

"Struggler 3" / 〈掙脫者 3號〉, 2015. Oil on stainless steel. 190 x 150 x 5 cm / 74 3/4 x 59 1/16 x 2 inches. Courtesy of Gao Weigang and Galerie Perrotin.

GAO WEIGANG "STRUGGLER"

Galerie Perrotin, Hong Kong
May 21 - June 27, 2015

Galerie Perrotin is pleased to present the first solo exhibition of Gao Weigang in Hong Kong, opening on May 21.

The original title of the exhibition was comparatively more poetic: "Star and Dust". The images presented in the artist's latest paintings and the simple words of the titles may easily lead the audience delve into the contemplation over the ancient subject that is presumably "nature and eternity". However, those who are no strangers to Gao's past oeuvre will particularly watch out for the "hints" arisen from his excessive bluntness. By deploying his habitual practice, the artist frames the whole show as a puzzle, but for this time, imparts an air of romanticism.

Doubts and clues stem from the specious sentiments arisen by the "artistic" elements in the works. From a distance, the painting series on stainless steel depicts night skies with twinkling stars spreading over. Yet, when one approaches these images symbolizing vastness and eternity, the "stars" with golden sparkles turn out to shapes that are far from what we imagined. In an instance, these tiny cartoon-styled icons completely disrupt the naturalistic atmosphere constructed at one's first sight. The ancient topic stops with a witty smile, while the curiosity towards the true intention of the artist has been stimulated.

Such anti-empirical "grafting" also prevails in the installation "The New World": By thoroughly stripping away the expected industrial characteristics - crudeness and the juggernaut - of the breaking hammer, the artist outlines a delicate and yet fragile object with refined contours. Functioning like a musical box, the golden hammerhead circles in a soothing and peaceful melody, by which the sensation puts viewers in a sense of absurdity where one hardly discriminates the reality from the illusion. Another installation piece "Where" inherits his obsession towards employing two-dimensional images to construct spatial misconception. Gao uses metal lines to shape a spiral "ladder" against the facade of a whole wall, drawing the onlookers to climb along and yet being endless, which repeatedly entraps them in the visionary labyrinth.

By deliberately erecting conflicts and irrational combinations, the artist juxtaposes the antinomies to reveal the one-sidedness of human cognition. As Kant put it, as far as human rationality is concerned, the world is nothing more than a phenomenal world. Our rationality has the capability of perceiving, processing, comprehending and conceptualizing a phenomenal world, while the world can only be conceived and understood via phenomena. Kant used the word "synthesis" to summarize the product that human rationality achieves after processing the

高偉剛 《掙脫者》

2015年5月21日至6月27日，貝浩登（香港）

貝浩登(香港)很榮幸為藝術家高偉剛舉辦其在香港的首次個展，展覽將於5月21日晚開幕。

此次展覽原本有一個更為詩意的名字——《星與塵》。結合其最新的繪畫作品所呈現出的圖像信息，加上作品標題的隻字片語，能很輕易地使人陷入類似「自然與永恆」的古老命題中去。然而，但凡對高偉剛過往的作品稍加留意，便應該警惕其在過分的直白中主動透露出的「提示」訊息。藝術家正在使用其一貫的手法將整個展覽佈置成一個迷局。只是這一次，稍多了幾分浪漫主義色彩。

疑點和線索都來自作品中那些「藝術化」元素所造成的似是而非。不銹鋼上繪畫系列〈永恆〉從遠處看描繪的是一幅幅綴滿星辰的深邃夜空，然而當人愈靠近這些象徵著浩瀚與雋永的畫面時，卻發現閃耀著金色光芒的「星辰」根本就不是我們預想中的形狀，卡通化的符號瞬間戳破了圖像最先營造出的自然氛圍，古老命題在詼諧一笑後嘎然而止，進而使我們對創作者的真實意圖產生好奇。

類似這般不符合日常經驗的「嫁接」還體現在裝置作品〈新世界〉中：工業時代的產物破碎錘原本所具有的粗糙、有力、且機具破壞性的屬性被完全剝離，整個外型被提煉成精緻而脆弱的線條，鈦金的鑽頭隨著舒緩溫情的樂曲如八音盒般地旋轉，從感官上完全使人迷失在荒誕的氛圍中，難以甄別現實還是幻境。另一件裝置作品〈Where〉則延續了高偉剛對於用二維圖像製造空間錯覺的迷戀，在一整面牆上以金屬線條勾勒出盤旋迴轉的「階梯」，看似有跡可循卻永無止盡，使我們來來回回地受困在假想的迷宮裏。

藝術家有意識地製造衝突及不合理關係，種種二律背反的對峙將認識的片面性昭然若揭。康德指出：對人類的理性來說，世界無非就是現象世界。我們的理性具有接受、整理、總結、塑造現象世界的能力，而世界只能通過現象被我們所接受、理解。康德用「合成」一詞來概述理性接受了現象之後，又使用自己的功能對現象進行加工。而藝術家揭示的正是在「合成」的過程中，由於「我」的參與所造成的偏頗和侷限。

高偉剛選擇的材質和媒介總是比內容本身更具意味。在描述鏡面不銹鋼上繪畫作品中所「凸顯」的那些似乎是有所指的形狀時，很難用一個簡單的加減法公式去陳述出它們與藝術家繪製的、及鏡面所映照出的兩層圖像之間的關係。它更像是一種偽裝——藝術家只是借用另一種圖像的形狀透露出一絲事物原本的模樣。對其而言，一張風景圖像就是其本身，在純粹的美學範疇外，圖像的存在及相互間並沒有更深層次的象徵或隱喻。它們之

received phenomena. What Gao has revealed is precisely the one-sidedness and the restrictions caused by the participation of an individual in the process of "synthesizing".

Compared with the content, Gao's selection on material and methods carry much more signification. When describing the "additional" shapes in the paintings on mirrored stainless steel, it is difficult to embody the connection between those shapes and the two pictorial layers – one painted by the artist and the other reflected by the stainless steel – in a simple and logical math formula. It is more like a disguise where the artist merely appropriates the configuration of another image to uncover a fraction of the original substance. Here, a scenery image is nothing more than itself. Its existence and interplay of one with another do not function as representation or metaphor other than pure principles of aesthetics. The subjectivity during the process of "synthesizing" explains why those images will entice false interpretation. It does not matter whether it is a "snow mountain" or "ocean". What it does is, when one realizes it differs from what is presumed, the dialectical thought of "self-denial" follows. Apparently, Gao is willing to disclose the "self-denial" and to guide the audience to solve the "puzzle" by self-questioning.

What is the real being of a "star"? In the artwork "Star", the artist obviously does not intend to symbolically answer the question by presenting a rock in its most primitive sculptural form. On the contrary, through the approach of repeating and unifying, he painstakingly reminds us that the relic of the cosmos could be anything but the artificially manufactured replica presented hereby. There lie many unpredicted possibilities between the thing-in-itself and the witnessed phenomena, the judgment, the knowledge and the truth. All the questions evoked by the artworks make the audience hesitantly linger around. In this subtle, wavering status, propelling people to get rid of the confinement of images and intellectual systems, probe into the essence of beings, observe the intangible and unidentified phenomena in our daily life, and further arouse suspicion, conjecture and analysis about the real existences or even irrelevant minutiae of consciousness, perhaps this is the artist's true intention veiled behind the appearance of his academic aesthetics and cunning hoaxes.

Therefore, the exhibition is finally entitled, "Struggler".

Jessie Xie



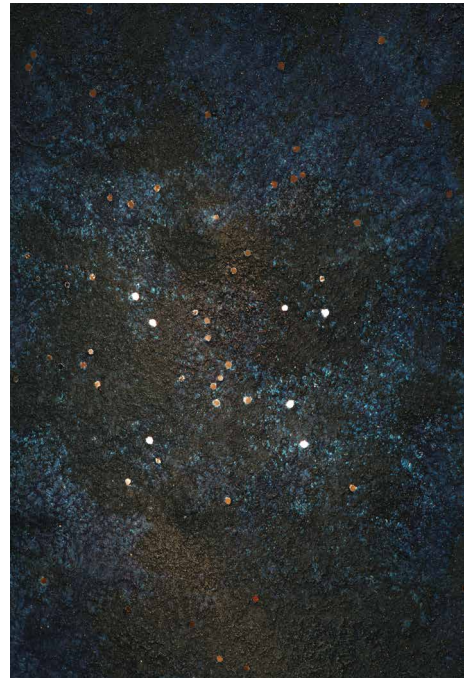
"Eternal 1" / 〈永恒-1〉, 2015. Oil on stainless steel.
190 x 150 x 5 cm / 74 3/4 x 59 1/16 x 2 inches.

所以在其作品中會成為錯誤闡釋的「誘因」，正是因為觀者過於理所當然的主觀「合成」的結果。「雪山」還是「海洋」早已無關緊要，重要的是當我們意識到「事情並不是我們原本所認為的那樣時」所引發的「自我否定」的辯證意識。而高偉剛顯然樂意去暴露出這種「自我否定」，引導觀者經歷自我徵詢的「解謎」過程。

「星辰」的真實存在究竟是怎樣的？在作品〈星〉中藝術家並未計畫用一塊石頭最低限的雕塑形式去象徵性地回答這個問題。相反地，他用重複統一的手法再次地提醒著我們，這個宇宙的產物絕非是我們眼前所看到的幾乎像是生產線上人為製造出來的模樣。我們所看見的現象、被告知的真理、作出的判斷、及認定的現實與事物本質之間仍然存在著許多未知的可能。當所有這些由作品衍生出的問題使人躊躇徘徊，在這種微妙的、搖擺不定的滯緩狀態下擺脫圖像及一切固有認知的桎梏，去進一步探究事物之根本，觀察日常中「看不到」、或者說「看不懂」的現象，以及由此所引發的一切對於現實存在的懷疑、猜測、辨析，甚至任何無關緊要的意識細節，或許才是藝術家隱藏在學院派美學和狡黠騙局之後的真正意圖。

於是最終，展覽定名為《掙脫者》。

謝璋玲



"Eternal 3" / 〈永恒-3〉, 2015. Oil on stainless steel.
190 x 150 x 5 cm / 74 3/4 x 59 1/16 x 2 inches. (Detail)

Gallery information:

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E: hongkong@perrotin.com
Opening hours: Tuesday - Saturday 11am - 7pm

For any images used, kindly state:
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Media Preview Invitation:

A media preview will be taking place on
Thursday May 21st 2015 from 5 pm to 6 pm.

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Gao Weigang was born in 1976, Heilongjiang, China. He lives and works in Beijing, China.

SOLO EXHIBITIONS

- 2015

“STRUGGLER”, Galerie Perrotin, Hong Kong, China
“Return Journey”, Shanghai Gallery of Art Site-specific Project at the Temple, Beijing, China.
- 2014

“Mis conception”, Espace Louis Vuitton, Singapore
- 2013

“NO WAY!”, Shanghai Gallery of Art, Shanghai, China
- 2012

“Vice”, Platform China, Beijing, China
“Superstition”, Taikang Space, Beijing, China
- 2011

“Everything isn't Gonna be Alright”, Shanghai Gallery of Art, Shanghai, China
“Indisposed”, Mini Gallery, Beijing, China
- 2009

“Blind - Bee”, Magician Space, Beijing, China
- 2008

“Foreign Bodies”, CAAW, Beijing, China

SELECTED GROUP EXHIBITIONS

- 2015

“Microscope”, Leo Gallery, Hong Kong, China
- 2014

“Pull Left – Not Always Right”, Urban Arts Space, Ohio State University, Ohio, USA
“Present-ing Recital Louder than Paint”, Shanghai Gallery of Art, Shanghai, China
“RE-VIEW, Opening Exhibition of Long Museum West Bund”, Shanghai, China
“Outside the Lines - New Art From China, RH Contemporary Art”, New York, USA
- 2013

“Criss-Cross, Artworks of Young Chinese Contemporary Artists from Long Collection”, Long Museum, Shanghai, China
“Conceptual Walk Through”, Espace Louis Vuitton, Hong Kong, China
“On Nature”, Sean Kelly Gallery, New York City, USA
“Flame and the Sea”, Galerie Perrotin, Hong Kong, China
- 2012

“No One to Hear You Scream”, Saamlung, Hong Kong, China
- 2011

“Options”, Li-space, Beijing, China
“Unexpected Issues”, ART CHANNEL, Beijing, China
“Carry On”, 5Art Space, Guangzhou, China
- 2010

“Pure Views Remote Form Streams and Mountains”, Louise Blouin Foundation, London, UK
“Gei Li”, Li-space, Beijing, China
- 2009

“DISPLACEMENT: Invitation Exhibition of Young Curator”, Shangpu Art Museum, Beijing, China
“Fool Effect”, Open Realization Contemporary Art Center, Beijing, China
“Reality in Sync”, Today Art Museum, Beijing, China
- 2008

“3rd Beijing Architecture Biennial”, D-Park 751, Beijing, China
- 2006

“Unusual Landscape”, Highland Gallery, Beijing, China

高偉剛生於1976年中國黑龍江省。現今工作與生活於中國北京。

個展

- 2015

《掙脫者》貝浩登畫廊，中國香港
《返程》滬申畫廊 - 東景緣 - 場地特別項目，中國北京
- 2014

《錯覺》路易·威登藝術廊，新加坡
- 2013

《NO WAY! 》滬申畫廊，中國上海
- 2012

《惡習》站台中國藝術機構，中國北京
《迷信》泰康空間，中國北京
- 2011

《一切都不會有事的不是》滬申畫廊，中國上海
《不適》小型畫廊，中國北京
- 2009

《盲蜂》魔金石空間，中國北京
- 2008

《異物》藝術文件倉庫，中國北京

主要聯展

- 2015

《微鏡》獅語畫廊，中國香港
- 2014

《向左拉動：不保持一貫正確》，俄亥俄州立大學城市藝術中心，美國俄亥俄州哥倫布市
《越界》滬申畫廊，中國上海
《開今·借古》龍美術館西岸館開館大展，龍美術館，中國上海
《線外 - 來自中國的新藝術》RH當代藝術，美國紐約
- 2013

《縱橫阡陌》龍美術館藏中國當代青年藝術家作品選，龍美術館，中國上海
《概念的徒步》路易·威登藝術廊，中國香港
《論自然》尚·凱利畫廊，美國紐約
《火焰與海水》貝浩登畫廊，中國香港
- 2012

《沒人聽你尖叫》Saamlung畫廊，中國香港
- 2011

《選項》荔空間，中國北京
《節外生枝》藝術通道畫廊，中國北京
《有來有去》5樓藝術空間，中國廣州
- 2010

《溪山清遠 - 中國新繪畫》路易斯·布魯恩基金會，英國倫敦
《給力》荔空間，中國北京
- 2009

《位移》青年策劃人邀請展，尚堡美術館，中國北京
《傻瓜效應》OPEN實現當代藝術中心，中國北京
《現實的對接》今日美術館，中國北京
- 2008

《第3屆北京建築藝術雙年展》D-公園751，中國北京
- 2006

《非常風景》高地畫廊，中國北京