

Adia Millett Solo Exhibition

“You Will Be Remembered.” Curated by Jacqueline Francis

Exhibition dates: 9 November – 31 December 2022

Opening reception: 9 November 2022, Wednesday, 17:00 – 19:00 (Artist will be present.)

Venue: Galerie du Monde, 108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong



“You Will Be Remembered.” (Patchwork) (2022)
Acrylic and glitter on wood, 91.5 x 122 x 4 cm

Playlist on
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HONG KONG – Galerie du Monde is delighted to present Adia Millett’s second solo exhibition in Asia entitled “You Will Be Remembered.”, curated by Jacqueline Francis from 9 November to 31 December 2022.

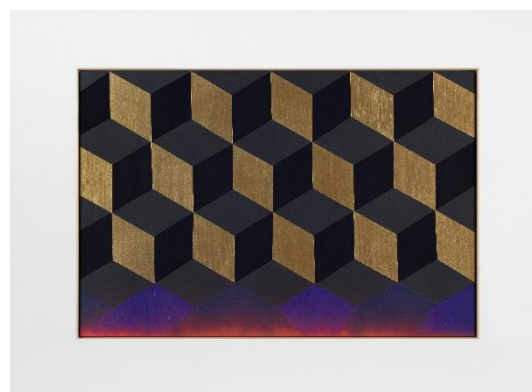
The 16 paintings featured project the power of mid-20th century jazz music into the future. Millett listened to the selected recordings over days and weeks, and she read the thoughtful writings about them. Subsequently, Millett created a body of buoyant abstract paintings which fully participate in the encounter between jazz and visual art – transmogrified forms are born. Millett embraces this kind of virality, reasoning the concept of the “new” does not have to exist. Instead, the process is one she describes as a “passing on” of knowledge and ways of experiencing the world.

In effect, Millett hosted a *listening party* across time and space.

Adia Millett (b.1975, United States) is an Oakland, California-based artist, acclaimed for her deep exploration of basic configurations, diverse expressive practices, and experimentations with mediums. Millett’s inspirations include built and natural environments, popular music from the past and the present, the integrity of ordinary materials, her own family history, and the complexity of lived experience. The geometries of domestic and industrial buildings are favorite starting points for Millett. She studies their structures, singly and together, and then moves to transform the whole of each single entity into an inventive recombination of shapes, line and planes.

Viewers will find many of Millett's long-favored geometries and signs in the new paintings – pyramids, triangles, prisms, arrows, that seem stacked, woven, and otherwise organized in close juxtapositions. Freshly considered symbols – rainbow-colored arches, tactics, and one-point perspective, are here as well. What is evident is Millett's interest, study and admiration of African American quilt making techniques, stained glass constructions, and thoughtful design patterns. In her painting process, Millett also courted the discoveries of improvisation and transcendent thinking, an attitude aligned with the jazz musician's mindset.

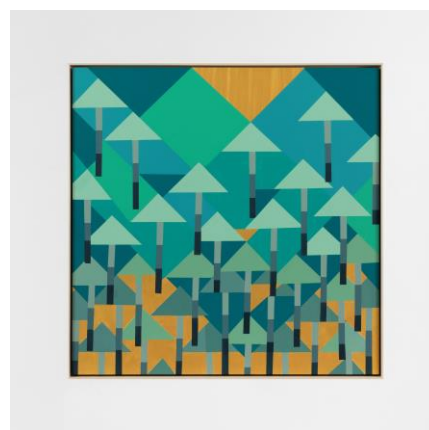
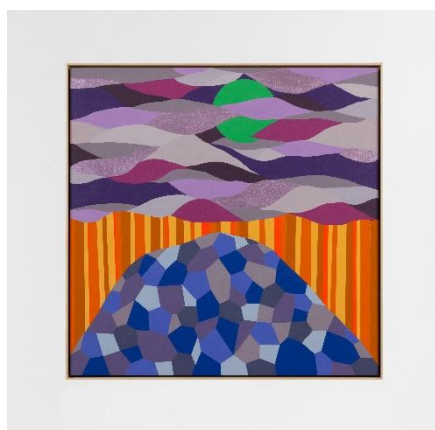
Black Diamond (2022), Acrylic on wood, 122 x 152.5 x 4 cm



Jazz is among the most influential languages. It has birthed countless subgenres of popular music. If jazz is a wellspring or rushing, mingling waters, then African Americans have been the designers, engineers, and sailors directing, constructing, and navigating these flows. Millett is a jazz fan. She has been a keen student of bebop which is a hard-charging style that emerged in New York during the 1940s. Bebop tempos move faster and more energetically than those produced by jazz swing bands that packed American concert halls in the interwar era.

Fire (2022), Acrylic on wood, 101.6 x 152.5 x 4 cm

In "You Will Remembered.", Millett pays tribute to great jazz musicians such as Vi Redd, Miles Davis, Melba Liston, Bud Powell, Eric Dolphy, Bill Evans, and more. She commissioned authors to correspond to them through writing – by Jacqueline Francis, Elena Gross, Rich Blint, Justin Desmangles, Brian Keith Jackson, and Teresa Moore.



Sweet Potato Sky (left) / *Gift* (right), Acrylic on wood, 91.5 x 122 x 4 cm each (2022)

Thinking about the relegation of jazz to the background of contemporary life, Millett sees parallels between abstraction in music, literature and visual art. Millett seeks to reframe the engagement with abstract expression in all the fields of creativity. She believes the generation of varied and numerous interpretations of abstract art is a measure of its success.

About the artist – Adia Millett (b. 1975)

Born in Los Angeles, Adia Millett received a BFA from the University of California at Berkeley, and an MFA from the California Institute of the Arts. In 2001, she moved to New York for the Whitney Museum Independent Study Program, followed by a residency at the Studio Museum in Harlem. She lived and worked in New York for a decade, exhibiting in high-profile group shows among them “Freestyle” (Studio Museum in Harlem, 2001), “Living Units” (Triple Candie, 2003), “Black President” (The New Museum, 2003), and “Greater New York” (Museum of Modern Art PS1, 2005), and recently in “Where is Here” (Museum of African Diaspora, 2017), and “Black Refractions” (Studio Museum in Harlem, 2019).



Recent solo exhibitions include “Breaking Patterns” (California African American Museum, 2019), “The Privilege to Breathe” (San Jose Museum of Quilts and Textiles, 2019), “A Matter of Time” (Galerie du Monde, 2020), and “A Force of Nature” (di Rosa Center for Contemporary Art, United States, 2022).

Millett has also been actively involved in public art and supporting social welfare, recent projects include a large-scale mural commission for Facebook HQ addressing the rising issue of homelessness in California, and the Antiracist Community Library for non-profit organization Rise Up Against Racism.

About the curator – Jacqueline Francis



Jacqueline Francis, Ph. D., is a writer, curator, art historian, and educator. She is the author of “Making Race: Modernism and “Racial Art” in America” (2012). She curated the contemporary art exhibition “Where is Here” for the Museum of the African Diaspora in 2016-2017. Francis presently serves on the Advisory Boards of “Panorama: Art and Visual Culture of the United States”, “Third Text: Critical Perspectives on Contemporary Art and Culture”, and San Francisco’s Luggage Store Gallery. She is also the Board President of the Queer Cultural Center, a

resource and site for LGBT artistic expression in San Francisco. Francis is an Associate Professor and Chair of the Graduate Program in Visual and Critical Studies at the California College of the Arts in San Francisco.

About Galerie du Monde

Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for 46 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography and new media. To celebrate its 40th anniversary in 2014, Galerie du Monde introduced the GDM Project series to strengthen the gallery’s support to a wider group of artists from different geographical regions, providing them the opportunity to exhibit outside of their own areas.

Email: fineart@galeriedumonde.com

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Galerie du Monde opens from Monday to Saturday, 10am – 7pm

艾迪亞·米勒 (Adia Millett) 個展

「念茲在茲」 (“You Will Be Remembered.”)

策展人：傑奎琳·法蘭西斯 (Jacqueline Francis)

預覽畫作



展覽日期：2022年11月9日至2022年12月31日

開幕酒會：2022年11月9日 (星期三) 下午5時至7時 (藝術家出席)

地址：香港中環都爹利街11號律敦治中心108室世界畫廊 (Galerie du Monde)

香港 — 世界畫廊欣然呈獻艾迪亞·米勒於亞洲的第二個個展「念茲在茲」，由傑奎琳·法蘭西斯策展，展期為2022年11月9日至12月31日。

艾迪亞·米勒 (1975年生於美國) 以繪畫、攝影錄像、紡織物、裝置和詩歌等為創作手段，藉著藝術提出問題，促使觀者自我反省，展開對話。米勒的創作靈感來源廣泛，其中包括城市和自然環境、過去和當今的流行音樂、日常生活中的素材、她自身的家庭史、生活經驗和社會時事。她喜歡研究建築物的獨立結構及整體面貌，時常從建築物的幾何形狀入手，一一改變其形狀、線條和平面，靈活重組，變化創新。



身為一位爵士樂迷，米勒於「念茲在茲」中的十六幅全新畫作將二十世紀中葉爵士樂的感人力量投射到未來。觀者會發現許多米勒鍾愛的幾何形狀和標誌，其中的金字塔、三角形、棱柱、箭頭等形狀被她即興堆疊，通過豐富色彩和多層次的互動，有機性地交錯生長。

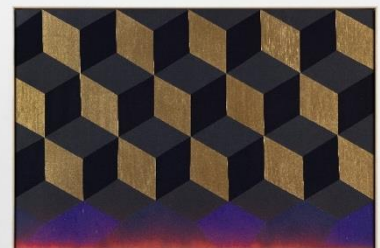
米勒亦加入了從沒出現在她創作中的新符號，如彩虹色拱門；和技法，如單點透視。單點透視法是一種把立體三維空間的形象表現在二維平面上的繪畫方法，如同透過一個玻璃平面觀看立體的景物。

“You Will Be Remembered.” (Patchwork) (2022)

壓克力、閃粉、木板，91.5 x 122 x 4 cm

結合其對傳統非裔紡織與縫紉藝術、彩繪玻璃、層疊圖案的長期探索和新的即興手法，米勒游離於控制與失控的不斷調和，理性與感性的矛盾之中，這種態度跟爵士樂家的心態可謂不謀而合。如此開放的態度，難道不是凡有抽象之處都必不可少嗎？

近年來，米勒在思考爵士樂、文學和視覺藝術三者中的抽象元素及開放性，其間有許多相似之處。爵士樂是一種非常具有影響力的語言，催生了流行音樂的各門各派。爵士樂的特色，從即興創作與豐富和聲，到複雜和弦及搖擺節奏，均明顯表現在嘻哈、雷鬼和搖滾一日千里、後出轉精的形式上。如果爵士樂是奔流不息的源頭活水，匯合了不同的河流，那麼美國非裔就是一直在這條滔滔大河上負責指揮、疏導及領航的設計師、工程師和水手。



Fire (2022) 壓克力、木板，101.6 x 152.5 x 4 cm

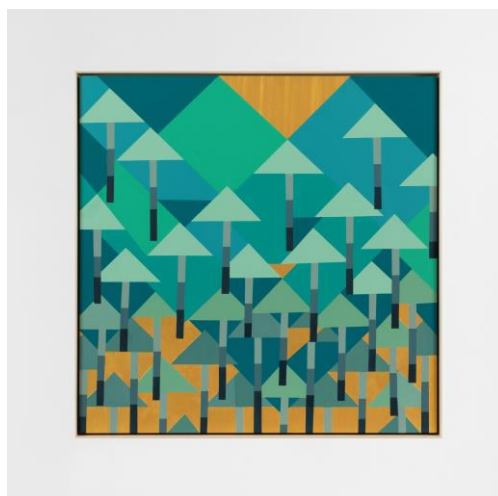


聆聽啟發米勒
的爵士樂



Black Diamond (2022)
壓克力、木板，122 x 152.5 x 4 cm

米勒熱愛咆勃爵士樂（bebop），這是 1940 年代在紐約開啟的流派，其節奏比兩次世界大戰期間盛行於美國舞廳的爵士搖擺樂隊更快速，也更有活力。透過「念茲在茲」，米勒向多位偉大的爵士樂家（Vi Redd、Miles Davis、Melba Liston、Bud Powell、Eric Dolphy、Bill Evans 等）致敬，試圖傳承爵士樂的歷史和文化。



左：**Sweet Potato Sky** 右：**Gift**
壓克力、木板，每幅 91.5 x 122 x 4 cm (2022)

此外，她邀請了六位同樣鍾情爵士樂的作家（Jacqueline Francis、Elena Gross、Rich Blint、Justin Desmangles、Brian Keith Jackson 及 Teresa Moore）各自揀選一首爵士樂曲並以審美的、批判的、實驗的、歷史的、詩意的、或政治的寫作手法作出回應。米勒自己也花了很多個日子，聆聽其他人挑選的音樂，閱讀關於這些音樂的精妙議論。然後，她畫了一系列充滿活力的抽象畫，充分投入這次爵士樂與受爵士樂啟發的寫作之間的相遇。

無形中，米勒展開了一場跨越時空的「聆聽派對」。

關於藝術家艾迪亞·米勒 (Adia Millett) (生於 1975 年)

生於美國洛杉磯，艾迪亞·米勒曾在加州大學伯克利分校和加州藝術學院攻讀，先後獲藝術學士和藝術碩士學位。2001 年，米勒移居紐約，相繼獲邀參加惠特尼美國藝術博物館的獨立研究計劃和哈林工作室美術館駐村計劃。她在紐約居住了十年，參加過許多備受矚目的群展，其中包括「Freestyle」(美國哈林工作室博物館，2001 年)、「Living Units」(Triple Candie 畫廊，2003 年)、「Black President」(美國新當代藝術博物館，2003 年)和「Greater New York」(美國現代藝術博物館 PS1 分館，2005 年)，以及近期的「Where is Here」(美國非裔移民博物館，2017 年)，和「Black Refractions」(美國哈林工作室博物館，2019 年)。



米勒近期的個展包括「Breaking Patterns」(美國非裔移民博物館，2019 年)、「The Privilege to Breathe」(美國聖荷西拼布與織品博物館，2019 年)、「花落花開」(香港世界畫廊，2020 年)，和「A Force of Nature」(美國 di Rosa 當代藝術中心，2022 年)。

米勒積極參與公共藝術並以其創作回應社會問題，新項目包括 Facebook 委約的巨型壁畫，創作於其美國灣區的總部辦公室中，旨在關注於美國加州日益嚴重的露宿者問題；及非牟利機構 Rise Up Against Racism 的反種族歧視社區流動圖書館項目。

關於策展人傑奎琳·法蘭西斯 (Jacqueline Francis)



傑奎琳·法蘭西斯博士是一位作家、策展人、藝術史家及教育家。她在 2012 年出版了書籍《Making Race: Modernism and 「Racial Art」 in America》。2016 年至 2017 年，法蘭西斯為非裔移民博物館策劃了「Where is Here」群展。法蘭西斯目前正擔任重要藝術期刊《Panorama: Art and Visual Culture of the United States》、《Third Text: Critical Perspectives on Contemporary Art and Culture》，和舊金山 Luggage Store 畫廊的顧問。同時，她是舊金山 Queer Cultural Center 的董事長，一間專助 LGBT 藝術家的跨領域機構。法蘭西斯現擔任舊金山加州藝術學院視覺藝術及藝術評論系的副教授和研究院院長。

關於世界畫廊 (Galerie du Monde)

世界畫廊 (Galerie du Monde) 於 1974 年在香港成立，創立 48 年以來專注呈獻蜚聲國際的中國藝術家所創作的現代及當代藝術品。畫廊亦著重培養及推廣新一代年輕藝術家，策劃不同主題的個展及群展。展覽作品涵蓋架上繪畫、雕塑、混合媒介、攝影，裝置及影像等。世界畫廊於 2014 年為慶祝 40 週年，精心策劃 GDM 項目以進一步支持來自不同地區更多元的藝術家，提供其於本區域以外更廣泛的展覽機會。

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世界畫廊開放時間為星期一至六早上 10 時至晚上 7 時