

Xiaobo Su —
「Painting and
Being」

《蘇笑柏 - 繪畫與存在》



Having graduated from Kunstakademie Düsseldorf (Düsseldorf State Arts Academy), Xiaobo Su is a remarkable and distinguished artist who, in the past 10 years, has chosen a traditionally Chinese medium — lacquer — to produce paintings that are deeply sensual, rigorous and mythical.

蘇笑柏，一位卓越而獨特的藝術家，曾就讀於德國杜塞爾多夫藝術學院，在過去十年，他選擇以深植中國歷史的大漆為創作媒介，發展出感性、嚴謹而神秘的藝術風格。

Text: Carly Chan



Put together by renowned abstract art curator Paul Moorhouse, Xiaobo Su — “Painting and Being” is Pearl Lam Galleries’ inaugural exhibition of the artist’s most impressive works, which are continuations of his existing visually-stirring dialogue and an extension of his quest for ideals and exploration. These works are both delightful and mysterious, delicate and substantial: his many paintings in white seem to emerge from darkness through a cracked intricacy within which explosions of emotions seem to burst.

In a past interview, Su said he “didn’t throw away anything”: as in, he retained everything he has learned. His arresting images are not only products of traditions, but they also pay tribute to Western abstract art and alludes to the Buddhist Sutra “Everything is nothing, nothing is everything”. Interestingly, Su’s abstracts hint at Malevich’s iconic black square as well as traditional Chinese art.

In an exhibition catalogue, Paul Moorhouse discusses Su’s value and distinctiveness: “From Kandinsky onwards, meaning in whatever guise has proved resilient, encouraged perhaps by formal relationships and the tensions that inevitably result when the dynamics of opposition and sympathy are given a place. It may be that only by denying overt visual ‘incident’, as such, that the associative qualities of a work of art can be denied, permitting its autonomous identity to emerge unscathed. In Su’s work, this exclusive approach has been remarkably liberating, permitting the creation of paintings which as far as possible shake off the ubiquitous compulsion to interpret, encouraging instead a response to their intrinsic nature.”

Exhibition details

Date : Now until July 15, 2014
Venue : Pearl Lam Galleries
Address : 601-605 Pedder Building,
12 Pedder Street,
Central Hong Kong
Time : Monday to Saturday,
10 a.m. to 7 p.m.

《蘇笑柏 — 繪畫與存在》個展由著名西方抽象藝術策展人Paul Moorhouse策展，是藝術門首次展示蘇笑柏近兩年間最出色的作品。這些作品延續蘇笑柏以往的強烈視覺效果，也顯示出他持續的理想和不斷的探索。這些作品既令人愉悅又神秘，精緻的同時又極富立體感，多幅白色調作品彷彿從暗中浮現出來，精緻的表面與其上裂紋之間的張力引發強烈的情感體驗。

在一次採訪中，蘇笑柏談到自己「甚麼也沒有丟棄」，也就是說沒有拋棄所學習到的任何東西，這從他引人入勝且壯觀的作品看出不僅是傳統的，而是在運用西方抽象藝術語言的同時，蘊含著佛經「色即是空，空即是色」的思想。他的立體抽象作品與馬列維奇(Malevich)把黑色方塊作為他的藝術符號息息相通，並且與中國藝術傳統有著緊密的聯繫。

Paul Moorhouse在展覽畫冊的文章中談到蘇笑柏近期成就的價值和特殊性：「自康定斯基(Kandinsky)時期，任何表面的意義都會在各種形式關係、對立和交感力產生的張力下反覆出現。也許只有否定明顯的視覺事件，才能將藝術作品裡的附加屬性除去，最終讓作品得以自主身份出現。蘇笑柏在創作裡採用了這樣的獨特方法，使作品超越普遍的意識，不再迫使作品必須配有闡釋。這樣反倒激發了觀眾對作品的本質特徵作出響應。」

展覽資料

日期：即日起至2014年7月15日

地點：藝術門

地址：香港中環畢打街12號畢打行6樓
601-605室

時間：星期一至六，上午10時至下午7時



A Pond of Spring, 2013 Oil, lacquer,
linen and wood 176x175x15cm
一池春, 2013 油彩、大漆、麻、木
176x175x15厘米



Aside, 2013 Oil, lacquer, linen and wood
170x120cm
兩旁, 2013 油彩、大漆、麻、木
170x120厘米



Empty Copybook 1, 2013 Oil, lacquer,
linen and wood
140x132cm
無字帖1, 2013 油彩、大漆、麻、木
140x132厘米