美好體驗，就算不喜歡，甚至因此變得更加困惑的話，那也可以啊。

(摘自Q&A | 103store 對話 Jon POBLADOR)

在最後剩下的兩周時間裏，我們將會展出展覽的最後一部——蟲：秩序/失序。要說有什麼特別的地方，就是除了一如既往地展出Jon的網格作品外，還有一組他畫的具像作品——昆蟲。

當然，Jon依舊會在具像會中繼續剖析他的網格作品的創作概念。

已有不少觀者，在現場翻看過昆蟲系列的高精複製品。有的表示不明白，為什麼Jon說昆蟲系列與他的網格系列，有相似的地方？我每次都回，那就來**16號**的分享會直接問他吧！報名方式見文末。

Q：到底這是一場什麼樣的展覽？

A：分享幾條觀者的觀後感好了。

燦（攝影師）：我企圖在「格子」系列的格子裏面尋找什麼，其中找到：最表面的有「時間」，或「時間本身」。另外就是三種圖象"具象"，"色塊"，"格子"的一種似乎遞進卻毫無關聯的四維思維形式。

傅先生（一位前輩）：有的人太急功近利，太想得到結果，要做一個沒有結果的事情是不行的。然而這些作品沒有結果，他分享的是過程，是通過人，一個不可





Chairmen

<https://www.chairmen.hk/jonpoblador/>

Posted Sep 25, 2021

Home > Art Gallery & Exhibition > Jon Poblador "Repetition is a Form of Change"

ART GALLERY & EXHIBITION

JON POBLADOR "REPETITION IS A FORM OF CHANGE"

written by Pang April | 2021-09-25

Jon Poblador 的畫作都是充滿grid line和重覆的pattern，按著大方向重覆而仔細去為填滿每一格。

而畫每一個格以至一幅畫，過程都像凝固在一個屬於自己的框架而不受世俗打擾的空間，有如冥想的沈思過程，專注、靜心。

Poblador畫畫時不只聽冥想的和平音韻，有時也聽電子音樂，或是播著紀錄片來聽。

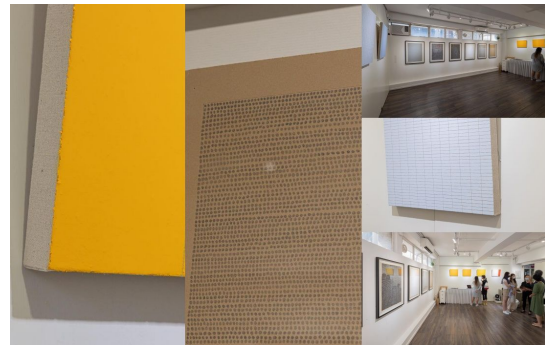
在Poblador看來，重覆是鞏固思想並將其昇華為更好的結果的途徑。

作品在GALERIE KOO 雍廷序畫廊展出至10月中，可向Gallery預約參觀。

"Repetition is a Form of Change"

Artist: Jon Poblador

Medium: Graphite pencil on paper/ ink on paper/ oil on canvas





Ztylez

<https://ztylez.com/art/exhibition/2022/05/10/53341/>

Posted May 10, 2022

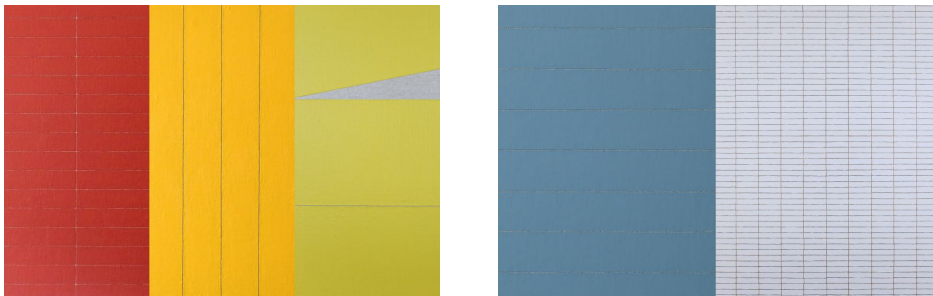
EXHIBITION | May 10, 2022

視創作為心靈的修煉場！美籍藝術家 Jon Poblador 展出療癒人心的極簡抽象單色畫作

by Ruby Yiu

每個創作者的繪畫節奏也不盡相同，一幅構圖相對簡約的單色畫作，可能用上一段你猜想不到的漫長時光。近期，

Soluna Fine Art 呈獻菲律賓裔美國當代畫家 Jon Poblador 的個人展覽「Sanctuary 聖所」，共展示 18 幅藝術家具標誌性的極簡主義概念性作品。在介乎修煉的繪畫過程中，Poblador 傾注了他對藝術的虔誠與沉默禱告，讓觀者遊走在規律和失序之間。



藝術從最早期的具象作品轉向現在的抽象主義，中間經歷了一段發掘自我的旅程。藝術家在香港定居之前曾在多個國家生活過，這種游牧生活讓他無法無法深入自己的精神世界。後來他通過反覆抄寫《聖經》內的段落，找到了自己的心安之處。

宗教的力量讓他的筆觸注入信念，Poblador 形容自己的創作緩慢而耗時，長時間的專注使得繪畫變成一個讓他冥想的過程。在持續的出神狀態下，繪畫也成了一種自我療癒的方式。Poblador 表示：「我喜歡把臉靠近畫筆從而觀察細膩的塗顏料過程，這是專注和冥想的一部分並使我沉迷。所以這無關忍耐，而是關於愛。」

現階段的作品中，圓點、三角形、長方形、格子等重複性的幾何圖案成為藝術家的創作主軸。對藝術家而言，他最常用的格子並非限制，而使他提供了一個藝術空間。他的畫布就像一個「聖所」，通過格子之間的細微差別來表現二次元的無限可能，從整齊和失序，從完美到不完美。

除了專注過程的面向，藝術家經常根據他對到訪過的地方，如墨西哥普拉亞德爾卡曼、美國鹽河和南達科他州等地的直覺，在調色盤中精簡至單一的原色。同時，通過使用永恆不變的原色和黑白，希望能不干擾觀眾對其作品的觀點，不受外界詮釋的影響，單純感受畫作的力量。

大家不妨參觀展覽，說不定能從藝術家作品中找到一股平靜內心的力量。





I Heart Studios

<https://www.iheartstudios.com/zh-hant/i-heart-art-insider-jon-poblador/>

Posted May 19, 2022



• 你能告訴我們更多關於展覽作品的發展概念、媒介和技術嗎？

重複和標記記憶的想法始於紙上作品，尤其是單詞系列的作品。之後，我將標記的想法轉移到繪畫中，但是，我不喜歡重作的結果，因為它們在視覺上太混亂了，並沒有創造出我想要的效果。因為我仍然想保留標記圖形記憶的過程，所以我開始在記號上面塗上幾層油漆——以掩蓋它並減輕它的存在性。

大約在 2006 年，我決定去掉下面的標記層，並作出更多顏色和構圖的嘗試。標記的概念與重複的想法相結合。這有點像微觀/宏觀層面。標記是通過一遍又一遍地重複塗畫來製作的，這與應用牆壁油漆層時的過程完全相同。同樣，它們既相同又不同的想法：同時發生了兩種相反的事情。這就是目前紙上作品與畫布上的繪畫的關係。

我創作藝術品的材質一直是丙烯酸顏料。因為我要塗多層顏料，所以顏料需要快速乾燥。

• 當您將您的作品稱為“宗教畫作”時，您能告訴我們更多關於它是如何通過繪畫行為的三個階段（平靜和諧、移動、慣性）的創作過程來體現的嗎？

我將我的作品描述為宗教畫作，主要是基於我在創作過程中所付出的信念和奉獻。我在一篇 IG 帖子中提到了與緩慢、耗時的創作過程與耐心毫無關係——這通常是我從人們那裡得到的評論。耐心是在不生氣的情況下忍受不適。事實上我更喜歡讓我的臉靠近刷子，這樣我才能看到仔細塗抹在表面上的油漆，這是專注和冥想的一部分。所以，這不是關於耐心，而是關於愛。

挑戰是在於我如何與他人分享我的感受？最終，觀眾只能看到最後的藝術成品或結果。他們與藝術品的關係和我的並不同。這也是我選擇顏色的考慮。我選擇我覺得中性、平靜、沒有激動和分心的顏色。

• 您可以解說您畫作中選擇主色和黑白顏色的原因嗎？

我可能已經在上面回答了一點。老實說，我憑直覺自然地選擇顏色。當然，正如我所說，我使用它們是因為它們的情感特徵，即使我有時根據地方或水來命名我的作品，但它們不一定象徵任何東西。我使用相同的顏色已有二十多年了。我不像 Mondrian 那樣看待他們，但也許還有一些事情需要考慮。

我经常比較視覺藝術和音樂。顏色就像聲音，某些顏色沒有我在尋找的聲音。就像寫一篇文章。我不確定作曲家是否可以解釋他們對音符或旋律的選擇。也許他們可以。

我越想越覺得也許我能看到像 Mondrian 看到的顏色。如果我將它與我對幾何形狀的看法聯繫起來，主色以及黑色和白色就是純淨。它們是永恆的。這種純粹的色彩也是我將它們塗成啞光和平坦的原因。我不想創造任何氛圍，所以我不添加任何漸變、混合、過渡或柔和邊緣。

菲律賓裔美國當代畫家 Jon Poblador 討論了他創作宗教畫的靈感——以單色、重複和標記為特徵的極簡主義作品，以及他的游牧生活如何塑造了他的藝術家之旅等。

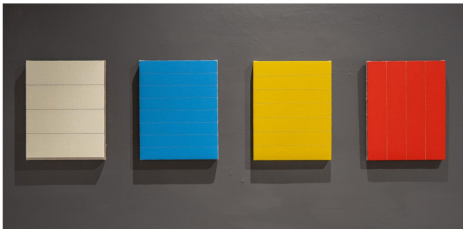
• 你能與我們分享你的背景嗎？

在定居香港之前，我曾在菲律賓、新加坡、美國和中國生活過，我的大部分游牧生活都被無常和重複穩定地移動所定義。這或許能解釋為什麼我不得不尋找一個立足點，來更深入地挖掘我的精神世界。

• 從生活在美國到定居香港，您的藝術歷程是怎樣的？

作為一名藝術家，經常轉換生活地點令我很難建立存在感和團體，創造一個永久性的藝術創作工作室更是遙不可及。我搬家主因是因為我的教學工作，所以總是有有一種提前思考再次搬家的可能性的感覺。話雖如此，好的一面是，新的地方和環境往往會影響或擴展想法。

最重要的變化是我在北京（2016 年）和法國（2018 年）的夏季藝術駐留。當其時我能集中時間去專注於我的工作，真的讓我大開眼界：比如使用油彩及重新在紙張呈現標記和文字。這讓我再次回顧了我職業生涯早期的一些想法，許多其他系列的作品都由此誕生。



Jon Poblador, Teaching Fish (Version Q2), 2022

Jon Poblador, Untitled (Blue), 2022

Jon Poblador, Yellow Q2, 2019

Jon Poblador, Red, 2019



ABOVE Photo: Soluna Fine Art

ABOVE Photo: Soluna Fine Art



HKCNA

<https://hkcnahk/docDetail.jsp?id=100350032&channel=5532>

Posted May 04, 2023



首頁 -> 藝苑

雍廷序畫廊呈獻“形狀與形式”聯展

分享到：

2023-05-04 11:50 | 稿件來源：香港新聞網

【字號：大 中 小】

香港新聞網5月4日電 雍廷序畫廊（Galerie Koo）欣然呈獻法裔-比利時藝術家Jean Philippe Duboscq和美國藝術家Jon Poblador聯展——“形狀與形式”。該展覽亦是2023年法國五月藝術節的聯辦節目。

在一個專注於科技的世界裡，繪畫有其珍貴之處。它將我們與人類最古老和最基本的自我表達形式聯繫起來。

Jean Philippe Duboscq和Jon Poblador的簡約作品構成了一個以實驗、各自掌握的技術和媒介的力量匯聚而成的展覽。他們的作品各有各的特點和特色，但同樣特別注重構圖。根據不同的時期，Duboscq通過物質性、體積感、抽象性、抒情抽象，以及現在通過更加概念化的繪畫方式來表達藝術。而在Poblador的職業生涯中，隨著他的成熟和更明確地定義他的信息，某些模式或主題經常在他的藝術中重複出現：構圖、技術、過程、標題等等。

在藝術家們的眼中，創作從根本上說是一種抽象的追求。通過讓觀眾沉浸在純粹的色彩和形式中，他們希望能產生一種原始的、能夠反映人類經歷的豐富情感。

BETWEEN SHAPES AND FORMS

形狀與形式 Jean-Philippe Duboscq • Jon Poblador

6 - 31 MAY

Opening Reception 開幕酒會

6 May 2023 (Sat)

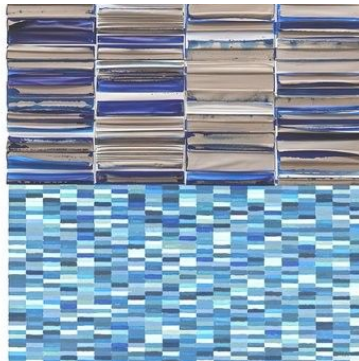
3 - 6 pm

Artist in attendance 畫家將會出席

franch
mau 法國五月



Galerie Koo 雍廷序畫廊
7/F Vogue Bldg, 67 Wyndham St.
香港中環德輔道中67號立健商業大廈7樓
info@galeriekoo.one 5703 6145





The End

SOLUNA
FINE ART