

《言與物：山水作為文化的自畫像》  
*Grids and Stones : Landscape as Cultural Self-portrait*

彼得·倪森 (藝術家及策展人) 與 MAP Office: 古儒郎+林海華、許雨仁、梁巨廷  
Peter Nelson (Artist and Curator) with MAP Office: Laurent Gutierrez+Valérie  
Portefaix, Hsu Yu-Jen, Leung Kui-Ting

藝術家出席酒會 Artists Reception  
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言與物 (策展理念)

彼得 . 倪森

「言與物」，網格與石頭。風景作為文化的自畫像，是將實質環境轉化為描述藝術家和他們所處的時代的符號。展覽的策劃概念，出自藝術史慣常用以描述風景的二元化觀念，如「山／水」「形象／背景」等詞彙。展出的作品被巧妙地安排成「網格與石頭」，或「言與物」。「網格」是創造空間的概念工具，同時表達了量化空間的理性慾望；這是個有待爭議的數學理念，因為網格既能開創一個新世界，亦能改寫所有其他潛在的世界。「言」可以描述、定義、思索；然而就像水能載舟亦能覆舟，「言」亦可以改寫想法並佔據其意義。「石頭」在這個展覽中則是網格的對手，它亦可以「物」來表示。石頭存在於我們所創造的空間，是被慾望的「物」。它是我們凝視的有機物，投射了我們對自然世界的慾望；它是被主人合理化的非理性客人。

由於對文人書畫的共同興趣，澳洲藝術家倪森和張頌仁在過去五年持續交流他們對風景畫（山水）的當代意義的想法。跨文化的討論如果可以比喻為兩種語言尋找對應的語彙，倪森希望藉由錯落而不準確的近似詞，引出風景及文人山水的既嶄新而又意外的理解。倪森這次策展是被對話啟發。至於倪森、許雨仁、梁巨廷、MAP Office 的作品，雖然都受惠於中國文人畫，卻各自擷取風景畫（山水）的傳統為自己的藝術風格發聲。

「言與物」，網格與石頭。這是個關於風景（山水）的展覽，受到熱心人的對話催化而成。透過多元的文化背景，與包容不同的藝術角度，以致打開了分享意見的空間、鼓勵被誤譯所激發的新想法、匯聚了交錯的差異立場。

**\*\*\* Scroll down for curatorial statement in English**

## **Grids and Stones (Curatorial Statement)**

Peter Nelson

*Grids and Stones* 言與物 presents landscapes as cultural self-portraits, where the physical environment becomes a coded depiction of the artists and of their time. The curation of this exhibition is inspired by the discursive binaries often used to describe ‘landscape’ in art history, such as ‘shan shui’ (‘mountains waters’ 山水) or ‘figure-ground’. In this exhibition, artworks are subtly organised as ‘grids and stones’, or ‘yan’ and ‘wu’ (‘word’ and ‘thing’ 言與物). The ‘grid’ functions as a symbol for creating space, as well as the rationalist desire to quantify it. This is a precarious mathematical ideal because it can both create a new world, but also overwrite all other potential worlds. ‘Yan’ (‘word’ 言) can describe, define and communicate our thoughts, but just like how a set of instructions will both teach and demystify a magic trick, ‘yan’ can overwrite the thought and colonise its meaning. The ‘stone’ is the counterpart in this exhibition, and is also referred to as ‘wu’ (‘thing’ 物). The stone inhabits the space that we have created, as the object of fantasy. It is the organic object we stare at, and project desires of the natural world; it is the irrational guest of the rationalised host.

Over the past five years, Australian artist Peter Nelson and Tsong-Zung Chang have been discussing landscape painting in contemporary art, with a shared interest in the Chinese literati mode. If a cross-cultural discussion can be portrayed as two languages finding approximations for one another, Nelson hopes that the errors and inaccuracies in his approximations can bring about new, and unexpected understandings of landscape and the literati. Peter Nelson curated this exhibition inspired by his conversations with Tsong-Zung Chang. The works by Peter Nelson, Hsu Yu-Jen, Leung Kui Ting and MAP Office share a common reference to the Chinese literati, but each adapts this landscape painting tradition to suit their particular voice.

*Grids and Stones* 言與物 is an exhibition about landscape, conceived by conversations between passionate enthusiasts. By accommodating variations in cultural backgrounds and artistic concerns, it celebrates the space where differences overlap, where opinions can be shared, and where mistranslations can inspire new ideas.