

hanart
TZ Gallery
漢雅軒

TOBIAS KLEIN
簡鳴謙

IN COLLABORATION WITH
ALVARO CASSINELLI

PETER NELSON
彼得·倪森

hanart
TZ Gallery
漢雅軒



音聲
形態之韻

OPENING RECEPTION
13.12 2-6PM

EXHIBITION PERIOD
13.12.2025
-24.1.2026

2/F MAI ON IND. BLDG. 17-21 KUNG
YIP ST. KWAI CHUNG HONG KONG

The exhibition is supported by

 **SIGGRAPH ASIA** 香港
2025 HONG KONG 15-18 DEC



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

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形態之韻

彼得•倪森 Peter Nelson

簡鳴謙 Tobias Klein (與 Alvaro Cassinelli 合作)

藝術家出席酒會： 2025 年 12 月 13 日（週六）下午 2 至 6 時

展期： 2025 年 12 月 13 日至 2026 年 1 月 24 日

鳴謝支持： SIGGRAPH Asia 2025 及 香港大學美術博物館

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漢雅軒謹訂於 2025 年 12 月 13 日 (週六) 舉辦《形態之韻》—— 彼得•倪森 和 簡鳴謙 雙人展。展覽於下午 2 至 6 時於漢雅軒開幕。

漫無邊際的賞石型態學

張頌仁

Tobias Klein（簡鳴謙）和 Peter Nelson（彼得•倪森）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？



簡鳴謙 Tobias Klein, *Cloud Rock VI*, 2025,
1 Taihu rock and stainless steel, 41.5 × 22.9 × 23.5 cm



彼得•倪森 Peter Nelson, *Things left behind*,
2025, Ink on paper, 79.5 x 43 cm

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，就打開了型態學意義上的「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象化的自然軀體，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。

Tobias Klein (b. 1979) '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.



Tobias Klein, *Cloud Rock IX*, 2025,
1 Taihu rock and stainless steel,
37.5 × 13.1 × 16.2 cm

With a background in physics and engineering, **Alvaro Cassinelli (b. 1972)** approaches creation from first principles—developing inventions that function both as scientific instruments and as new mediums of artistic expression.



Collaboration of Alvaro Cassinelli and Tobias Klein

In this 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.

Similarly, *Sternwerk* emerged from passionate discussions about the impossibility of the human mind to grasp the cosmic scales that shape the universe. The work exposes the shortsightedness of technological acceleration and the pretentious exploitation of celestial labour: a billions-year-old meteorite has been enslaved by the machine, forced to serve as a heatsink while a cheap microcontroller mines bitcoins—a process that would itself take this contraption billions of years to complete as the process resets when a drop falls from the rock.

Peter A C Nelson (b. 1984) 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.



Peter Nelson, *Standing*, 2025, Ink on paper, 42 x 77.5 cm

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.