

[>> 新闻 <<](#)[>> 专题 <<](#)[>> 评论 <<](#)[>> 展览 <<](#)[>> 幕后 <<](#)[>> 空间 <<](#)[>> 关于我们 <<](#)

展评搜索

日期

从: 至:

日期格式: 1/30/2012

关键字

[>> 展评搜索](#)

订阅我们的邮件列表

[>> 确认订阅](#)

2020.11.09 Monday, 文 /

香港Para-Site艺术空间群展“一园六季”展评

[>> 打印](#)

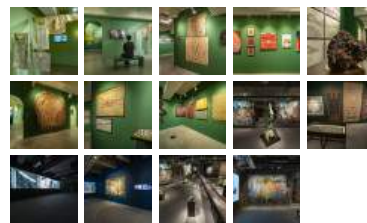
由劉開所

一园六季群展, 2020年5月16日至11月15日

香港Para-Site 艺术空间(22/F, Wing Wah Industrial Building, 677 King's Road, Quarry Bay, Hong Kong)

新冠疫情的影响下, 香港的艺术机构共同度过了一个不曾有过的安静春天。而随着夏季的到来, 在Para Site艺术空间, 原本计划与巴塞尔艺术展同期开幕的春季展览也在延迟了两个月之后缓缓地拉开了序幕。作为加德满都三年展的前奏, 展览“一园六季”从“六季花园”这个真实存在于加德满都的园林出发, 围绕着“景观”“土地”“身体”及“治疗”等多条线索, 整理出了一份联结着地方历史与当下现实的档案。在Para Site位于鲷鱼涌的展览空间和上环Soho House展出了来自世界各地、不同年代背景的44位艺术家及团体的作品。

Para Site的顶层空间被布置成了一个结构对称的庭院。一侧走廊的墙壁上挂着Brittney Leeanne Williams的绘画作品《搭桥》(2019), 画布上, 由鲜艳的色彩构成的无性别的人体弯曲着腰和背部, 被转化为一个个景观化的图像, 沟通着身体、土地、及环境; 而另一侧, 苏咏宝有关中医药的项目《六种练习》的第三部《散发》(2018) 占据着一个角落, 椭圆形的平面上点缀着多个由使君子干果构成的针状物, 其中隐藏着一个个LED灯泡, 发出的光源让作品看似一次种植光影的实验。在中庭, 一个昏暗的房间内播放着Ana Mendieta的系列录像作品《无题: 剪影系列》(1978)。视频中, 艺术家用其赤裸的身体在大地上留下了人性剪影, 而这轮廓随后又被火光点燃。缺席的人体和燃烧着的人影似一场神圣的仪式, 联系着艺术家自身的流亡经历。



所有照片 (15)





与被几十件作品填满的顶层空间相比，临街的地铺显得更像一个隐蔽的小型后花园。藏于其中的一个暗室被卓宁的录像作品《兔儿神》（2019）点亮。这部带有半自传性质的电影短片将清代神话中保佑同性之爱的神灵与美籍亚裔酷儿群体的叙事揉杂在一起，温柔地刻画了一个有关探索身体和性向的故事。



而跨越了半个港岛，由其东侧前往西侧后，来访者会在上环找到一个更加粗犷宽敞的展览空间。在这里，郝渊澈的混合媒介项目《水火不容》（2013-14）为来者陈列出了一个跨越时空、自生矛盾的世界图景；曲渊澈的混合媒介项目《植物学哥伦布》（2019）拓展出了一个虚拟合成的、连接着城市历史的植被空间。这些作品不再将视线只聚焦于自然的园林，而着眼于幻想的、机械的、人造的花园图像。在一个独立空旷的房间内，刘窗的三频录像作品《比特币和少数民族田野录音》（2018）被投影在十余米长的墙上。视频里播放着盘旋在一个位于缅甸边境的水库上空的无人机所捕捉的自然景观。然而在这些景观的背后，隐藏着一个靠水利供电的「比特币矿」，在源源不断地「开采」自然资源，将其转化为抽象的经济代码。

或许是因为这大半年来世界过于动荡，展览借“六季花园”之名，“象征性地从命运多舛的公历2020年中抽离”。然而作为来访者，戴着口罩游荡于展览空间内，思绪却总是被拽回当下充斥着不安和焦虑的现实。在当下这个被蔓延的疫病、权力的争夺、及人群间的分裂牢牢牵制的世界，展览核心讨论的“生态学

作。在白天除了欣赏庭内的人间、植物的生长、及八种感官的表象于午间的室外，展览还以“始于思想”把焦点从加德满都的一角园林引向了全球视野中的现实矛盾。无论是在探讨自然与身体的关联，还是后人类视野中的景观，展览所拼接出的反思仿佛一场暧昧的「诊断」，在溯源一些当下社会中的隐疾。



[>> 打印](#)

[<< 返回展评](#)



>> News <<

>> Topic <<

>> Comments <<

>> Exhibition <<

>> Behind the scenes <<

>> Space <<

>> About us <<

Exhibition review search

date

From: to:

Date format: 1/30/2012

Keyword

>> [Exhibition review search](#)

Subscribe to our mailing list

>> [Confirm subscription](#)

2020.11.09 Mon, by

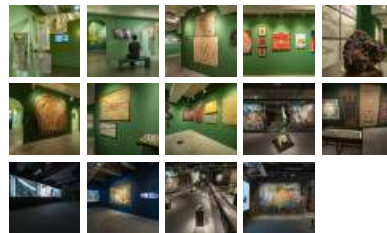
Hong Kong Para-Site Art Space Group Exhibition "One Garden and Six Seasons" Exhibition Review

By Liu Kaixin

One Garden Six Seasons Group Exhibition, Para-Site Art Space, Hong Kong (22/F, Wing Wah Industrial Building, 677 King's Road, Quarry Bay, Hong Kong) **from May 16 to November 15, 2020** ,

Under the influence of the new crown epidemic, art institutions in Hong Kong have spent an unprecedented quiet spring together. With the advent of summer, in the Para Site art space, the spring exhibition, which was originally planned to open at the same time as Art Basel, also slowly kicked off after a delay of two months. As a prelude to the Kathmandu Triennial, the exhibition "One Garden and Six Seasons" starts from the "Six Seasons Garden", a garden that really exists in Kathmandu, and revolves around many clues such as "landscape", "land", "body" and "treatment". A file is compiled that connects local history and current reality. In the Para Site's exhibition space in Quarry Bay and the Soho House in Sheung Wan, the works of 44 artists and groups from all over the world and from different eras and backgrounds were exhibited.

The top space of Para Site is arranged as a symmetrical courtyard. On the wall of the corridor on one side is the painting "Bridge" (2019) by Brittney Leeanne Williams. On the canvas, a genderless human body composed of bright colors is bent at the waist and back, transformed into landscape images. It communicates the body, the land, and the environment. On the other side, the third part of Su Yongbao's project "Six Exercises", "Dissemination" (2018), occupies a corner, and the oval plane is dotted with multiple sources. The needle-like objects made of dried fruits of gentleman have hidden LED bulbs, and the light source emitted makes the work seem like an experiment of planting light and shadow. In the atrium, in a dimly lit room, Ana Mendieta's video series "Untitled: Silhouette Series" (1978) is played. In the video, the artist uses his naked body to leave a silhouette of human nature on the ground, which is then lit by fire. The absent human body and the burning figure resemble a sacred ritual, connecting the artist's own exile experience.

>> [print](#)*All photos (15)*



Compared with the top-level space filled with dozens of works, the ground shop facing the street looks more like a small hidden back garden. A dark room hidden in it is lit by Zhuo Ning's video work "The Rabbit God" (2019). This semi-autobiographical short film mixes the gods of the Qing Dynasty mythology who blessed same-sex love with the narrative of the Asian American queer group, gently portraying a story about exploring the body and sexuality.





After crossing half of Hong Kong Island from the east to the west, visitors will find a more rugged and spacious exhibition space in Sheung Wan. Here, Hao Liang's ten-meter-long silk hand-scroll "Water and Fire" (2013-14) displayed a world view that spans time and space and spontaneous contradictions; Qu Yuanche's mixed media project "Botany Columbus" (2019) Expanded a virtual composite vegetation space connected to the history of the city. These works no longer focus only on natural gardens, but on fantasy, mechanical, and artificial garden images. In a separate and empty room, Liu Chuang's tri-channel video work "Bitcoin and Minority Field Recording" (2018) is projected on a wall more than ten meters long. The video shows the natural landscape captured by a drone hovering over a reservoir on the border of Myanmar. However, behind these landscapes, there is a "Bitcoin mine" that is powered by water conservancy, continuously "mining" natural resources and converting them into abstract economic codes.

Perhaps because the world has been too turbulent for most of the past six months, the exhibition is called "Six Seasons Garden" to "symbolically pull away from the ill-fated Gregorian calendar 2020." However, as a visitor, wandering in the exhibition space wearing a mask, his thoughts are always drawn back to the current reality full of anxiety and anxiety. In the current world that is tightly controlled by spreading diseases, power struggles, and divisions between people, the "medical thought" discussed at the core of the exhibition has brought the focus from a corner of Kathmandu to the real contradictions in the global perspective. Whether it is exploring the relationship between nature and the body, or the landscape in the post-human perspective, the reflections spliced by the exhibition seem to be an ambiguous "diagnosis", tracing the source of some hidden diseases in the current society.





[>> print](#)

[<< Back to exhibition review](#)

Keywords: [2020](#) , [Cassie Liu](#) , [exhibition](#) , [Garden of Six Senses](#) , [Hong Kong](#) , [Para/Site](#) , [Ran Dian](#) , [randian](#) , [Review](#) , [Liu Kaixin](#) ,

[Channel 1](#) [Channel 2](#)

[about us](#)

[contact us](#)

[Legal Notices](#)

[Moral rules](#)

[Copyright Notice](#)

