gdm

**爍樂畫廊・台北**

# 艾迪亞・米勒 Adia Millett

# 《源起源歸》

**展覽日期：2026 年 9 月 17 日 11 月 7 日**
**開幕酒會：2026 年 9 月 17 日下午 17:00 – 20:00**
**藝術家導覽：2026 年 9 月 19 日下午 15:00**

**台北內湖瑞光路 390 號**
**galeriedumonde.com**

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**《源起源歸》是艾迪亞・米勒在爍樂畫廊的第三次個展，探問權力如何穿行於大地、身體、精神，以及人與人之間的共創連結。她的繪畫、紡織與裝置創作，不僅揭露了系統性的剝削，更致力於為女性、非裔社群及邊緣群體之聲重奪可見性。本次展覽的核心，植基於對生命循環的深切體認：權力與資源的汲取絕非單向之行，凡取自大地的，終將回返，而社會必須直面其無度消費所招致的後果。**

這份覺察，在作品中逐一顯影。《大地之源》揭示了鈷、銅與稀土礦藏背後隱藏的經濟鏈；《光耀之山》令人聯想起煤礦中的金絲雀，凝結為人類在開採歷程中犧牲的象徵。《金屋月影》與《血映金華》則將生存的韌性與集體的團結緊密交織；《花羽之力》直指能源既是可供驅遣的利器，亦潛藏著毀滅的可能。《開世之窗》與《俯仰生光》宛若時空甬道，在崩頹與重生之間開闢出並存的視域。在這兩件作品中，米勒透過將舊拼布與再生布料交織，將過去與未來相連。

米勒以木板為繪畫基底，此材質兼具堅固與脆弱二重性，恰好映照出她對日常結構中「無常」的探索。其用色飽和而明燦，承襲了非裔美國文化中以色彩彰顯存在與韌性的美學傳統。閃粉在作品中引發流動與遊戲的感覺，卻同時置入於權力控制的沉重語境之中。幾乎所有作品都以顏料或布料的層層疊覆構成，暗示環境中持續發生的轉換與不可避免的變化。其中一幅作品以美元紙鈔鋪陳為未來景觀的底層，這一犀利的手法揭露了隱匿於經濟體系背後的人類代價。

她的視覺語言在嚴謹的幾何線條與有機形態之間遊走，如《光韻流轉》與《彩風徐來》等作，彷彿開啟了窺見另類未來的窗扉。畫中反覆浮現的月相，不僅象徵著韌性與平衡的循環，更化身為一股薪傳的力量，昭示邊緣的聲音自有其穿透世代的光輝。

繪畫之外，展覽亦橫跨裝置與織品創作。《靈能之喚》展出十幅色彩斑斕的剛果面具繪作，召喚殖民歷史的靈魄，並將當代抗爭的血脈連結至儀式與抵抗的古老傳統。在剛果文化中，面具不僅是工藝物件，更是承載神聖能量的容器——是祖先、神靈與自然之力向人世發聲的媒介。米勒對這些面具的再造，將靈性力量轉化為當代批判的語彙，使其成為呼籲倫理責任與集體韌性的精神圖騰。

《月方》是一件大型織品，以工人服裝常用的反光布料製成，在黑暗中拍攝時宛如星夜般閃耀。《耀歸》以深色調為基底，綴以金色與閃粉，將斷裂化為光輝與重生。《律動的能量》是一座手工製彩色玻璃聲音穹頂，呈現米勒委託藝術家馬卡納・穆雅創作的全新音樂作品，為觀者提供一個從聽覺層面進入作品的路綫，這一途徑根植於大地的生命力與集體能量。

她的織品創作則將此批判落實為可觸可感的物質見證。取自 1930 年代的回收布料、羽毛、彈殼與花卉圖案，儲存了時代的生存經歷。羽毛象徵飛升的韌性，彈殼銘刻暴力的傷痕，而花朵與月相則昭示著復甦的可能。《地海星河》是一件與藝術家珍妮・赫爾特合作完成的織品作品，將「再奪回」化為可觸可感的具體形態。其協作方式呼應了非裔美國拼布、女性集體工藝與原住民織品的傳統——共享的勞動在此轉化為生存的

策略、抵抗的行動與文化延續的力量。在此作品中，賦權是日常的、群體的，它不僅放大邊緣的聲量，更將觀者編織進集體的韌性網絡。米勒的實踐，與吉氏灣拼布匠人、費絲・林戈德及埃爾・阿納楚伊等創作者的歷史路徑遙相呼應。他們皆以卑微尋常的材料，完成了對女性主義與後殖民語境極為激進的批判。

台北，作為「源起源歸」的展呈現場，具有深刻的批判意義。這座城市的尖端科技經濟，高度依賴綿密的全球資源掠奪鏈——從電池所需的鈷，到半導體不可或缺的稀土，再到支撐生產的能源。米勒在此追問：所謂「進步」，是否可能與剝削脫鉤？我們的社會，又是否準備好直面深埋於創新背後的生態與人性代價？台灣原住民族持續抵抗土地與生存權的剝奪，而亞洲女性則在追求社會能見度與制度性認可的過程中步履維艱。米勒自身的非裔美國背景及其女性主義批判視角，在此地激發了跨地理、跨歷史的共鳴，映照出爭取主權與求存鬥爭的普世性。

「源起源歸」將艾迪亞・米勒的創作實踐置入一個既具全球視野、又深植於在地現實的論域之中。透過直面提取經濟與結構不平等的歷史循環，展覽促請觀者重新審視進步敘事所隱藏的成本，並思索一種奠基於責任倫理與相互關懷的未來圖景。最終縈繞不去的，不僅是批判，更是一種召喚——去感受歷史的重量，去正視邊緣的聲音，並承擔起再生與修復的可能。米勒留下的警句在於：**吾人取自大地、亦取自彼此的，終將回返；而遺忘與責任之間，我們必須做出抉擇。**

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## 關於藝術家 — 艾迪亞・米勒 Adia Millett

艾迪亞・米勒（1975 年生於洛杉磯）先後畢業於加州大學柏克萊分校及加州藝術學院，取得藝術碩士學位，現居住於加州奧克蘭。畢業後不久，其作品即獲選於 MoMA PS1《Greater New York》（2001）展出，其後並於哈林工作室美術館進行駐村及展覽。她曾在美國各大機構廣泛展出，近期重要項目包括：加州非裔美術館《Breaking Patterns》（2019）、聖荷西當代藝術館《Wisdom Keepers》（2023-2024）、聖塔芭芭拉美術館《Remixed: Entwined Histories and New Forms》（2026）、以及柏克萊美術館暨太平洋電影檔案館《Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection》（2026-2027）。

2026 年，她入圍舊金山現代美術館 SECA 藝術獎決選。 近期重要項目包括：舊金山加州大學醫學中心的大型公共藝術創作、奧克蘭兒童醫院的壁畫，以及在奧克蘭洛厄爾公園與 Project Backboard 合作、由 Zendaya 贊助的特定場域籃球場壁畫《Taking Flight》。 這些美術館與公共空間的項目，將她的創作實踐延伸至公共場域，成為連結機構、社群與集體想像的橋樑。

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## 關於畫廊 — gdm 爍樂畫廊

**爍樂畫廊**（gdm）於 1974 年由 Fred Scholle 在香港創辦，遂以世界畫廊（Galerie du Monde）開始舉辦展覽至今。畫廊致力培育及支持藝術家的長期藝術實踐，目前代理了二十多位藝術家。爍樂畫廊以其開創性的戰後華人藝術項目而受到國際讚譽，其中包括香港"中元畫會"，台灣"五月畫會"等。2008 年，爍樂畫廊邁進新的里程碑，以當代藝術為重心，致力支持新銳、中生代和亞裔離散藝術家的藝術實踐。推進與策展人和全球機構的合作，為藝術家提供更多元的實驗平台和展覽機會，讓藝術家在本地社區以及國際當代藝術界的舞台上保持活躍，並以最大限度展現他們的理念，發揮當代藝術作為社會參與性論述的潛能。

爲慶祝畫廊成立 50 周年（1974-2024），爍樂畫廊於 2024 年底在台北設立新空間，並發布全新"上青"項目，專門發掘本地年輕藝術家，爲年輕、未被代理的藝術家提供發表作品的平台，希望透過該項目根植本地藝術社群。

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**gdm Taipei**

# Adia Millett: Power Unearthed

**17 September to 7 November 2026**

**Opening reception: 17 September, 17:00 – 20:00**
**Artist guided tour: 19 September, 15:00**

**390 Ruiguang Road, Neihu, Taipei**
**galeriedumonde.com**

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**Adia Millett's *Power Unearthed*, her third solo exhibition with gdm, examines how power navigates through the earth, the body, the spirit, and our creative connection with each other. Her paintings, textiles, and installations expose systems of exploitation while reclaiming visibility for women, Black communities, and marginalized voices. At the core of this body of work is the recognition that all life moves in cycles: the extraction of power and resources cannot be one-sided. What is taken from the earth will return, and societies must face the consequences of our own consumption.**

The works speak directly. *Earth's Currency* reveals hidden economies of cobalt, copper, platinum, gold and other rare earths materials. *Canary Mountain* recalls the coal mine canary sent into coal mines, as a symbol of human sacrifice within the labor forces throughout the world. *Refugee* and *Your Blood is My Blood* pays homage to the connection between the oppressor and the oppressed. *Fire Power* confronts energy as a weapon and resource. *Window Between Time* and *Above and Below* open portals where collapse and renewal coexist. In these two pieces Millett connects the past with the future by integrating old quilts with newer repurposed fabrics.

Millett paints on wood panels, a material that carries both durability and fragility, underscoring her exploration of impermanence in everyday structures. Her palette is saturated and radiant, aligned with African American traditions, where color asserts visibility and resilience. Glitter evokes movement and plays within the weighted conversation of control. In nearly all her work, layers of paint or fabric are overlapped, suggesting the transitions and inevitable changes that occur in our environments. In one painting, dollar bills form the base beneath a futuristic landscape, a sharp gesture revealing economies built on concealed human cost.

Her formal language shifts from hard-line geometry to organic forms, as in *Evolving Aura* and *Evening Breeze*, opening windows into spirit realms. The recurring motif of the moon embodies cycles of resilience and balance, radiating empowerment and reminding audiences that marginalized voices carry their own light across generations.

The exhibition expands into installation and textile. *Invoking the Spirits* presents ten colorful canvas paintings of Congo masks, summoning colony spirits and connecting contemporary struggles to histories of ritual. In Congolese traditions, masks are not mere artifacts but vessels of sacred energy — mediums through which ancestors, deities, and natural forces speak. Activated in ritual, they embody moral codes, collective strength, and cycles of survival. Millett's re-imagining of these masks channels their spiritual presence into contemporary critique, transforming ancestral wisdom into a call for accountability and resilience.

*Moon Medicine*, a large textile with reflective fabric used to make public workers clothing, glows like a stary night sky when photographed in the dark. *The Return*, painted in a dark palette with gold and glitter, turns rupture into radiance and reclamation. *Power Portal*, a handmade stained-glass sound dome, features a newly commissioned composition by artist Makana Muanga, invited by Millett to create a work that provides audiences with an access point to embody the work from an auditory perspective rooted in the earth's life force and collective energy.

Her textile works extend this critique into material testimony. Repurposed fabrics from the 1930s, feathers, bullet shells, and flower patterns become archives of survival. Feathers speak to transition, shells recall wounds; flowers and lunar motifs signal resurgence. *You will always be the Ground, Sea, and Galaxy*, a textile work created in collaboration with artist Jenny Hurth, makes reclamation tangible. Its collaborative making resonates with traditions of African American quilting, women's collective craft, and Indigenous textile practices, where shared labor becomes a form of survival, resistance, and cultural continuity. In this work, empowerment is lived and communal, amplifying marginalized voices and binding

audiences into collective strength. Millett's practice resonates with Gee's Bend quilters, Faith Ringgold, and El Anatsui, artists who turned humble materials into radical acts of feminist and postcolonial critique.

Taipei is a critical site for *Power Unearthed*. Its high-tech economy depends on vast networks of extraction — cobalt for batteries, rare earths for semiconductors, energy for production. Millett asks whether progress can be disentangled from exploitation, and whether societies will confront the ecological and human costs embedded in innovation. Taiwan's indigenous communities resist dispossession, while women across Asia navigate inequities in visibility and recognition. Millett's African American roots and feminist critique resonate here, echoing shared struggles for sovereignty and survival across geographies and histories.

*Power Unearthed* positions Adia Millett's practice within a dialogue that is expansive yet rooted in local realities. By confronting cycles of extraction and inequity, her exhibition urges audiences to recognize the costs embedded in progress and to imagine futures built on accountability and care. What lingers is not only critique but a call to feel the weight of history, to honor marginalized voices, and to carry forward the possibility of regeneration. Millett leaves us with the reminder that **what we take from the earth — and from one another — will always return, demanding that we choose responsibility over erasure.**

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## About the artist — Adia Millett

Adia Millett (b. 1975, Los Angeles) studied at the University of California, Berkeley and earned her MFA from California Institute of the Arts. Millett lives in Oakland, California. Shortly after graduating, she was included in *Greater New York* at MoMA PS1 (2001) and later held a residency and exhibition at the Studio Museum in Harlem. She has exhibited widely across US institutions, recent projects include *Breaking Patterns* at the California African American Museum (2019), *Wisdom Keepers* at the Institute of Contemporary Art San José (2023–2024), *Remixed: Entwined Histories and New Forms* at the Santa Barbara Museum of Art (2026), and *Some Particular Heaven: Ideas of Utopia in the BAMPFA Collection* at the Berkeley Art Museum and Pacific Film Archive (2026–2027).

In 2026, she was named a finalist for the SECA Art Award at the San Francisco Museum of Modern Art. Recent projects include a large-scale public art at UCSF Medical Center, The Oakland Children's Hospital, a site-specific basketball court mural at Oakland's Lowell Park created in collaboration with Project Backboard and sponsored by Zendaya. These museum and civic projects extend her practice into public space, bridging institutions, communities, and collective imagination.

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## About the gallery — gdm 爍樂畫廊

**gdm** is a Hong Kong-based art gallery founded by Fred Scholle in 1974. Originally opened as Galerie du Monde, gdm represents more than twenty artists, nurturing a diverse roster of artists at all stages of their creative practices with a global perspective. The gallery has been acclaimed for its ground-breaking work in championing artists of postwar and contemporary movements such as Hong Kong's Circle Art Group, and Taiwan's Fifth Moon. gdm Projects launched in 2008 which transformed the gallery with a new emphasis on contemporary art and dedication to supporting emerging and underrepresented diaspora artists engaging with cultural identity and conceptual practices. Fostering collaborations with curators and institutions worldwide—gdm operates a dynamic program that encourages imagination and risk-taking, driven to provide opportunities for artists to amplify their voices within their communities, and across platforms in the international contemporary art world.

To celebrate 50 years (1974-2024), gdm opened a new space in Taipei in 2024. With its opening, gdm Taipei will launch "Siōng Tshinn," a special program that focuses on spotlighting emerging local talent, providing a platform for young, unrepresented Taiwanese artists to showcase their works. Through "Siōng Tshinn," gdm hopes to plant meaningful and lasting roots in the local art community.