

形態之韻

13.12.2025
-24.1.2026

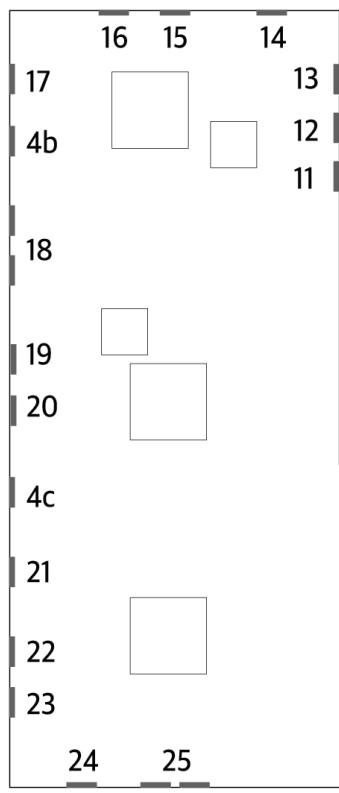
MORPHOLOGY

TOBIAS KLEIN 簡鳴謙 IN COLLABORATION WITH
ALVARO CASSINELLI

PETER NELSON 彼得·倪森

TOBIAS KLEIN

- 1 *Metamorph V*
2025
CNC Milled Chinese Bluestone
90.7 x 62.6 x 44.2 cm
- 2 *Mnemonic Landscape*
2025
4 Lenticular Prints, Steel Frame with
Integrated Backlighting
Overall: 124 x 392 cm
- 3 *Cloud Rock IV*
2025
2 Yingde Rocks, Stainless Steel 3D Print
43.5 x 24.2 x 21.3 cm
- 5 *Lumens*
2025
4 Taihu Rocks, 5 Custom LED electronics
(a) 10 x 74 x 19 cm
(b) 30 x 74 x 26 cm
(c) 74 x 74 x 35 cm
(d) 23 x 34 x 74 cm
- 7 *Cloud Rock IX*
2025
1 Taihu Rock, Stainless Steel 3D Print
37.5 x 13.1 x 16.2 cm
- 8 *Cloud Rock V*
2025
1 Taihu Rock, Stainless Steel 3D Print
42 x 32.3 x 34.7 cm
- 9 *Cloud Rock VIII*
2025
1 Taihu Rock, Stainless Steel 3D Print
21.7 x 18 x 31 cm
- 11 *Cloud Rock VI*
2025
1 Taihu Rock, Stainless Steel 3D Print
41.5 x 22.9 x 23.5 cm
- 13 *Cloud Rock II*
2025
3 Yingde Rocks, Stainless Steel 3D Print
32.5 x 30.1 x 26.6 cm
- 15 *Cloud Rock VII*
2025
1 Taihu Rock, Stainless Steel 3D Print
24.2 x 34.7 x 24.8 cm
- 4 *Kunst.Werk.Stein.Schlag II (KWSS_II)*
2025
1 Taihu Rock, Stainless Steel 3D Print,
Cherrywood Acoustic Resonator,
Custom Electronics
59 x 30 x 25 cm
- 6 *Kunst.Werk.Stein.Schlag IV (KWSS_IV)*
2025
1 Taihu Rock, Stainless Steel 3D Print,
Cherrywood Acoustic Resonator,
Custom Electronics
70 x 30 x 29 cm
- 10 *Kunst.Werk.Stein.Schlag I (KWSS_I)*
2025
1 Taihu Rock, Stainless Steel 3D Print,
Cherrywood Acoustic Resonator,
Custom Electronics
68 x 30 x 25 cm
- 12 *Kunst.Werk.Stein.Schlag III (KWSS_III)*
2025
1 Taihu Rock, Stainless Steel 3D Print,
2 Cherrywood Acoustic Resonators,
Custom Electronics
69 x 43 x 25cm
- 14 *Sternwerk*
2025
Meteorite (Iron), Custom Electronic
Components, CPU Cooler
Size variable



形態之韻

13.12.2025
-24.1.2026

MORPHOLOGY

TOBIAS KLEIN 簡鳴謙 IN COLLABORATION WITH
ALVARO CASSINELLI

PETER NELSON 彼得·倪森

PETER NELSON

- | | | | |
|--|---|--|---|
| 1 A shard of technology, sticks and stones
2025
Ink on Paper
27 x 66.5 cm | 8 Things carried
2025
Ink on Paper
79.5 x 54 cm | 15 Orchids
2025
Ink on Paper
48 x 85 cm | 22 Receiver
2025
Ink on Paper
46 x 28 cm |
| 2 A Tower of Babel
2020
Ink and Gold Leaf on Watercolour Paper
38.5 x 28.5 cm | 9 Three stone cloud
2025
Ink on Paper
30.5 x 60.5 cm | 16 Running around chasing the world
2025
Ink on Paper
36 x 71.5 cm | 23 Worth the memories
2025
Ink and Gold Leaf on Watercolour Paper
30 x 30 cm |
| 3 Three of us
2025
Ink on Paper
82 x 42.5 cm | 10 She could not let go
2025
Ink on Paper
33.5 x 54.5 cm | 17 Two and three
2025
Ink on Paper
34.5 x 34.5 cm | 24 Returning to an imperfect Place
2025
Ink on Paper
44 x 74.8 cm |
| 4 Three stories
2025
Etched Brass
32 x 17 x 0.1 cm
Edition of 12 | 11 Study of the trunk of an Elm tree #1
2025
Ink on Paper
42 x 75.5 cm | 18 Two boys grew together; then lived two lives. One lasted longer than the other
2021
Ink on Paper
64 x 35 cm each | 25 He abstracted himself and escaped
2021
Ink on Paper
37.2 x 27.5 cm each |
| 5 Wreathed
2025
Ink on Paper
34.5 x 72 cm | 12 Study of the trunk of an Elm tree #2
2025
Ink on Paper
42 x 76 cm | 19 Things left behind
2025
Ink on Paper
79.5 x 43 cm | 26 A shape you cannot touch
2022
Ink and Gold Leaf on Watercolour Paper
33 x 67 cm |
| 6 Standing
2025
Ink on Paper
42 x 77.5 cm | 13 Study of the trunk of an Elm tree #3
2025
Ink on Paper
41.5 x 75 cm | 20 Chasing the world
2025
Ink on Paper
36.5 x 67 cm | 27 She sent smoke signals
2021
Ink on Paper
37 x 27 cm |
| 7 Patient with herself
2025
Ink on Paper
91.5 x 47 cm | 14 Clearing a decision
2025
Ink on Paper
36.5 x 27.5 cm | 21 Gesture
2022
Ink and Gold Leaf on Watercolour Paper
67 x 35 cm | |

Tobias Klein 和 Peter Nelson是兩位思想敏捷的藝術家兼教授，他們很早就留意「賞石」的收藏傳統，並從創作的角度引入自己的作品。人類天性好奇，賞玩天然造形並不奇怪。文人賞石這個傳統歷史悠久，早就被納入山水文化的統緒中，用今天的話語可以說是被定位於「山水」的型態學。今天衡量山水文化的時代意義，最難忽視的是現代的物質生產。今天社會上流通的物品基本都出自工業機制，天然物與工藝物的界分日益絕對化，而且生產工具日益脫離身體感知器官，審美直覺亦相應轉化。賞石傳統的審美在今天有必要引進新的啟示。

在型態學的理解而言，石頭的型態只能定義在晶體構成，其變化無窮的外形都只能歸咎於意外的天然。「賞石」之被「賞」是被動賜給，由此就成為品鑑、靜觀的對象，成為提示我們注目外界的對照物，使人覺悟天理同時運行在身體內外。可是賞石這種被關注的物件，又如何從天地間無窮盡的石塊中被選拔出來？比方說米芾拜石為兄，他如何相見就知道是「我欲見兄二十年矣」的對象？

看到產業製造的物品我們都知道什麼是美或不美，因為「好東西」都是因循「審美」的標準製造的。可是天地自生的「物」並不知道我們的意願，所以被「品賞」的天然物必定反映了慾望的型態學、或遺憾的型態學。蘇東坡說「石醜而文」，激賞石之「醜」，旨在擺脫傳統造形審美標準、繞過「造形」來判定「形外」的審美。或者可以說：「賞石」的自性不在於其空間實體，而在於石與賞心人的際遇。米芾大呼石兄之際，就打開了型體學意義上的「賞石」審美時刻。與石相遇之際，賞石人也自見審美的自性。

Klein 與 Nelson兩位嘗試從地球地質史的立場蠡測宇宙的漫長歲月，作為賞石者用以透視宇宙時空的屏幕。這種超越世代、跨越人界的反思，成為作品的人天合作主題。新技術器材與天地的生成物在藝術品中相遇，有如宋代文人以詩文對話天然。Klein 和 Nelson分別以天然石和隨興墨跡為審美對象，誘導數碼器材運作，展開「無意」與「機心」兩端的互動，因此衍生出時光中的敘述。Nelson更穿插幾則短文，隱喻人類的技術基因和當代的功能主義。科技能夠提升四肢五官的能力，但無法繞過人類不可能抽像化的自然軀體，不能替代感通外物的心靈與巧思。在「賞石」的前題下，藝術家用今天的科技嘗試以詩意的「審美」介入天地的大化。

The Slippery Morphology of the Aesthetic Rock

Chang Tsong-Zung

Tobias Klein and Peter Nelson are intellectually adroit artists and professors who took up the subject of the 'aesthetic rock' (or 'scholar's rock') for their creative work early. To admire a naturally formed rock as an artistic object is peculiar, even though it is instinctive for humans to be attracted by strange objects. The long tradition of the 'scholar's rock' in China is well known, and it is usually associated with the painting tradition of shan-shui, 'mountain-water' landscape, where the rock is deemed integral to the morphology of the mountain. But today, in the age of excessive material production, when much of worldly goods are industrially made, the question of the 'form' and constitution of the aesthetic rock, the 'thing' that is a 'non-product' and yet considered 'aesthetic,' deserves further scrutiny.

As geological formation, the only valid morphological element of a rock is its crystalline structure, while the outer shape of the rock comes by accident of Nature. It is identified as an 'aesthetic rock' by virtue of the connoisseur's gaze alone. Hence the rock becomes an object of contemplation, a presence that alerts the human to the world we live in. But what is special about the 'form' of the aesthetic rock that makes it stand out from the anonymous rock-world from which it emerges? What, for example, did the great Song dynasty artist-connoisseur Mi Fu (1051-1107) see in the rock that made him bow in excitement and cry out that it was a venerated friend he had sought for two decades?

For manufactured products we know what is 'beautiful' because they are made to be 'beautiful,' in the sense that they are meant to meet our expectations. An object found in nature does not know our expectations. The morphology of an aesthetic object found in nature could either reflect the morphology of desire, or that of regret. Perhaps this is why Su Dongpo, a contemporary of Mi Fu, praised an aesthetic rock for its 'ugliness' because it presented a form that was beyond his grasp. The essence of the aesthetic rock, its 'being,' is not just its material spatial form but also the temporal encounter with the connoisseur who grasps its transformative potential. Mi Fu the great connoisseur cried out in joy to celebrate the transformative moment that revealed the morphological form of an aesthetic object. With this revelation the rock also revealed Mi Fu to himself.

Klein and Nelson are both interested in exploring the fluid relationship between the geo-morphological depth of natural objects and the limits of tools employed for navigating the abyss of these objects. For their current series of works the artists start with a found rock or a random flip of the paint brush, which then inspires the search for the morphological structure of a hidden aesthetic form. The tools used in the days of Su Dongpo and Mi Fu were poetry and calligraphy, today the artist's tools are narrative tales and digital machinery. These two artists demonstrate how new technological equipment can help to extrapolate playful ideas and engage potential aesthetic objects, with the aim to reveal hidden seeds of transformation that is the secret of Being itself.

Artists' Statements

Tobias Klein (b. 1979)

Tobias Klein's sculptural practice operates at the intersection of ancient Chinese cultural traditions and contemporary digital fabrication.

Central to his works in the exhibition are *Gongshi*, or scholar's stones—geological formations shaped over millennia, traditionally collected as portals to meditation and windows into deep time. Klein's 3D-printed scaffolds introduce ambiguous technological structures that feel strangely organic, echoing the Neo-Confucian concept of *Li* (理)—patterns existing simultaneously at micro and macro scales without separation between technological and natural, ancient and contemporary. His stone works explore morphology as an ongoing dialogue between geological time, cultural memory, and technological intervention.

The morphology Klein explores is ultimately about transformation without hierarchy, about patterns that connect microscopic and cosmic scales, about time made somehow comprehensible through objects that simultaneously contain deep history and active becoming.

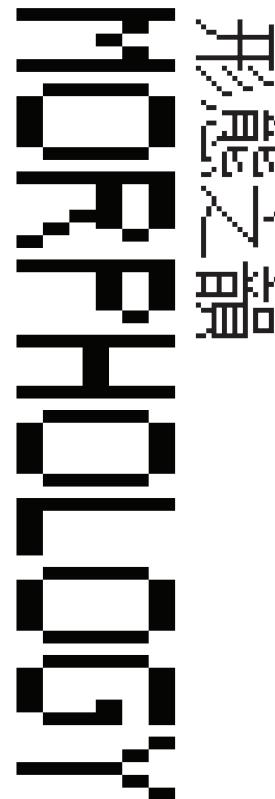
Peter Nelson (b. 1984)

Peter A C Nelson has been developing this new suite of paintings for the past 6 years. Nelson has refined his practice to a combination of improvisational ink painting on rice paper and technical drawing. His ink paintings serve as an exploration of the unnamed, the irrational and the non-specific, whereas his technical drawings are an attempt to rationalise and articulate what the ink paintings suggest via fragments of science fiction, horror or computer-simulated growth algorithms. Nelson began this body of work in 2022 when he decided to change from doing technical drawings by hand to using a robotic drawing machine. This automation allowed him to spend more time focusing on the intimate act of ink painting and to deepen the complexity of his technical drawing by linking the robot to his computer graphics practice. This series of paintings is paired with three short stories that the artist has developed. Together, the paintings and stories form a cosmogony, quietly exploring technogenesis, the silent religion of utilitarianism and irrational encounters of the body.

Alvaro Cassinelli (b. 1972)

With a background in physics and engineering, Alvaro Cassinelli approaches creation from first principles—developing inventions that function both as scientific instruments and as new mediums of artistic expression.

In the collaborative work, Alvaro contributed by activating Tobias's artworks through responsive mechanisms that reveal or amplify their already latent narratives. In *Kunst.Werk.Stein.Schlag (KWSS)*, miniature sophisticated electronic thumpers prolong the work of natural erosion. The artificial aggressors cover the surface of the rock, kicking its surface and producing a sound reminiscent of industrial mining - however, an effective modification of the shape would paradoxically take geological times.



hanart
TZ Gallery
漢 雅 軒

鳴謝支持 Supported by



香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong

SIGGRAPH ASIA 香港
2025 HONG KONG 15-18 DEC