

## 雷纳托·尼科洛迪《永恒与瞬逝》

德玉堂画廊荣幸呈献比利时艺术家雷纳托·尼科洛迪年度大展《永恒与瞬逝》。展览汇集了艺术家最新创作的混凝土雕塑、绘画、影像作品，及首次亮相的木质雕塑系列。以时间与空间为主题，探索人类对永恒与瞬逝的体验。自 21 世纪初以来，尼科洛迪便以其极简主义风格的建筑雕塑闻名于世，他的作品沿袭了 20 世纪初至中期极简主义艺术的精神，于此基础上注入了独特的哲学思考。尼科洛迪的作品常常以古典建筑为原型，通过纯粹的几何形态和明暗对比，创造出一种超越时空的神圣氛围。

本次展览中，艺术家进一步拓展了他的艺术语言，将雕塑、绘画和影像等多种媒介融会贯通，呈现出一个更为丰富和深邃的精神世界。展览的拉丁语标题 “Tempus et Spatium I”（时间与空间 I）暗示了作品所探讨的核心主题。尼科洛迪试图通过这些作品，质问物理和形而上学的维度，探索过去、现在和未来，及人类在特定时空中对短暂与永恒的感知。这一主题不仅呼应了西方哲学家如海德格尔在《存在与时间》中对时间性的深刻思考，也与东方哲学中的时空观念产生了有趣的对话。在尼科洛迪的作品中，「空虚」是一个反复出现的主题。无论是混凝土雕塑还是绘画作品，我们总能看到一些神秘的门廊和黑暗的空间，它们只能从外部进行解读，无法真正进入。这种「空」的概念既呼应了荣格心理学中的「集体无意识」，也体现了东方哲学中「虚」的智慧。特别是在中国道家思想中，虚不仅是一种物理状态，更是一种精神境界。老子曰：「大器晚成，大音希声，大象无形。」尼科洛迪的作品似乎正是这种「大象无形」有意化无意的视觉呈现，为观者提供了一个投射自我、进行内省的场所。

这次展出的混凝土雕塑延续了艺术家一贯的风格，以简洁的几何形态呈现出庄严肃穆的氛围。其中最引人注目的作品《神庙 III》，其名称源自古罗马神庙中供奉神像的圣殿空间。然而，尼科洛迪并非简单地复制历史建筑，而是将其抽象化、符号化，创造出一种超越具体时空的永恒形式；而这次的神庙与圣堂系列绘画作品则展现了艺术家对光影的独特理解。通过黑白灰的精妙变化，尼科洛迪在平面上营造出立体的空间感，仿佛将雕塑的质感转化为二维形式。这些作品不仅是对建筑空间的探索，更是对光明与黑暗、存在与虚无等哲学命题的阐释。某种程度上，呼应了中国传统山水画中的「留白」概念，尝试在具象与抽象之间找到微妙平衡；另外，展览还将呈现艺术家的首次创作形式，以「神龛」为主题的木质雕塑系列作品。木材的温润与自然纹理，与几何形态的理性构架形成了有趣的对比，诉说着人性中感性与理性的永恒拉锯；展览中还包含了一件影像作品，通过缓慢变化的光影效果，引导观众进入一场虚拟的建筑漫步。这件作品不仅拓展了尼科洛迪的艺术实践范畴，也为观众提供了一种沉浸式的体验，能更深入地感受艺术家所构建的精神空间。

尼科洛迪的创作灵感最初源于他祖父作为战俘的经历，随时间推移，其作品已然超越具体历史叙事，升华为普世的精神象征。在这个快速变迁的时代，科技、文化、乃至人类在社会中的位置不断被重新定义。尼科洛迪的作品犹如精神灯塔，为我们提供了一个回归本真的庇护所。通过看似冷峻的建筑形态，艺术家为我们打开了一扇通往内心的大门，在此，过去与未来交汇，永恒与瞬间并存。让我们在这充满哲思的空间中，重新审视自我，感受超越时空的永恒之美。

## Renato Nicolodi: *Tempus et Spatium I*

Matthew Liu Fine Arts is honored to present *Tempus et Spatium I*, an exhibition by renowned Belgian artist Renato Nicolodi. This comprehensive showcase brings together Nicolodi's latest concrete sculptures, paintings, video works, and his debut series of wooden sculptures, all exploring the human experience of eternity and transience through the profound themes of time and space. Since the early 21st century, Nicolodi has gained international recognition for his minimalist architectural sculptures. His work, deeply rooted in the spirit of early to mid-20th century minimalism, goes beyond mere aesthetic exploration. Nicolodi infuses his creations with unique philosophical reflections, often using classical architecture as a prototype. Through pure geometric forms and masterful manipulation of light and shadow, he creates a sacred atmosphere that transcends temporal and spatial boundaries.

The exhibition's Latin title, *Tempus et Spatium I*, hints at the core themes explored in Nicolodi's works. The artist challenges our understanding of physical and metaphysical dimensions, inviting viewers to contemplate the intricate relationships between past, present, and future. This approach echoes Western philosophical inquiries into temporality, such as Heidegger's profound reflections in *Being and Time*. Additionally, it engages in a fascinating dialogue with Eastern philosophical concepts of time and space. A significant theme in Nicolodi's art is the concept of "emptiness". Whether in his concrete sculptures or paintings, we encounter mysterious portals and dark spaces that can be interpreted only from the outside, never truly entered. This exploration of "void" resonates deeply with Jung's concept of the "collective unconscious" in psychology and embodies the wisdom of emptiness in Eastern philosophy, particularly in Chinese Taoist thought. As Laozi famously stated, "Great talent takes long to mature; Great music is faintly heard; Great form has no contour". Nicolodi's works serve as a visual manifestation of this "formless form", providing viewers with a profound space for self-reflection and introspection.

The concrete sculptures featured in this exhibition continue Nicolodi's consistent style, presenting a solemn atmosphere through minimalist geometric forms. A standout piece, *Aedes III*, takes its name from the sacred spaces in ancient Roman temples where divine statues were enshrined. However, Nicolodi does not simply replicate historical architecture; instead, he abstracts and symbolizes these forms, creating eternal structures that transcend specific time and space. Nicolodi's paintings, particularly the *Aedes* and *Porticus* series, showcase his unique understanding of light and shadow. Through subtle variations of black, white, and gray, he creates a sense of three-dimensional space on a flat surface, effectively translating sculptural textures into two dimensions. These works not only explore architectural space but also serve as visual expressions of philosophical propositions such as light and darkness, existence, and nothingness. In many ways, they echo the concept of "leaving blank space" in traditional Chinese landscape painting, striking a delicate balance between the figurative and the abstract. A highlight of the exhibition is Nicolodi's first wooden sculpture series, themed on "sacrarium". The warmth and natural texture of wood form an intriguing contrast with the rational structure of geometric shapes, narrating the eternal tug-of-war between sensibility and rationality in human nature. The exhibition is complemented by a captivating video work that guides viewers through a virtual architectural walk via slowly changing light and shadow effects. This piece not only expands Nicolodi's artistic practice but also provides an immersive experience, allowing viewers to delve deeper into the spiritual spaces constructed by the artist.

Nicolodi's creative inspiration initially stemmed from his grandfather's experiences as a prisoner of war. Over time, his work has transcended specific historical narratives, evolving into a universal spiritual symbol. In our rapidly changing era of technological and cultural shifts, Nicolodi's works serve as a spiritual lighthouse, offering a sanctuary for introspection and our essential selves. Through these seemingly austere architectural forms, Nicolodi opens a door to our inner world, where timelessness meets the fleeting moment. *Tempus et Spatium I* invites viewers to immerse themselves in spaces filled with philosophical contemplation, encouraging us to re-examine ourselves, ponder the meaning of life, and experience the eternal beauty that transcends time and space.