

THE COMMUNION OF FEELINGS

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For Chu Wei-bor, creating art is like practicing religion: he injects all the meanings of life into it, and fulfils himself while doing so.

The oriental spirit and experience is derived from his childhood — the memory of fabric, cutting and his father. In his choice of ordinary materials, Chu is drawing inspiration from his father's work as a tailor. The use of materials such as pieces of cloth, threads and paper and techniques such as cutting, joining, pasting and accumulation reveals his intention to extract the concept of cultural heritage, the logic of a modern vocabulary and spiritual dimensions from banal objects.

Despite the employment of a complex vocabulary to strengthen the statement of works in the process of creation, the essence of the works remains one of austerity, modesty, solitariness and silence. The lines that cross and tangle extend gracefully, whispering, raging or remaining mute, telling the affairs of the world.

While the abstract language runs through his oeuvre, the indigenous subject matter reflects the artist's humanistic concerns, his nostalgia for the past and the forming of his individual style. Among the modern styles, Chu is devoted to the concept of forms of Constructivism, and unswervingly follows a creative path of achieving "profound spirituality" by creating "pure visual tension" through "precise geometrical forms". He also explores the simplicity, clear and precise echoes and balance of forms and colours in Kasimir Malevich (1878-1935), Josef Albers (1888-1976) and Mark Rothko (1903-1970). He uses a pair of scissors to cut out pieces of cloth and pulls out the threads, which he weaves through positive and negative space in precise positions and over precise areas. In this sense, his works seem to be pouring out their feeling and embracing you passionately. But at the same time, Chu retains a certain austerity and solitariness. Whether in his early works from the 1960s or his recent works, "silence" seems to be their trademark refrain. Underneath the complex and passionate exterior, the profound sentiments of the heart resonate.

The sharp incision lines, the metaphoric soft light and shadows, the pure white paper, the precise proportions and opposing planes provide Chu with a single, sublime material space. Under the pulsations of the precise proportions and repeated rhythm, the forms constructed with materials and tools slowly enter the spiritual realm. It is a space for the communion of feelings, rather than merely for visual expression. Like a monk, Chu goes back to the essence and facilitates communion between objects and the heart in the mountains and forests in silence.

Chu Wei-bor was born in Nanjing in 1929. He was a member of the Ton-Fan Group and the Modern Graphic Association. Simple, serious, passionate and optimistic, he has upheld the spirit of modern art. During the over 40 years of his career, he has adhered to a rational, esoteric formal language and pursued a pure aesthetic uncompromisingly. His art is a silent testimony to how physical space enters the spiritual space. We realize that the "precision", "purity" and "spirituality" are but the result of Chu's quest to bring about the communion of feelings.