

3812 gallery

11.12.2015 - 10.01.2016
策展人：唐克揚博士 CURATOR: DR. TANG KEYANG

LIU GUOFU 劉國夫

LIU ZHUOQUAN 劉卓泉

WEI QINGJI 魏青吉

LIN GUOCHENG 林國成

ZHANG XIAODI 張小迪

YU YANG 于洋

CHEN HONGBO 陳紅波

CHLOE HO 何鳳蓮

奧之空間
Space Matter

3812 GALLERY
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SPACE MATTER Curated by Dr. Tang Keyang

'Space' is perhaps one of the most widely used abstract notions, ranging from a simple daily expression such as 'I need more space' to the heavy-loaded, contested concepts used in political science, philosophy and architecture.

We tend to conceive space as a place where things happen, as opposed to a void. Whether imaginary or physical, spatial representations almost always entail a separation of the outside and inside. At first, this might seem like an unproblematic division. However, we soon run into questions regarding the 'realness' of space, for we are able to deconstruct them, break them down and return ourselves to the chaotic state of being we started out with. For the curious minds, this is a confusing but nonetheless tantalising subject of enquiry.

This wonderful, thought-provoking show presents us with the question of 'space' in three separate spectrums of meanings. The first being a 'cultural space', this invisible place entails a contested overarching knowledge structure. When the space of culture encounters the visible, localisable space which we live in, questions of representations are raised. This leads us to a second space, a space of representations as artists reconstitute objects and places in images of the first space.

The third space is implied but it is one that is the most puzzling (and liberating). That space is 'us', or rather, how we construct ourselves based on our understanding of the world around us. Our innate physical limitation dedicates that we are only ever present at one place, at one time. This is behind our spatial misconception that we are (relatively) free to move across space, yet our movement is always constrained by the way these spaces were produced.

We are the locality where the consequences or effects of the two aforementioned spaces translate into our living experience and how we understood ourselves - our identities. It is unsettling to understand that our life are determined and structured by forces in abstract places that cannot be 'physically grasped'; and that the very language we use for self-expression is subjugated to the conditioning of these 'invisible' spaces.

What the artists chosen here have collectively shown is precisely the uneasy relationship amongst the three spaces. In which what we think we see are almost always conditioned by the way these spaces were produced.

We will restrain ourselves from offering any further interpretative spoilers on the works that will be exhibited but to leave the cognitive exercises to the pleasure of our audiences. 3812 is thrilled to be able to conjure a show encompassing works specifically created for this exhibition by Liu Guofu, Liu Zhuoquan, Wei Qingji, Lin Guocheng, Zhang Xiaodi, Yu Yang, Chen Hongbo and Chloe Ho, We invite you to join us in our new space to experience a thought-provoking intellectual journey.

視覺藝術的展現之處在於空間之「奧」

THE KEY TO REVEAL THE ESSENCE OF
VISUAL ART IS A 'MATTER' OF SPACE

空間之奧

策展人：唐克楊博士



林國成 LIN GUOCHENG

“Symbiosis” 《共生》

113 x 128cm

Pen and Chinese ink on paper 鋼筆水墨、紙本

2015

「空間」這個詞經常出現在西方建築學的詞彙表中，但是空間絕非一個專有的建築名詞，相反，在二十世紀，「空間」成了一個描述社會、政治和文化的關鍵詞，時常出現在這樣那樣的一般場合中，它既是具有普適性的抽象表達，又是實在事物的常見名稱，就連形形色色的美術館、藝術畫廊也常被簡稱為某某「空間」——就像這個詞的字面意思給人的聯想一樣，空間是一個具有包容性的指涉。

但是空間到底是什麼？這個展覽試圖將其概念明晰，而非一味使之廣延。展覽的意圖在英文標題中也許顯得更加直觀：Space Matter？——「空間」(space) 可以是一種「物質」(matter) 嗎？或者，「空間」(space) 「至關重要」(matter) 不？其實物質 (matter) 也是一個有歧義的概念，它既是亞里斯多德哲學中脫離絕對理念而獨立存在的「實在」，也可以是一個社會交往中的「議題」，兩者和「以無當有」的那種「空」間不無矛盾。至少，在當下，「空間」這個概念聽起來有些縹緲，而它所承載的文化卻具有瀰漫的熱度，這兩者之間充滿了微妙的張力。

「空間之奧」這個展覽涉及三種不同的空間，其一是文化的空間，這種空間是看不見摸不著的，但它構成了今日藝術創作最基本的前提，或者，用大家常說的一個詞來形容：這種空間也是特別的社會力量共同作用的「場」(field)。其二，是藝術家致力於將客觀外在視覺化為藝術的再現 (representation) 或表達「形式」。物質世界最終被轉譯為意義，意義的結構和意義之間的關係就構成具有當下影響力的「空間」，在這個意義上，空間既不是終極的理念也非純然的手段，它是被體會到的結構和關係；最終，「空間」也體現在確鑿的地點上，具體的時間和周遭消化了我們上述的兩種含義，並使得空間向著下一個時刻延展。

文化的空間意味著現實的「間隙」。現代的中國藝術已經久困於再現問題，寫意/寫實之爭不過是此問題中之一端，對如此的中國藝術而言，這種難得的間隙實是姍姍來遲，如今卻呈現出蓬勃生長的勢態。

在古希臘人那裡，地形 (topo) 本身就構成空間的定義：它既是包容性的，同時也是外向的，既是三維的體積也是跟隨地表形狀的律動，既是像大地一樣堅實的傳統也是向大洋和天空延伸的開拓性的經驗。如我們所言，藝術的「空間」首先是文化的和社會觀念的，綿延持久，其次它又是城市的和機構的，當下、即時。在新一輩人所迎來的香港，一個以探索更廣大的文化與社會領域為己任的藝術空間，也必然面臨著這樣的遠景。



LIU GUOFU 劉國夫

“Pervading - 3” 《彌漫 - 三》
90 x 120 cm
Oil on Canvas 布面油彩
2015

LIU GUOFU 劉國夫

1964 Born in Nanjing, China
生於南京，中國

1985 Graduated from oil painting department of Nanjing Institute of Arts
畢業於南京藝術學院油畫專業

Currently lives and works in Nanjing
現生活／居住於南京

LIU GUOFU 劉國夫

“Open Space No. 43” 《敞 43》
180 × 150cm
Oil on Canvas 布面油彩
2015



劉國夫氣象蒼茫的油畫作品，便很難用確定的媒介和二元化的主題來概括，因為它們本是處於現實和抽象的中間地帶，具有神秘和詩意的氣質。在學院寫實主義的傳統中，這種「模稜兩可」以前本是不可想像的，對於這種寫實主義的語境而言，現實要麼堅不可摧，要麼就成為它截然的反面，二者都只是係於物象——「所見」的一切——與它們原型的關係。

Dr. Tang Keyang in his accompanying essay has described culture as the invisible space that connects discontinued realities in different space and time. This postmodern dogma has in a way liberated Chinese art from the inertia of Realism v.s. Abstraction (xie yi) and various other binary constructs. This is visible from the oeuvres of artists such as Liu Guofu, refuse to be confined by any dualist or medium based category. Liu Guofu's works are refutations of the language of western oil painting as well as attempts to subvert the confinement imposed by mediums.



LIU GUOFU 劉國夫

“Open Space No. 16” 《敞 16》
165 x 93 cm
Oil on Canvas 布面油彩
2013



LIU GUOFU 劉國夫

“Pervading - 1” 《弥漫 - 一》
200 x 140cm
Oil on Canvas 布面油彩
2015



WEI QINGJI 魏青吉

“Thing • Form - Gold” 《物·像系列-黄金》
180 x 95cm
Chinese ink on paper 水墨、紙本
2005

WEI QINGJI 魏青吉

- 1971 Born in Tsingtao, Shandong province, China.
生於山東青島，中國
- 1995 Graduated from Oriental Art Department, Nankai University, Bachelor of Arts
畢業於南開大學東方藝術系中國畫專業，獲學士學位
- 2003 Graduated from Mural Department of the Central Academy of Fine Arts, Beijing, Postgraduate
畢業於中央美術學院壁畫系研究生班
- 2008 Graduated from Wuhan University of Technology, College of Art and Design, Master of Arts
畢業於武漢理工大學藝術與設計學院，獲碩士學位

Currently works as Associate Professor, College of Fine Arts, South China Normal University, Guangzhou.
現任教於廣州華南師範大學美術學院，副教授

WEI QINGJI 魏青吉

“A Horse” 《一匹馬》
136 x 70cm
Chinese ink on paper 水墨、紙本
2015



WEI QINGJI 魏青吉

“No Title 2015A” 《無題 2015A》
95 x 180cm
Chinese ink on paper 水墨、紙本
2015



魏青吉對水墨畫詼諧的釋義跟一般的當代水墨畫乃至其它實驗性水墨大不相同。但他通過作品所表達的卻不無深度。例如《一匹馬》（見左圖）這幅作品中，標題的諷刺性暗示着我們所看到的馬嚴格來說並不是一匹馬。充其不過一匹馬少許失真的黑色輪廓。但我們在看到這一畫面的第一反應是：「這是一匹馬」，那一瞬間我們看到的不不是畫面本身，而是瞬間即逝的抽象空間，那裡存放着我們無法逃避的根深蒂固的世界觀。魏青吉稍具顛覆性的作品展現的是既所謂的抽象性並非在於畫面本身，真正的抽象性位於被我們誤以為真實的認知中。

Wei Qingji's whimsical representational ink figures sets him apart from the preoccupation with abstraction amongst other experimental ink artists. However, his message is an equally serious one. As the title ostensibly implies, the viewer's instant recognition of the figure as a horse is in fact, unwarranted. In simpler language, what is being depicted is not horse, but a representational silhouette of a horse. In our recognition of the misleading nature of our interpretation of what we see, we are offered a fleeting glimpse into the invisible spaces that informed our very own understanding of the world. Wei Qingji's subversive ink work shows that the abstraction is never in the 'form' of an object depicted, but in the invisible spaces hidden behind our thought.



WEI QINGJI 魏青吉

“Sunset 2014 A” 《晚霞 2014 A》
125 x 126cm

Mixed media with Chinese ink 水墨綜合材料
2014

LIU ZHUOQUAN 劉卓泉

1964 Born in Wuhan, Hubei Province, China
出生於湖北武漢

1986 Graduated from Hubei Jiangnan University, China
畢業於湖北江漢大學藝術系

Currently lives and works in Beijing, China
現生活工作於北京



LIU ZHUOQUAN 劉卓泉

“The Legend” 《神話》
1,000 bottles installation
(Hong Kong household bottles, cosmetic bottles, Martell bottles, mineral pigments, Ink,
watercolor, integrated pigments, wax, lighting, mirrors, photos)
香港本地日用瓶、化妝瓶、馬爹利瓶、礦物質顏料、
水墨、水彩、綜合顏料、火漆、燈光、鏡子、照片
2015

如今在「間隙」中生長起來了新的藝術「空間」，類似於劉卓泉那樣的實驗很好地展示了這種空間的潛力，他的作品所利用的都是尋常可見的物件，甚至最終它們也和其日常面貌沒有太大的不同，比如玻璃瓶子，舊鏡子，鋼板，但經由不同的路徑「出」、「入」這些物件，「內畫」的附著於物件的圖像，以意想不到的方式顛覆，至少是抵消了日常經驗。

Liu Zhuoquan's inner-bottle painting installations bring to mind that of Jorge Luis Borges' literary wonder. In Borges' 1942 essay 'The Analytical Language of John Wilkins', Borges whimsically described a fictional Chinese encyclopaedia that categorises things in a seemingly absurd manner through categories such as 'innumerable ones' or 'those that at a distance resemble flies'. In Liu Zhuoquan's installations, familiar objects are bottled and reorganised in an estranged context. Not only do his works raise the serious question as to whether we are consuming objects or rather, symbols. Moreover, his otherworldly encyclopaedic composition of worldly objects exposes the socially constructed nature of how objects are understood.

LIU ZHUOQUAN 劉卓泉

“Stray” 《迷途》
Glass Lampshade with iron frames, Bottles,
Mineral Pigments, Spray paint, electrical wire
鐵網玻璃燈罩，瓶子、礦物質顏料、噴漆、電線
2013



LIU ZHUOQUAN 劉卓泉

“My Long Journey” 《我的長途旅程》
Bottles, Mineral Pigments, Wood, Glass
瓶子、礦物質顏料、木材、鋼化玻璃
2015



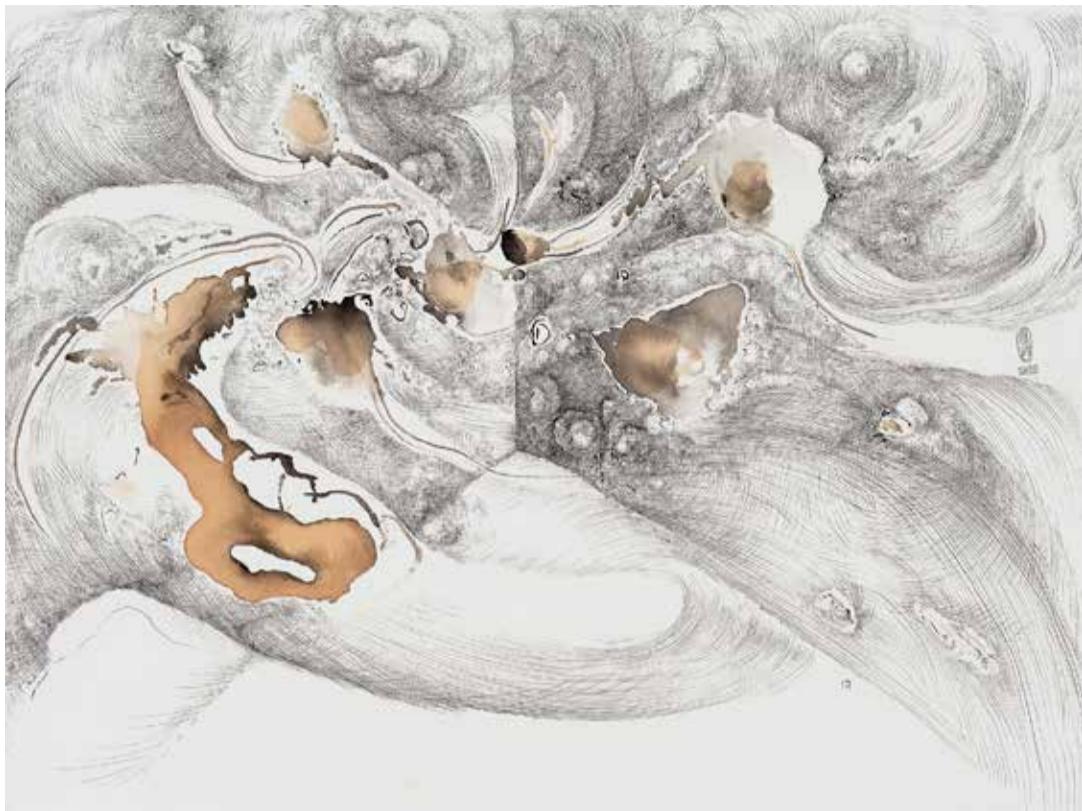
LIU ZHUOQUAN 劉卓泉

“H2O” 《H2O》
Stainless Steel, Glass Tube, Mineral Pigments
不銹鋼，玻璃管、礦物質顏料
2013



瘦石天人屋邊出
童帝不卷紅日遠

LIN GUOCHENG 林國成
"The Flaring Sun" 《紅日》 77 x 58cm
Pen and Chinese ink on paper 鋼筆水墨、紙本 2014



LIN GUOCHENG 林國成

1979 Born in Shantou, China
生於廣東汕頭，中國

2002 Studied at Sichuan Academy of Fine Arts
進修於四川美術學院

Currently lives and works in Beijing
現生活 / 居住在北京

LIN GUOCHENG 林國成

“Form and Current II” 《形與流 (二)》
77 x 57cm

Pen and Chinese ink, and Chinese tea on paper 鋼筆水墨，茶水、紙本
2014



LIN GUOCHENG 林國成

“Form and Current I” 《形與流 (一)》
57 x 77cm

Pen and Chinese ink, and Chinese tea on paper 鋼筆水墨，茶水、紙本
2014

視覺藝術的解扣處即空之「奧」，「奧」是空間賴以成立的深度。在過去，「深度」只能依賴單一的視錯覺模式建立起來，透視法正是文藝復興為現代人的空間早早打上的「結」，它既締造了錯覺式藝術的偉大成就，也吸引著今天的藝術家努力掙脫這種慣有的創造模式。紙上構建的建築空間本質是二維對三維的再現（representation），或者，是在有限的空間裡對無限的延展——但未必一定是如文藝復興以來西方藝術家所致力之觀看深度。林國成筆下似乎是無窮無盡的線構成的風景，形像地說明了這種可能性：線既是輪廓和形體的開始，又是一種無始無終的旅途，在與時間的糾纏中，形象呈現出圖繪藝術內在的矛盾：世界不僅是實有的物質（matter）也是一具網羅，而藝術家之手不僅僅是為「物」造像，也是在這具網羅中追索世界的起源，並將那條至關重要的線剝離出來。

In Lin Guocheng's pen and ink landscape paintings, the omission of 'depth' exposes the 'real' nature of the two-dimensional space and remind us that the presumed 'realistic representation' of three-dimensional world, is in fact created via visual deceptions. Whilst this is a difficult notion to grasp, it illustrates the uneasy, intricate relationships between representation, reality and our own perception.



LIN GUOCHENG 林國成

“Open the door and see the mountain (III) - Cloud and Snow” 《開門見山(三) - 雲朵與雪意》

115 x 196cm

Pen and Chinese ink on paper 鋼筆水墨、紙本
2015



LIN GUOCHENG 林國成

“Hidden Fragrance” 《暗香》
150 x 250cm

Pen and Chinese ink on paper 鋼筆水墨、紙本
2014



林國成 LIN GUOCHENG

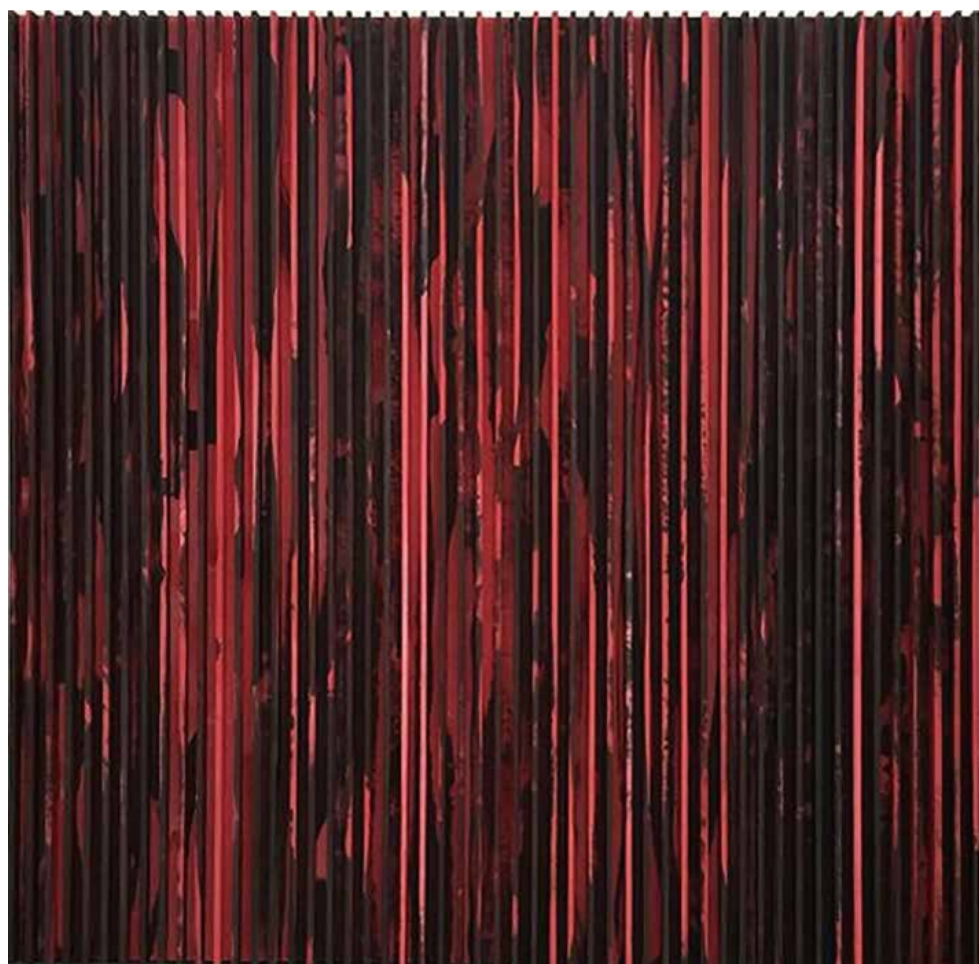
“Grids and Tree II” 《格子與樹二》
200 x 115cm
Pen and Chinese ink on paper 鋼筆水墨、紙本
2015

YU YANG 于洋

1979 Born in the city of Ulanhot in Inner Mongolia Province
出生於內蒙古烏蘭浩特市

2013 Graduated from Central Academy of Fine Arts(CAFA),
M.F.A of Modern artistic expression of Chinese painting and
research on material
畢業於中央美術學院中國畫學院
材料與表現工作室 獲碩士學位

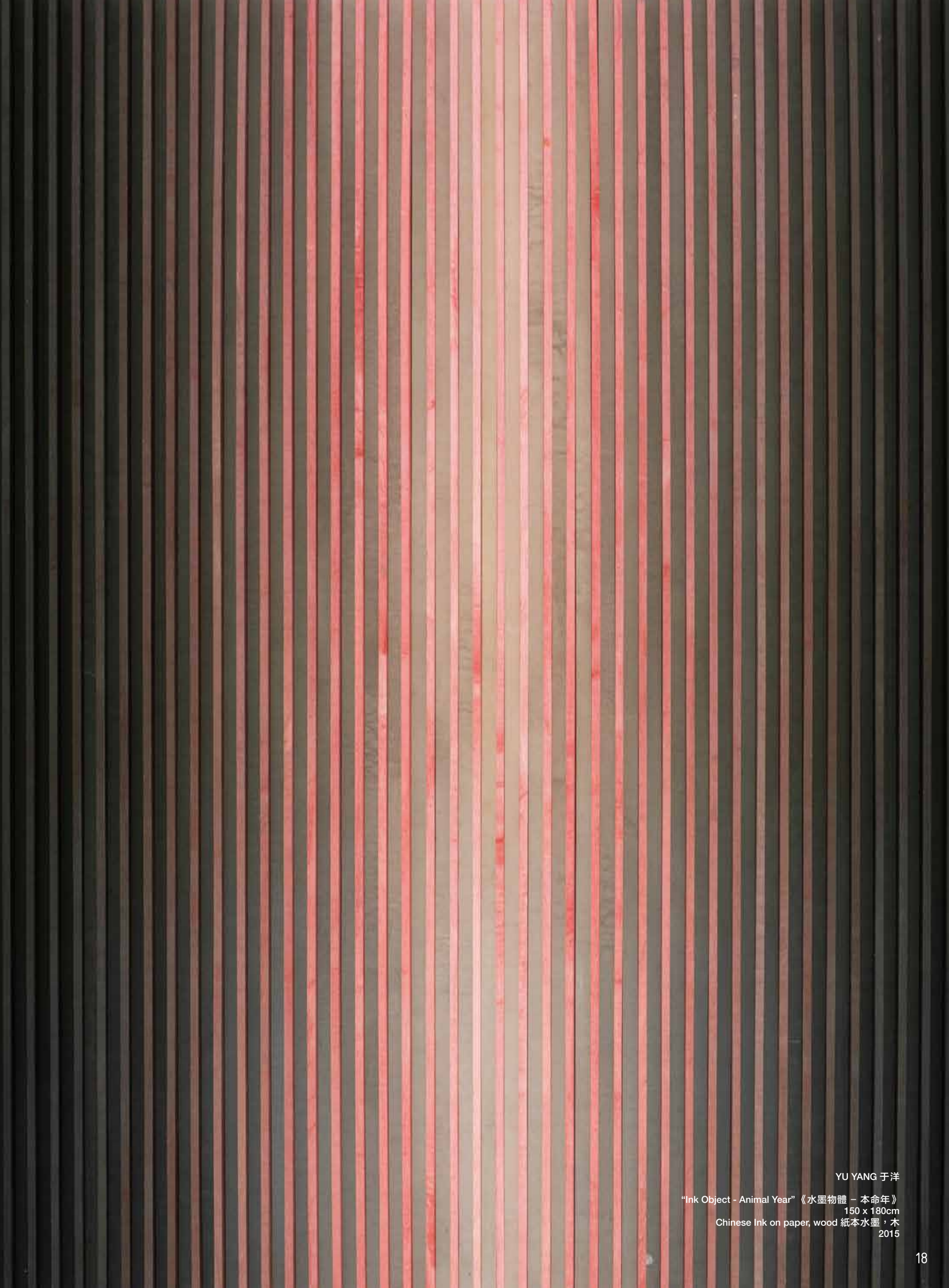
Member of the COLD INK art group, working and living in Beijing
“冷墨”藝術小組成員，現工作生活於北京



YU YANG 于洋

“Useless Brush & Ink - Black and Red” 《筆墨無用 - 紅與黑》
150 x 150cm
Chinese Ink on paper, wood 紙本水墨，木
2015

于洋的作品一直以罕見的冷靜來「反思水墨秩序」打破後的可能效果，思考自然秩序與人為秩序在可塑性上的關係，接續極簡主義與偶發藝術的組合風格，重新安排空間與平面的關係，充分發揮了墨感在偶發隨意組合與嚴格幾何秩序性之間自由表達的張力。他以木條格子的並置打開線條之間的區間，以黑色宣紙或者赭色顏料來包裹與塗抹，生成為柵欄一般的木條格子，按照不同的長短來排列，看似有著規則，其實很多時候在不同展覽上可以重新排列，這是藝術家對規則與偶發，對理性與意外關係的思考，還有著排簫式的色彩韻律美感，讓我們置身於線條韻律細微震盪的空間場域中。



YU YANG 于洋

“Ink Object - Animal Year” 《水墨物體 - 本命年》
150 x 180cm
Chinese Ink on paper, wood 紙本水墨，木
2015

CHLOE HO 何鳳蓮

1987 Born in California, USA
生於加利福尼亞州，美國

Graduated from Mills College in California
畢業於米爾斯學院，加利福尼亞州，美國

現生活／居住在香港
Currently lives and works in Hong Kong



CHLOE HO 何鳳蓮
“Vesta” 《灶神星》
70 x 71cm
Chinese ink on mulberry paper 中國水墨、桑樹紙
2015



CHLOE HO 何鳳蓮
“Collision” 《衝擊》
89 x 70cm
Chinese ink on mulberry paper 中國水墨、桑樹紙
2015



CHLOE HO 何鳳蓮

“Multi-Verse” 《多元宇宙》

278 x 57cm

Chinese ink and acrylic ink on rice paper 中國水墨，丙烯、紙本

2015



CHLOE HO 何鳳蓮

“Big Bang” 《宇宙大爆炸》

193 x 107cm

Chinese ink and acrylic on paper 中國水墨，丙烯、紙本

2015

在何鳳蓮(Chloe Ho)的作品容易看到一種具有開創性的藝術觀念，但並非總是徹底離開傳統，而可能是，以庖丁解牛的方式遊走在它的縫隙中，通過創造性地搬用現成的媒介，這類新藝術既強化著既有樣式的特點又在某種程度上消解了這些樣式，我們或可以說，這些具有「新水墨」表象的作品並非僅僅是翻新的藝術慣例，而是一種當下語境中的藝術「裝置」，在確實的藝術「空間」中，「裝置」具有一種傳統作品不能具備的現場感。

Chloe Ho's expressive compositions that has reminded us yet again that existing traditions and mediums can be subverted without being overtly challenged.



CHLOE HO 何鳳蓮

"Mount Olympia" 《奧林匹斯山》

158 x 56 cm

Chinese ink and coffee on paper 中國水墨，咖啡、紙本

2015

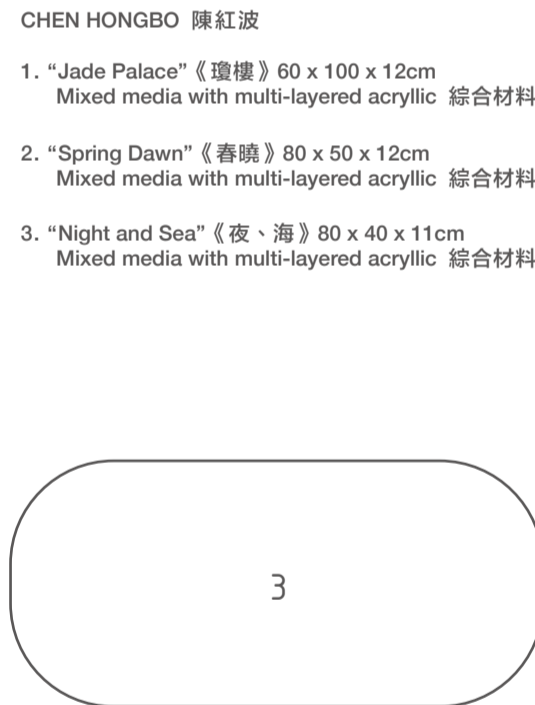
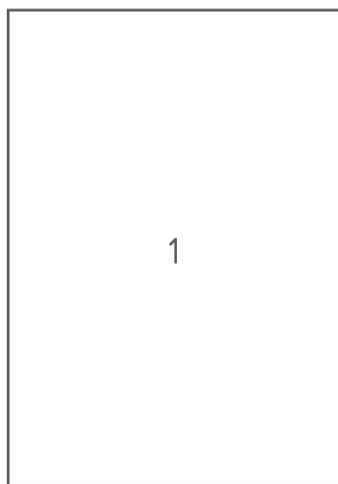
CHEN HONGBO 陳紅波

1978 Born in Chongqing, China
生於重慶，中國

2001 Graduated from Oil Painting Department of Sichuan Fine Arts Institute, Bachelor of Arts
畢業於四川美術學院油畫專業，獲學士學位

2009 Graduated from Oil Painting Department of Sichuan Fine Arts Institute, Master of Arts
畢業於四川美術學院油畫專業，獲碩士學位

Currently works in Chong Qing Normal University
現任教於重慶師範大學



CHEN HONGBO 陳紅波

1. "Jade Palace" 《瓊樓》 60 x 100 x 12cm
Mixed media with multi-layered acrylic 綜合材料、多層亞克力 2015
2. "Spring Dawn" 《春曉》 80 x 50 x 12cm
Mixed media with multi-layered acrylic 綜合材料、多層亞克力 2015
3. "Night and Sea" 《夜、海》 80 x 40 x 11cm
Mixed media with multi-layered acrylic 綜合材料、多層亞克力 2015





陳紅波的作品正好與以上追求「深度」的努力相反，它缺乏明顯的「景別」：中景被取消了，灰色的前景佇立於莫測高深的黑暗之前。與此同時，幽晦的背景又並不平板簡單，它像是一個黑洞，將目光拖進無窮無盡的深淵。陳紅波的作品一裝置具有的物理「厚度」加深了他作品中另類的空間幻覺。

In contrast to Lin Guocheng, Chen Hongbo's works presented a different concept of depth. His conceptualisation of depth is not constructed upon the visual depth we are familiar with, but expressed through void. We gaze into the impenetrable void, in which there are neither beginnings nor end.

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CHEN HONGBO 陳紅波

1. "Elf" 《精靈》 80 x 40 x 11cm
Mixed media with multi-layered acrylic 綜合材料、多層亞克力 2015

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2. "There like... an elephant" 《有象》 80 x 40 x 11cm
Mixed media with multi-layered acrylic 綜合材料、多層亞克力 2015

ZHANG XIAODI 張小迪

- 1983 Born in Hubei, China
生於湖北，中國
- 2007 Graduated from Beijing Film Academy in Department of Film Art
畢業於北京電影學院電影美術系
- 2014 Graduated from Central Academy of Fine Art in Department of Photography
畢業於中央美術學院攝影系
- 2015 PHD Degree in Central Academy of Fine Art
中央美術學院博士在讀

現生活／居住在北京
Currently lives and works in Beijing

ZHANG XIAODI 張小迪

“Becoming, Decaying” 《逝者如斯夫》
3-channel video installation, filmed with HDV, 2 mins
3屏高清數位影像，2分鐘
Edition: 6+AP (The first edition is collected by Wuhan Art Museum)
版數：6+AP (第一版為武漢美術館收藏)
2013



張小迪是一位擁抱空間的藝術家，他的影像裝置回歸了照相的現實，但是又通過種種手段，將這種經過反思的現實與日常區分開來。如此的空間之「奧」也存在於意義的表層和實質之間，它映照著一種立體的文化景觀，直觀地顯示出藝術觀照於身邊世界時所具備的開闊格局。作為長江之濱成長的藝術家，他的作品多次觸及「山」和「水」的意象，在遠離大陸的海島之城香港，這些意象將使他的「空間」獲得另一種含義；在這裡，日本建築師槇文彥說到過的，東亞城市普遍隱藏的「後面」（ura），變得不一樣了，山與海之間流動的「空間」之「奧」顯然有著不同的定義。

Young photography artist Zhang Xiaoda presents us an estranged form of 'reality as it is' through photography. His seemingly banal, yet contemplative imageries are removed from the context of our daily experiences, thus exposing the discontinuity between images and meanings.



3812 gallery

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OUR STORY

3812 was formed in 2010 based on a shared passion to create a contemporary art space in Hong Kong for both established and emerging artists. The gallery has hosted numerous art exhibitions and is being recognised as Hong Kong's foremost art gallery.

THE NAME

So what's with the numerical composition of 3812 I heard you asked: The name was chosen after a group of friends completed the infamous Vallée Blanche in Chamonix, France. The starting point to this off-piste run is a long, precarious ridge, 3812 meters above sea-level. As we descended in the shadow of Mont Blanc, crafting our paths admits the powder snow as though an artist's brush travelling across the canvas. That moment, the inspiration for 3812 was born and the name is a homage to that memorable day in the French Alps.

ABOUT 3812 GALLERY

The triple-decked 3812 is Hong Kong's only gallery with its own garden, terrace, a private salon and a dedicated exhibition space with a ceiling height of more than 4 meters. Aside from gallery exhibitions, we offer a diverse range of cultural programmes and collector's events.

3812 exhibits artworks, design pieces and collectibles from both the 20th and 21st Century, our interest spans from that of modern to contemporary periods with a specific focus on ink art.

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