

THE PALM AT THE END OF THE MIND

LAU HOK SHING
SO WING PO
ZHANG RUYI

張如怡
蘇詠寶
劉學成
在意識盡頭的掌心



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When we cannot think and reason, we sense and feel. We hear the world through our desires, and perceive our experiences with analogy, for the world is merely being, and we enrich it with our own meaning. The world reveals to us in an infinite succession of patterns, like ripples scattering across a vast lake, its waves crashing on shore after shore, connecting an archipelago that stretches across vast horizons. Lau Hok Shing Hanison, So Wing Po and Zhang Ruyi create sculptural objects and installations that expand across metaphysics, cosmology, organic nature, post-industrial cities and the human body.

當無法思考和推理時，我們會依賴於知覺和感覺。我們通過慾望聆聽世界，以類比的方式感知我們的經驗。因為世界僅僅存在，是我們以自己的意義豐富了它。世界向我們展示了無窮無盡的模式，像漣漪散佈於廣闊的湖泊中，浪撞擊在一個接一個岸沿，連接了跨越無垠水平線上的群島。劉學成、蘇詠寶和張如怡的雕塑和裝置，橫跨和拓展著形而上學、宇宙學、有機自然、後工業城市和人體等不同範疇。



THE PALM AT THE END OF THE MIND 在意識盡頭的掌心





Way before seeing, the foetus can hear. Hearing is an intricate operation – sound waves travel to the inner ear, where watery fluid in the cochlea vibrates microscopic hair cells that translate the physical motion into tinkling electrical signals relayed by neurons to the brain. So Wing Po envisions *Earth Battery* (2020) to be a planetarium that imitates the hearing inside of us. Grinding up Chinese herbs that she grew up with in her family's medicinal practice, the artist creates electrolytic soil for the transmission of electrical signals. On one end is a sound receiver, generating signals that pass through the colorful orbs, and on the other end, emissions of flashing lights in the belly of cicadas. Everything is illuminated in *Seeds of Damocles* (2012), where hundreds of dried seeds of Damocles tree cover the orb of a furniture lamp. The warm glow is the incubator of thousands of seeds and millions of stars, each containing a universe of its own. If you hold it close to your ear, you can hear infant stars beating in their hearts.

早於看見之前，胎兒已能聽見。聽覺是一項複雜的操作——聲波傳送到內耳，耳蝸內淋巴液體振動細小的毛細胞，從而將物理運動轉化為以神經元傳遞至腦部的電流信息。蘇詠寶將《地球電池》（2020）想像成模仿我們內部聽力的天文館。她將伴隨自己成長的家族業務的中草藥磨碎，為電流傳輸提供了電解質土壤。作品一邊是一個聲音接收器，產生的電流信息穿過彩色的球體，導致另一邊的蟬腹中發出閃爍的光。在《達摩克利斯之果》（2012）裡一切都發光，數百片中藥「千層紙」覆蓋了燈的球狀表面。溫暖的光芒孕育著成千上萬顆種子與數百萬顆星，每顆星都擁有一個屬於自己的宇宙。側耳細聽，可聽到星星胎兒的心在怦然跳動。



Cicada Sound Collector 《知了聲音收集器》

2020

Herbs, microphone, cicada shell, LED light

草藥、麥克風、蟬殼、LED燈

Size variable

SO WING PO 蘇詠寶



Cicada Sound Collector 《知了聲音收集器》

2020

(Detail 局部)



Sea Ear Hi-hat 《海洋耳朵開合鉞》 (Detail 局部)

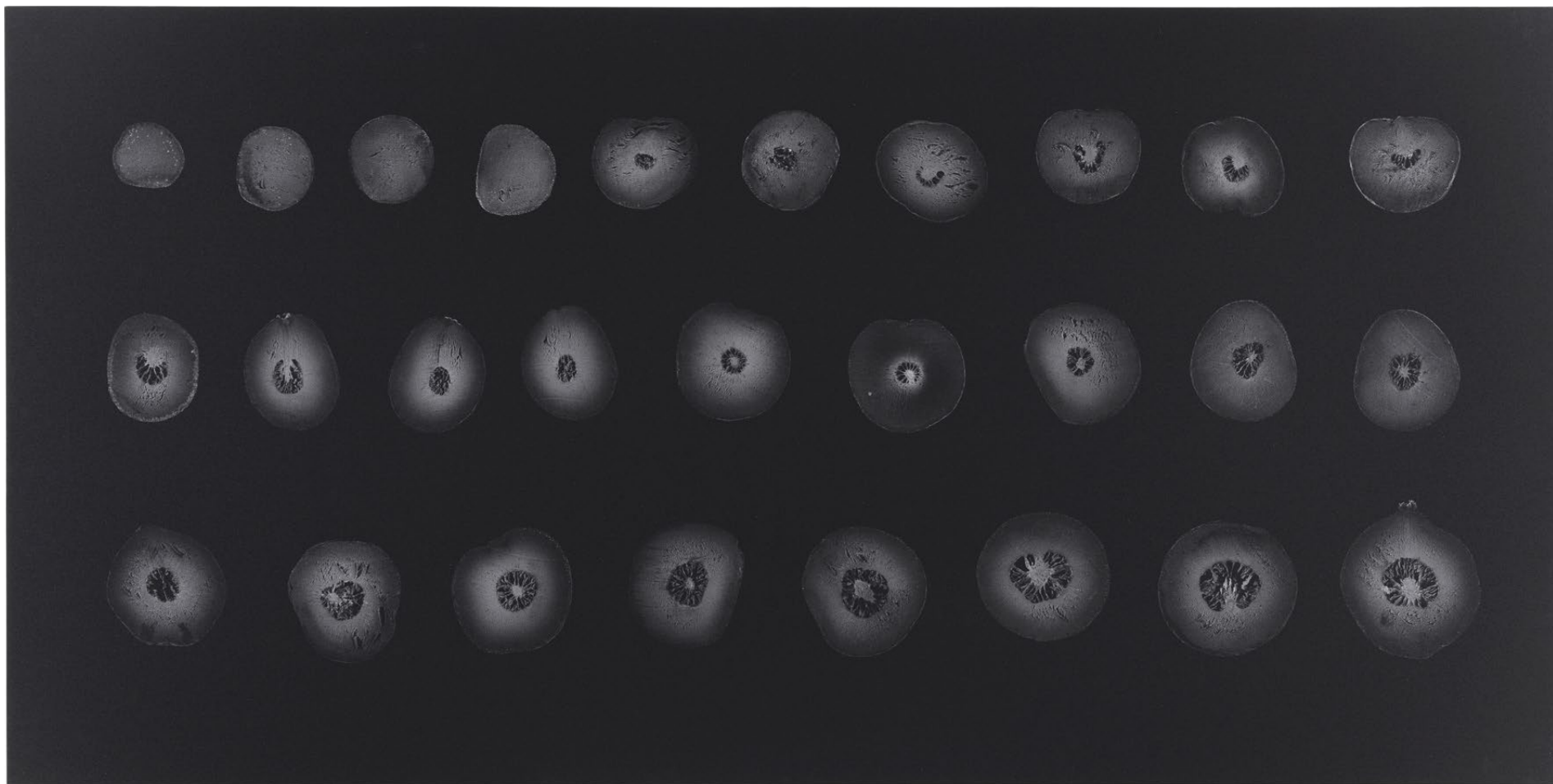
2020

Abalone shells, motors, brass

鮑魚殼、馬達、黃銅

Size variable

→ [Click here to view installation video](#)



Fetal Scan 《胎片造影》

2020

UV-print on aluminium

鋁面UV印刷

75 x 150 x 3 cm

Edition of 3 + AP

SO WING PO 蘇詠寶



Seed of Damocles 《達摩哈里斯之果》

2020

Tree of damocles, copper stand, LED light

千層紙、銅座、LED燈

180 x 40 x 35 cm

Edition of 15 + AP

SO WING PO 蘇詠寶



Seed of Damocles 《達摩哈里斯之果》

2020

(Detail 局部)



The Universe in Your Hand 《掌心宇宙》

2020

Wax 蠟

4 x 10.3 x 21.8 cm

Apollo's songs grow harsher, for we now make noise in cyberpunk megacities.

Working from the rapidly developing metropolis of Shanghai, Zhang Ruyi continues her exploration of renovation, construction waste and the poetics of remnants.

Domestic Wasteland (2020) is a sound installation comprising of four colossal metal plates placed in front of loudspeakers, emitting the audio recording of different construction sites. Rusty monuments and remnants from such processes of renovation take on tragically beautiful forms in *Matte Substance-12* (2020) and *Ewha in the Storm* (2020), where the artist grafts discarded steel rods, electrical wires and gravel on to concrete cacti. These matte substances are ghostly and thrive in apposite shadows, their fragmentary existence is the splintering of the little lives that we hide from plain sight, that which we discard and exile as remnants. These building debris are but the psychological by-product of our aspirational existence.

阿波羅的音樂越變刺耳，因為我們正身處數碼龐克的巨大都市裡製造噪音。張如怡在高速發展的海生活，繼續探索裝修、建築垃圾與剩餘的詩意。《室內荒原》（2020）是一個聲音矩陣，包括四塊巨大的金屬板，置於揚聲器前，發放不同建築工地的錄音。在《暗色之物－12》（2020）和《暴雨梨花》（2020），藝術家將廢棄的鋼筋、電線和碎石嫁接到混凝土仙人掌上，讓裝修過程中的生鏽古蹟和遺物呈現出悲劇性的美態。這些暗啞的物質有如幽靈般在恰如其份的陰影裡繁茂，它們零散的存在是不被察見的小生命的碎片，是我們不經意丟棄並放逐為剩餘物的東西。這些建築廢料乃是我們都市生活的精神產物。

ZHANG RUYI 張如怡



Matte Substance-12 《暗色之物 no.12》

2020

Concrete, rock fragment, steel rods

混凝土、碎石、鋼筋

122 x 40 x 37 cm



Matte Substance-12 《暗色之物 no.12》
2020
(Detail 局部)

ZHANG RUYI 張如怡



Domestic Wasteland 《室內荒原》

2020

Metal plates, sound

鐵板、聲音

Size variable

Edition of 3 + AP

Domestic Wasteland 《室内荒原》
2020
(Detail 局部)



ZHANG RUYI 張如怡



Ewha in the Storm 《暴雨梨花》

2020

Wall tiles, floor drain, cement, electrical wires, wood, steel rods
外牆瓷磚、地漏、混凝土、電綫、木板、鋼筋

71 x 84 x 84 cm

Ewha in the Storm 《暴雨梨花》
2020
[Detail 局部]





Planter-4 《種植-4》

2020

Rock fragment, cactus spikes, acrylic, plastic

碎石、仙人掌刺、膠、丙烯

17 x 16 x 11 cm

ZHANG RUYI 張如怡



Lithic Sample-1 《石片-1》

2020

Collodion wet plate on glass, metal frame

火棉膠攝影、金屬

45.9 x 40.8 x 1.9 cm



Lithic Sample-2 《石片-2》

2020

Collodion wet plate on glass, metal frame

火棉膠攝影、金屬

40.8 x 45.9 x 1.4 cm

ZHANG RUYI 張如怡



Lithic Sample-3 《石片-3》

2020

Collodion wet plate on glass, metal frame

火棉膠攝影、金屬

61.4 x 45.8 x 1.8 cm

Silence becomes antithesis to the cacophonous echo chamber of urban life. Lau Hok Shing Hanison creates *Remote Islands* (2020), a group of wooden sculptures that imitate scholar's rocks, which the artist places on top of glass-photographs of mountains, seascapes, cityscapes and crowds in Hong Kong. Installed on top of vast acrylic sheets, the organic phenomena seem to float on an immense ocean, unperturbed by the trouble of natural commotion and human history. Lau is passionate about Chinese culture, and his practice is abounding with classical Chinese elements. He likes combining the use of new and old things, and in a playful display, newly appreciates and studies antiquated objects, and generates new content from within. Lau's works are extremely delicate, and in the interiority of their microcosmos, manifest an individual's living condition, internal emotions and imagination for the past and the present. Holding these tactile objects in the palm, one can access the century-old divagation of the ancients, much like the literati reveling in wonder while holding a scholar's object in their studio.

沉默是城市生活中的喧鬧回音室的對立。劉學成創作的《離嶼》（2020），將一組模仿太湖石和歷壁石的木雕塑置於香港山脈、海景，城市景觀和人群的影像之上。這種有機現象被放置在一塊巨大的亞克力膠板上，看似漂浮於巨大的海洋上，不受自然動盪和人類歷史困擾。劉熱衷於中國文化，其創作實踐充斥著中國古典元素。他喜歡將新舊融合，以玩味的展示，嘗試以「非一般」的邏輯去研究和欣賞古物，並試圖從中挖掘新的內容。劉的作品極度細緻，透過作品的微觀性和內在性，表現了個體的生存狀態、內部情緒和對古今的想像。伸手能碰，並可置於掌上的器物，卻飽含了年年月月的人文智慧。



Remote Island 1 《離嶼1》

2020

Wood, ink, acrylic, saw dust, dust, sand, debris found on the streets
木、墨、丙烯顏料、木糠、塵埃、沙、路上檢拾的碎片

45.4 x 40 x 30.2 cm

Remote Island 2 《離嶼2》

2020

Wood, ink, acrylic, saw dust, dust, sand, debris found on the streets
木、墨、丙烯顏料、木糠、塵埃、沙、路上撿拾的碎片

31.6 x 22.7 x 25.9 cm





***Remote Island 3* 《離嶼3》**

2020

Wood, ink, acrylic, saw dust, dust, sand, debris found on the streets
木、墨、丙烯顏料、木糠、塵埃、沙、路上檢拾的碎片
24.8 x 23.2 x 24.8 cm



***Remote Island 4* 《離嶼4》**

2020

Wood, ink, acrylic, saw dust, dust, sand, debris found on the streets
木、墨、丙烯顏料、木糠、塵埃、沙、路上檢拾的碎片

31.8 x 28.5 x 22.3 cm





Remote Island 6 《離嶼6》

2020

Wood, ink, acrylic, saw dust, dust, sand, debris found on the streets
木、墨、丙烯顏料、木糠、塵埃、沙、路上檢拾的碎片

18.6 x 47.1 x 30 cm

LAU HOK SHING 劉學成



***Remote Island 5* 《離嶼5》**

2020

Wood, ink, acrylic, saw dust, dust, sand, debris found on the streets
木、墨、丙烯顏料、木糠、塵埃、沙、路上檢拾的碎片

29.5 x 26.1 x 27.2 cm



The Rising Ridge 《照巒》

2020

Wood, acrylic, photo frames

木、塑膠彩、相框

17.6 x 17.6 x 10.3 cm (left 左) , 23.4 x 18.3 x 10.8 cm (right 右)



Eclipse 《蔽日》

2020

Wood, acrylic

木、塑膠彩

19.9 x 24.7 x 14.8 cm

LAU HOK SHING 劉學成



Fence of Cloud I 《雲欄 (一)》
2020
(Detail 局部)



Fence of Cloud I 《雲欄（一）》

2020

Wood, wooden stand, acrylic, antique wooden ornament

木、木底座、塑膠彩、舊木雕飾

22 x 42.4 x 8 cm



Fence of Cloud II 《雲欄（二）》

2020

Wood, wooden stand, acrylic, antique wooden ornament

木、木底座、塑膠彩、舊木雕飾

21 x 41.7 x 8 cm

THE PALM AT THE END OF THE MIND 在意識盡頭的掌心

SO WING PO 蘇詠寶

b. 1985, Hong Kong 香港

So Wing Po was born into a family of Chinese medicine doctors, and grew up surrounded by medicinal ingredients, transforming them into raw materials for playthings and eventually artworks. Seeing that traditional Chinese medicine originates in observation, sensitivity and imagination towards nature, So applies the same theory of knowledge in her investigation of forms, materiality, metaphysics and relationality. In addition, So often incorporates research from her interest in cosmology into her large-scale installations and sculptures.

So had a solo exhibition at Tai Kwun Contemporary, Hong Kong, titled "Six-part Practice" (2018). She published an artist book in 2018, titled "From Space to Space: An Illustrated Guide to an Infinite Something".

So currently lives and works in Hong Kong.

蘇詠寶成長於傳統中醫學世家，她自幼接觸中藥材，將草藥從兒時的玩物，轉化成現在她的藝術創作的主要媒介。她深信中國傳統醫學源於對自然的觀察、探索以及想像。她的藝術創作便是建立於與中醫同出一轍的思想精神上，以探討萬物的生成、物質性、關係性以至形而上學。此外，蘇詠寶亦對天文學富有濃厚興趣，並經常將個人探究的結果和想像融入其大型裝置和雕塑創作中。

蘇曾於香港大館當代美術館舉名為“六種練習”的個人展覽（2018）。在2018年蘇詠寶出版了藝術家書籍《微物萬狀》。

蘇現於香港生活及工作。



Image courtesy Vogue HK

THE PALM AT THE END OF THE MIND 在意識盡頭的掌心

LAU HOK SHING 劉學成

b. 1979, Hong Kong 香港

Lau Hok Shing Hanison uses sculpture and installation in his practice. Passionate about classical Chinese culture and literature, Lau is an avid collector of antique objects and books, which he incorporates into his artistic practice in diverse ways. He combines hand-sculpted wooden forms with these objects, which opens up a new pathway for appreciation of classical culture and creates a conceptual thread that unites the old and the contemporary. He takes inspiration from myriad sources, be it traces left on antiques, forgotten verse by a Hong Kong poet, aria in a Cantonese opera, or iconic scene from Jin Yong's wuxia novel. Lau's practice manifests a naturalness in using Chinese elements, as well as his humanist concerns for the society at large.

Solo exhibitions of Lau include "Bittersweet – A Mixed Media Solo Exhibition by Hanison, Lau Hok-Shing" (2011) at TEDA Contemporary Art Museum in Tianjin; and "Order – recordation of personal action by Hanison Lau" (2006) at Hong Kong Art Centre. In 2017, Lau received the Hong Kong Arts Development Awards – Award for Young Artist from the Hong Kong Arts Development Council.

Lau Hok Shing Hanison currently lives and works in Hong Kong.

劉學成以雕塑和裝置為主要創作媒介。他醉心於中國古典文化和文學，熱愛收集有關的器物與書籍，並以不同的形式將之融合於藝術創作中。他經常以親手製作的木雕，與舊器物拼合和對比，開闢理解和欣賞中國古典文化的新角度，在概念上串連古今。不論是某器物過去的故事或身上被留下的痕跡、某香港詩人被遺忘的詩詞、某戲曲的其中一段落，或金庸武俠小說中某經典場面，都能成為他的創作靈感和題材。這除了展現劉對中國文化的融會貫通，也流露著他關懷社會與自然的人文精神。

劉學成的個展包括天津泰達當代藝術博物館的“求不得—劉學成混合媒體作品個展”（2011）和香港藝術中心的“詩前想後”（2006）。劉於2017年獲得香港藝術發展局的香港藝術發展獎—藝術新秀獎。

劉現於香港生活和工作。



THE PALM AT THE END OF THE MIND 在意識盡頭的掌心

ZHANG RUYI 張如怡

b. 1985, Shanghai 上海

Zhang Ruyi works predominantly in abstract drawing, painting, sculpture and installation. In her practice, sculpture occupies a unique space mediating artifacts, industrial experience and urbanism. Zhang's artistic practice is centered on the undisclosed relationship between ego consciousness, physical space, and mundane experience. By withholding certain "slices" of time and information of the material employed, the artist is able to capture, replicate, compress, condense or fabricate the materialization of emotions.

Solo exhibitions of Zhang Ruyi include "Decoration: Building Debris" (2020) at the Sifang Art Museum (Shanghai, China) and "Decoration: Dump" (2017) at the MOCA Pavilion (Shanghai, China). Zhang's work has been shown in group exhibitions in institutions and museums including, UCCA Dune (Beidaihe, 2020); K11 Art Foundation (Hong Kong, 2018); Rockbund Art Museum (Shanghai, 2018); Ullens Center for Contemporary Art (Beijing, 2017); Cass Sculpture Foundation (Chichester, UK, 2016); Sifang Art Museum (Nanjing, 2016) and Shanghai 21st Century Minsheng Art Museum (Shanghai, 2015).

Zhang currently lives and works in Shanghai.

張如怡主要從事抽象繪畫、雕塑與裝置的創作。在她的藝術實踐中，雕塑以調和人工製品、工業經驗以及城市生活而佔據特殊空間。張的作品圍繞自我意識，物理空間，日常經驗之間的隱秘關係。她通過提取時間切片和採用的物質信息，以捕捉、折疊、壓縮、凝結及捏造出物質化的情感。

張如怡的作品曾於多個機構和美術館展出，她的個人展包括四方當代美術館的“裝修：碎石”（上海，2020）和MOCA亭台的“裝修：用品”（上海，2017）。她曾參與的聯展包括尤倫斯當代藝術中心沙丘美術館（北戴河，2020）、K11藝術基金會（香港，2018）、外灘美術館（上海，2018）、尤倫斯當代中心（北京，2017）、卡斯雕塑基金會（古德伍德，英國，2016）、四方當代美術館（南京，2016）、上海二十一世紀民生美術館（上海，2015）等。

張如怡現於上海生活和工作。



Image courtesy meiwen



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