



"The Dying Gaul Revisited", 2015. Selenite, hydrostone. 86 x 160 x 71 cm / 33 27/32 x 63 x 27 15/16 inches
Courtesy Galerie Perrotin

DANIEL ARSHAM "FICTIONAL ARCHEOLOGY"

Galerie Perrotin, Hong Kong
September 11 - October 10, 2015

Galerie Perrotin, Hong Kong is pleased to present the tenth exhibition dedicated to American artist Daniel Arsham (b. 1980), which features five eroded sculptures of contemporary human figures and body parts and two installations displaying casts of modern artifacts like future archeological finds.

Following Daniel Arsham's two previous solo shows at Galerie Perrotin, Paris and Hong Kong – "The Future is Always Now" and "#FUTUREARCHIVE" in 2014 and 2013, respectively – this new exhibition furthers the artist's current exploration of geological materials that he began using four years ago to give a concrete body to his concept of "Fictional Archeology". In fact, his travels to Easter Island in 2011, where he spent some time observing archeologists at work in a dig site, provided the creative kernel for this ongoing series. While the archeologists there were pulling past artifacts out of the ground, Arsham came to understand that archeology was also, in a way, a work of fiction. Archeologists need to invent - at least in part - a story to reconstruct a plausible truth for their discoveries. Yet who knows for certain what really happened?

Whatever may have been, storytelling or the account of historical anecdotes, whether true or false, is not what ultimately inspired Daniel Arsham *per se*. Rather, the artist is interested in infusing his own work with the fictional dimension of archeology. He would like us to imagine that we could travel to the future and look back at his cast relics of the present from a dislocated, curious point of view. For his sculptures of contemporary human figures and modern artifacts to convey this mysterious archeological aura, they must appear as if they really had been buried in the

丹尼爾·阿爾軒：《FICTIONAL ARCHAEOLOGY》

貝浩登（香港）
2015年9月11日至10月10日

貝浩登（香港）很榮幸為1980年出生的美國藝術家丹尼爾·阿爾軒舉辦第十次個展。此次展覽涵蓋五件受蝕人像和肢體雕塑，以及兩台似是未來古蹟的現代物品模型裝置。

承接之前《THE FUTURE IS ALWAYS NOW》（2014年，貝浩登（巴黎））和《#FUTUREARCHIVE》（2013年，貝浩登（香港））兩次個展，今次展覽繼續展示藝術家如何運用四年前的地質物料，表達「虛擬考古」（FICTIONAL ARCHAEOLOGY）意念。此系列作品持續不斷，靈感來自2011年阿爾軒到復活節島觀察考古學家發掘古蹟。看着他們從地下掘出文物，阿爾軒想到考古工作某程度也是一種虛擬。為了重塑古物真相，考古學家需要提出完整或局部的猜想，但誰又知道真正發生了甚麼？

不管真相如何，講故事或訴說往事都不是阿爾軒的本意。他只想把考古的虛擬性融入創作，要觀者幻想身處未來，從另一角度回望眼前的人造古物。為了營造神秘古老氛圍，阿爾軒以透明石膏、火山灰、白堊和沙等地質物料創作，把現代人像或物品塑造成長埋地下的出土文物，毋須借助錯視技巧（TROMPE L'OEIL）。這些「泥土」在他手裏是何等自然，為作品增添了一份真實感；畢竟，一切出於塵土，又歸於塵土。

阿爾軒用透明石膏和火山灰創作了一組五件人像和肢體雕塑（2015年），取材自古典雕像以及龐貝城遇難者的圖片和石膏像——公元79年維蘇威火山爆發，火山灰瞬間埋葬了城內居民。其中一件作品《THE DYING GAUL REVISITED》，模仿羅馬雲石像《垂死的高盧人》；後者以一個消失了希臘

ground for a number of years before being excavated, which the use of geological materials – here mainly selenite, volcanic ash, chalk, and sand – allowed the artist to tangibly and successfully achieve without employing the artificial means of a *trompe l'oeil* painterly effect. Indeed, the earthen materials appear within his molds the exact same way that they would in nature, which strengthens their believable authenticity. After all, how does the saying go: from dust you were made, and to dust you will return?

Archetypal postures of classical sculpture, as well as images and plaster casts of Pompeian victims, who were solidified in ash after the eruption of Mount Vesuvius in 79 AD, inspired the ensemble of five human figures and body parts that Daniel Arsham created in selenite and volcanic ash (all 2015). Among them, "The Dying Gaul Revisited" is a reactualization of "Galata morente", the Roman marble copy of a lost Hellenistic statue (circa 230 BC), which depicts with great realism the bare and prostrate body of a wounded Gaulish warrior down on his shield. Forever crystallized in a position halfway between falling down and rising up, Daniel Arsham's version is the latter-day interpretation of "The Dying Gaul" - cast wearing contemporary clothing. Crucial sections of his body are not only eroded but actually missing, specifically the knee and the forearm, on which the figure nonetheless appears to be leaning. This puts the overall composition under the stress of a palpable tension in terms of balance. In fact, Daniel Arsham has always been fascinated with the diagrams one can find below reassembled sculptures in museums, which show the portions of the figures that were found and also those that were reconstructed by conservators. To add to the mystery of his fictional archeology, he intentionally leaves these kinds of breaks within his final casts.

Next to this sculptural ensemble, Daniel Arsham covers an entire wall with black chalkboard paint. In front of it, casts made out of chalk representing body parts, such as hands and faces, as well as various modern artifacts ranging from cameras to telephones and, as a whole, related to communication, were left on a pedestal at the viewer's disposal. Visitors are thus invited to grab these objects in order to write or draw to their liking on the wall. In the process of mark-making, the casts in chalk will progressively erode away throughout the length of the show, which further epitomizes Daniel Arsham's idea that archeological fiction can only skim through the truth; in this case, the acts of writing and drawing even destroy the earthen evidence or the artist's future relics of the present. Displayed on its own in the following room is a recent installation consisting of similar casts of modern artifacts that the artist made out of sand in collaboration with the students of the School of Arts, Singapore (SOTA), where it was first exhibited in 2013. Among its iconic or recognizable trivia, the gritty ensemble includes for instance cassette tapes, joysticks, keyboards, and calculators, which are laid out all over a large white table, almost as if an archeologist had just unearthed them.

Violaine Boutet de Monvel

雕像（約公元前230年）為藍本，寫實地雕琢出一名受傷高盧戰士俯伏在盾牌上的赤裸身軀。阿爾軒的版本則是人像身穿現代服飾，跌坐着欲站起來，儼然是《垂死的高盧人》的現代詮釋。可是，人像某部分卻磨損至完全消失，特別是用以支撐身體的膝蓋和前臂，令作品有一種張力，似是會失去平衡。究其原因，則是阿爾軒一向鍾情於博物館重組雕像所依據的圖紙，它們不單顯示已發現的部件，就連虛擬部分也包括在內。藝術家故意在作品中留空，正是要加強虛擬考古的神秘感。

鄰近這組雕塑的是一面髹上黑色黑板漆的牆壁，牆前的基座放了各種白堊模型，有人體的手和臉，也有現代物品（例如相機和電話），總之是與溝通相關。觀者可拿起這些物品，隨意在牆上書寫或繪畫，過程中白堊模型會逐漸磨損，從而帶出阿爾軒心中所想：考古虛擬只能淺探真實，眼前的未來古蹟最終會被破壞。畫廊側展廳里陳列的則是近年裝置，白色大桌擺滿了用沙製成的日常瑣碎物品，皆為藝術家與新加坡藝術學院（SOTA）學生的合作成果，2013年首次展出，當中包括卡式錄音帶、遊戲桿、鍵盤和計數機，看起來像是出土不久。



"Selenite Cracked Face", 2015. Selenite, volcanic ash, hydrostone.
29,2 x 20,3 x 24,2 cm & 29,2 x 8,9 cm /
11,5 x 8 x 9,5 inches & 11,5 x 3,5 inches
Courtesy Galerie Perrotin

Gallery information:

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Media Preview Invitation:

A media preview will be taking place on Friday September 11th 2015 from 5pm to 6pm.

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Daniel Arsham was born in 1980, Cleveland Ohio, USA. He lives and works in New York, USA.

SOLO SHOWS (Selection)

- 2015** "Formless Figure", Watermill Center, Watermill, NY
"Remember the Future", Contemporary Art Center, Cincinnati, OH;
"Curtain", performance in collaboration with Jonah Bokaer, PAMM Miami, FL
"Why Patterns", set design and performance, in collaboration with Jonah Bokaer & Snarkitecture, Ferst Center of the Arts, Atlanta GA
"A Special Project for Leica", Leica Gallery, Los Angeles, CA
- 2014** "Welcome to the Future", The Locust Projects, Miami, USA; "Kick the Tires and Light the Fires", HOWOW Gallery, Los Angeles, USA
- 2013** "#FUTUREARCHIVE", Galerie Perrotin, Hong Kong
"#YESTERDAYSFUTURES" Part 1, Espace Louis Vuitton Singapore, Singapore; "#YESTERDAYSFUTURES" Part 2 in collaboration with SCHOOL OF THE ARTS SINGAPORE (SOTA) art school, Singapore
"#RECOLLECTIONS", Pippy Houldsworth Gallery, London, UK
"#TOMORROWSPAST", Ron Mandos Gallery, Amsterdam, Netherlands
- 2012** "Reach Ruin", Fabric Workshop and Museum, Philadelphia, USA; "Project at The Box", Pippy Houldsworth Gallery, London, UK; "Storm", Galerie Perrotin, Paris, France; Set design for "Curtain", a dance collaboration between Jonah Bokaer and David Hallberg, Festival d'Avignon, Sujets a Vif, Avignon, France; "The fall, the ball and the wall", OHWOW Gallery, Los Angeles, CA, USA; "Commemorative Marker", Marlins Ballpark, Miami, USA In collaboration with Snarkitecture
- 2011** Set design for Merce Cunningham Dance Company's last performances, Park Avenue Armory, New York, NY, USA
"Dig", in collaboration with OHWOW Gallery and Galerie Perrotin, Storefront for Art and Architecture, New York, NY, USA
- 2010** "Alter", Galerie Perrotin, Miami, FL, USA; "Animal Architecture", Galerie Perrotin, Paris, France; "Avalanche", set design for Merce Cunningham Dance Company's performances, Adrienne Arsht Center, Miami, FL, USA; Ron Mandos Gallery's booth, Artbrussels, Belgium
- 2009** Set design for Merce Cunningham Dance Company's Paris Performances, France
- 2008** "Beacon/Miami" at Bank of America tower, Miami Art Museum, Miami, FL, USA; "The Undoing", Galerie Perrotin, Miami, FL, USA
- 2007** "Playground", Galerie Perrotin, Paris, France; "Something Light", Galerie Ron Mandos, Amsterdam, the Netherlands; "Playground", Gertrude Street, Melbourne, Australia; "Merce Cunningham: Dancing on the Cutting Edge Part II", MOCA at Goldman Warehouse, Miami, FL, USA; "eyeSpace", first collaboration with Merce Cunningham, The Miami Performing Arts Center, FL, USA
- 2006** "Building Schmuilding", Galerie Perrotin, Miami, FL, USA
- 2005** "Homesick", Galerie Perrotin, Paris, France

GROUP SHOWS (Selection)

- 2015** "Invento", OCA Museum, Sao Paulo, Brazil
- 2014** "Art in Embassies", US Embassy in London, England, UK; "Post-Pop: East Meets West", Saatchi Gallery, London UK; "Resonance(s)", Maison Particuliere, Brussels; "Shattered: Contemporary Sculpture in Glass", Frederik Meijer, Gardens and Sculpture Park, MI; "Creation contemporaine a New York", Musee d'Art Moderne, Saint Etienne, France
- 2013** "Homebodies", Museum of Contemporary Art, Chicago, USA; "Happy birthday Galerie Perrotin / 25 years", lille3000, Tri Postal, Lille, France
- 2012** "Next Wave Art", curated by David Harper, Brooklyn Academy of Music, Brooklyn, NY, USA; "Curtain", performance in collaboration with Jonah Bokaer, Festival d'Avignon, France; "Curtain", performance in collaboration with Jonah Bokaer, Jacob's Pillow Dance Festival, Massachusetts, USA; "I'm Over Here Now", Richmond Center for the Visual Arts, Western Michigan University, Kalamazoo, MI, USA; "CELEBRATION/ Rêves de nature", LUX, Valence, France; "Recess / Why Patterns", performance in collaboration with Jonah Bokaer & Snarkitecture, Adrienne Arsht Center for the Performing Arts, Miami, USA; "Légèreté ?", Maison Particuliere, Brussels, Belgium
- 2011** "RECESS", set design and performance, in collaboration with Jonah Bokaer, Jacob's Pillow Dance Festival, MA, USA; "Why Patterns", set design in collaboration with Snarkitecture, Jacob's Pillow Dance Festival, MA, USA; "It Ain't Fair: Materialism", OHWOW Gallery, Miami, FL, USA; "Flash: Light, Festival of Ideas for the New City", New Museum, New York, NY, USA; "The Past is a Grotesque Animal", In Extenso, Clermont-Ferrand, France; Solo show on the booth of Ron Mandos Gallery, Armory Show, New York, NY, USA
- 2010** "Look Again", Southeastern Center for Contemporary Art (SECCA), Winston Salem, NC, USA; "The Maginot Line", David Castillo Gallery, Miami, FL, USA; "It Ain't Fair 2010", OHWOW Gallery, Miami, FL, USA; "Memories of the Future", Sean Kelly Gallery, New York, NY, USA; "REPLICA", set design and performance, MOCA, Miami, FL, USA; "REPLICA", set design and performance, Musée d'Art Contemporain, Marseille, France; "REPLICA", set design and performance, Hellenic Festival, Athens, Greece; "Why Patterns", set design in collaboration with Snarkitecture, Rotterdamse Shouwburg, Rotterdam, the Netherlands
- 2009** "Wall Erosion Arch", FIAC, Paris, France; "Quand je serais grand", Galerie Jeanroch Dard, Paris, France; "Projections", Carré d'art de Nîmes, Nîmes, France; "REPLICA", performance at IVAM in "Frontiers of Time", curated by Bob Wilson, Valencia, Spain; "REPLICA", performance, New Museum, New York, NY, USA; "Painting the Glass House: Artists Revisit Modern Architecture", curated by Jessica Hough & Monica R. Montagut, Mills College Art Museum, Oakland, CA, USA; "On From Here", Guild and Greyskul, New York, NY, USA; "Luna Park", Alejandra von Hartz Gallery, Miami, FL, USA; "Heaven", 2nd Athens Biennale, Athens, Greece
- 2008** The Fireplace project, East Hampton, NY, USA; "Thoughts on Democracy: Reintereriting Norman Rockwell's 'Four Freedoms' Posters", The Wolfsonian-FIU, Miami Beach, FL, USA; "Reunion", The Fireplace Project, East Hampton, NY, USA; "Painting the Glass House: Artists Revisit Modern Architecture", curated by Jessica Hough & Monica R. Montagut, Yale School for Architecture Gallery, New Haven, CT, USA
- 2007** "Guild", curated by Daniel Arsham, Galerie Perrotin, Miami, FL, USA
- 2006** "Fresh!", The Museum Of Glass, Seattle, WA, USA; "Miami in Transition", Miami Art Museum, Miami, FL, USA
- 2005** "Greater New York", P.S.1 Museum of Contemporary Art, Long Island, NY, USA; "Wanderlust", Julia Friedman Gallery, New York, NY, USA
- 2004** "Miami Nice", Galerie Perrotin, Paris, France; "In Advance of a Broken Heart", (As part of SALT), The Wolfsonian Museum, Miami, FL, Obituary, Placemaker, Miami, FL, USA; "In Situ", The Museum of Contemporary Art, Miami, FL, USA; "Ten Times the Space Between Night and Day", Guild and Greyskul, New York, NY, USA; "I am the Resurrection", Locust Projects, Miami, FL, USA; "Remote Control", M&M Proyectos, San Juan, Puerto Rico
- 2003** "Ever", Placemaker, Miami, FL, USA; "Customized", Rocket Projects, Miami, FL, USA; "Untitled, (A Sentimental Education)", Fredric Snitzer Gallery, Miami, FL, USA; "Kiss Me Quick Before I Change my Mind", The House, Miami, FL, USA
- 2002** "Meta", The House, Miami, FL, USA; "NO SHOW", Fredric Snitzer Gallery, Coral Gables, FL, USA; "15/Caliber", Barbara Gillman Gallery, Miami, FL, USA; "Miami in Manhattan", Wooster Projects, New York, NY, USA
- 2001** "The House at MoCA", curated by Bonnie Clearwater, The Museum of Contemporary Art, Miami, FL, USA; "The Sears Building", curated by Robert Chambers, The House, Miami, FL, USA; "Special Projects", Art in General, New York, NY, USA; "Time in Space", The House, Miami, FL, USA