

## 關於一片無水之海的 地理詩學

(藝術家) 娜布其

(開幕)

2024年09月12日，週四  
下午六時至八時

(日期)

2024年09月13日 - 10月12日

(開放時間)

週二至六，上午十二時 - 下午六時，  
公眾假期除外

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馬凌畫廊呈現娜布其於畫廊舉辦的第三次個展「關於一片無水之海的地理詩學」。藝術家以作家陳思安為此次展覽創作的同名小說為基礎，創作了一系列雕塑及裝置作品，探索滄海桑田之轉變、時間與記憶、精神與信仰，陸海之別，以及文學與雕塑的互文關係。

娜布其於2022年北京雙年展之際首次與陳思安合作，基於後者的短篇小說集《體內火焰》創作了包括《線頭》、《對稱（居所和墓室）》在內的多個型態各異的雕塑作品。「關於一片無水之海的地理詩學」展覽的基礎，是另一次更為深入、緊密的合作創作過程：娜布其首先委託陳思安前往香港進行在地研究並創作多章節小說，隨後基於小說進行創作，而陳思安也在雕塑作品成型後續寫小說內容。此次展覽的標題即來自小說標題，而各件作品的標題也直接來源於小說內容。娜布其長期藝術實踐中可見對中國及歐洲多種文學傳統的關注——從蘇格蘭作家沃爾特·司各特的《黑侏儒》到魯迅的《秋夜》等，而「關於一片無水之海的地理詩學」則是用文字塑造雕塑、用雕塑改寫故事的嘗試。

一組共六件「人如何向海索取它沒有的東西」系列作品以曖昧的精確型態重新想像陳思安文中通過欲求所連結的海陸關係。這些纖細的雕塑狀似首尾難辨、不對稱的工具或武器，又像是某種鑰匙（陳思安：「對於未來之人，他們得以瞭解此地的唯一途徑，即是敘事。即是故事。即是鑰匙。」）。娜布其希望這些作品微小沈靜得「像是無物的存在」，又在其上點綴了在香港各處拍攝的圖片——包括維多利亞公園一景、海鮮市場水族箱、海灘及維多利亞女王像等。以地理及地方歷史為隱喻，陳思安的文學作品通過奇異的方式回溯了人及非人生命在逃離陸地或大海之時發生的轉變過程，而娜布其製作的物件則將作為遠方的香港與其自身重疊。

娜布其在近年的藝術創作中頻繁使用現成圖像，通過或突兀或順暢的結合方式將圖像與雕塑型態合而為一。四件「上岸找路的魚」系列作品延續了藝術家自2017年「寒夜」展覽以來不斷拓展的燈光雕塑形式，並用現成圖像覆蓋高度可達兩米有餘的雕塑結構。藝術家首先將圖像打印至收藏級相紙之上，再將圖片褶皺，最後在相紙表面反覆刷抹透明樹脂，以塑造既乾癟又飽滿的奇異海洋型態。

在陳思安的小說中，「地貌整理學家」是一位事無巨細記錄世間所有地貌的異人，一位耐心、冷靜乃至冷酷的地貌變化觀察者。在他日復一日繪製的隱密圖紙上，「千年之前流淌過的溪水橫穿刺破雲霄的摩天大樓，爛泥遍布瘡蚊滋生的泥沼里矗立著電線密布的發電廠，車水馬龍的鬧市街區之下翻滾著滔滔向前的運河……一層又一層的地貌曾如皮膚緊貼著軀乾那樣死死貼合著大地，又在將乾枯未乾枯之際被生生剝去。」娜布其的雕塑作品《地貌整理學家》部分延續了她青睞的「遊戲桌」型態，以泥塑整體鑄造的方法創作了一張厚度僅為3-5毫米的輕薄鋁質藍圖。對於娜布其來說，這作品「既脆弱又層積，混為一攤，無法分辨。」刷抹樹脂及泥塑等處理過程不僅回顧了娜布其在過往創作中更為顯著的手工勞作特質，也呼應了陳思安小說對身體、觸感、特異生靈的關注——在《關於一片無水之海的地理詩學》中，一塊頑石如此描述它和一隻鸕鳥的友誼：「夥伴的語言，是身形，是衝刺，是奮力捲入浪潮。我的語言，是互久，是堅固，是難以察覺的顫動。」

在馬凌畫廊頂層露台區域展出的作品《牠》對應了陳思安多個章節中的嬗變族群：渴望上岸生活的魚，以及逃離陸地在海上生活千年的蛋家人。蛋家人是一種以船為家的獨特漁民社群，有學者追溯其源為古越族，因不肯為秦虜，於秦朝開始就有群體逃亡入江海。在陳思安筆下，最後的蛋家人散發特殊而新鮮的香氣，桀驁不馴，不屑於宋人周去非在《嶺外代答》中對蛋家人的妖魔化描寫，卻又拾後者牙慧自詡「浮生天地間」。娜布其的《牠》既以藝術家的標誌

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性風格反思了現代雕塑在物質及形式層面的多個傳統，又塑造了頑固且柔軟、堅挺又中空的矛盾形式——一種與「鑰匙」或故事相對的結構。

## (關於娜布其)

無論是被我們視作是真實的事物，還是我們與物件及物質相作用過程的心理本質，都是娜布其（1984年生於內蒙古，現生活於北京）藝術創作的長期主題。從手工塑造的雕塑作品，到應用了大量現成物的裝置作品等，娜布其的藝術實踐一直牽引觀眾前去觀察細節及語境，去適應並考慮虛構與實在之間的複雜關係。娜布其由此建立的領域強調我們對周遭世界的理解，並將我們引入關於空間政治的探索之中去。娜布其探索視覺現象、觀察的維度，以及我們接受並質疑的既成現實。通過討論自然、私人空間等熟悉的主題，娜布其將觀者引入關於「在場」的思辨之中，讓觀者反思其感知面對之物在當下、過去及未來狀態的方式。娜布其的龐雜裝置作品因此指向了我們的認知習慣，並以智慧及戲劇性鼓勵我們反思既定思維模式的意義。娜布其於2013年畢業於中央美術學院，現生活工作於北京。其近期展覽包括：「娜布其：綠幕遊戲」，（木木美術館798館，北京，2024）；「一切都回到了開始的地方」，（西岸美術館，上海，2022）；「鏡像：中國身份的轉變」，（亞洲協會博物館，紐約，2022）；「摸著石頭過河：第一屆迪里耶雙年展」（2021）；「暗光」，（吳美術館，上海，2020）；「格物致知。或一則關於噴泉，磚，錫，硬幣，蠟，石頭，貝殼，窗簾和人的故事」，（廣東時代美術館，廣東，2020）；第58屆威尼斯雙年展（2019）；「寒夜」，（UCCA當代藝術中心，北京，2017）；「缺失的段落」，（Museum Beelden aan Zee，海牙，2017）；「球場」（中央美術學院美術館，北京，2017）；第十一屆上海雙年展：「何不再問？正辯，反辯，故事」（2016），以及第十一屆光州雙年展「第八種氣候（藝術做什麼）」（2016）。2016年，娜布其入圍華宇青年獎。

(Opening)  
Thur, 12 September, 6 – 8 PM

(Date)  
13 September – 12 October 2024

(Opening Hours)  
Tue to Sat, 12 – 6 PM  
Closed on public holidays

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# Geopoetics regarding a waterless sea

(Artist) Nabuqi

Kiang Malingue presents "Geopoetics regarding a waterless sea", Nabuqi's third exhibition with the gallery. Based on an eponymous novel by author Chen Si'an written for this exhibition, Nabuqi has created a new body of sculptures and installations that investigates the changes of time, memory, spirituality and faith, the distinction between land and sea, and the intertextual relationship between literature and sculpture.

Nabuqi collaborated with Chen for the first time on the occasion of the Beijing Biennial in 2022, producing a distinct series of sculptures including *Thread*, and *Symmetry (Residence and Tomb)* based on a perusal of *The Flame Within*, an anthology of Chen's short stories. The foundation of the current exhibition is a structured collaboration: Nabuqi first commissioned Chen to create a chaptered novel after conducting research in Hong Kong; she then conceived a new body of work that in turn became the starting point from which Chen expanded the novel. The exhibition's title is derived from the novel, and the individual artworks are also named after the chapters and elements that appear in the literature. Nabuqi's long-term practice is characterized by a concern for the diverse literary traditions of China and Europe—from *The Black Dwarf* by Walter Scott to *Autumn Night* by Lu Xun—the current exhibition of "Geopoetics regarding a waterless sea" is another attempt to nurture forms with words, and to rewrite stories sculpturally.

A group of six "How do humans obtain from the sea things that it does not possess" works addresses the relationship between land and sea, rendered inseparable by the idea of desire in Chen's novel. These slender sculptural pieces seem like unbalanced tools or improvised weapons, or some kind of key (Chen: "To understand this place, those who arrive from an indefinite future must rely solely on narrative. Is story. Is key."). Nabuqi aimed to create a series of sculptures as modest and quiet as "an existence of nothing," incorporating in different parts photographs taken in Hong Kong, including a view of Victoria Park, a fish tank at a seafood market, a beach, and the statue of Queen Victoria. Using geography and local histories as metaphors, Chen's narrative reimagines the transformation of human and non-human beings as they flee from land or sea, while Nabuqi's objects fold Hong Kong, a unique destination, onto itself.

In recent years, Nabuqi has frequently used found images in her art, combining photographic and sculptural forms through either incongruous or harmonious combinations. The four works in the series "Fish finding a path ashore" continue the artist's exploration of light sculptural forms since the exhibition "Cold Nights" in 2017, layering found images on irregular cylindrical shapes. The artist first printed the images onto archival paper, then folded them before coating a layer of clear resin over the surface to create uncanny oceanic forms that are both floppy and plumb.

In Chen's story, the Geo-cataloguer is an eccentric specialist who documents all topographies, a patient, calm and even cruel observer of geological changes. On the esoteric map that he works upon day after day, "a stream from thousands of years ago penetrates cloud-reaching skyscrapers; an overflowing muddy swamp infested with sick flies houses

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a colossal, densely wired power station; a marching canal boils underneath the hustle and bustle of an urban district... Layer after layer, the topographies used to adhere fast to the earth as skins immediately attached to bodies, but are bloodily peeled off before they have fully withered." Nabuqi's response to this figure is *Geo-cataloguer*, a sculpture that is also informed by her table works shown at the Centre Pompidou x West Bund Museum Project, Shanghai in 2022. The cast aluminium sculpture, which is only 3 to 5 mm thin, represents the cryptic map in the story, an encyclopaedic chart that is at once ephemeral and unbearably voluminous. For Nabuqi, it is a surface that is "fragile and manifold, in which one casually becomes another without the possibility of definition." The use of resin and clay in "Geopoetics regarding a waterless sea" reintroduces the handmade quality of her previous works, which also aligns with the novel's emphasis on the bodily, the haptic and the unearthly—in the novel, a rock describes its friendship with a bird: "The companion's language is gesture, speed, and its immersion of itself into the waves with all its strength. My language, is permanence, solidity, and a barely noticeable tremor."

Situated on the gallery's rooftop space is *It*, a sculpture that is evocative of the many transformations that take place in Chen's chapters: fish that yearn for a life ashore, and Tanka people who fled the land thousands of years ago. The Tanka people are a unique community of fishermen who make boats their home. Some scholars have traced their origins to the ancient Yue ethnic group, who fled from the rule of Qin and migrated into the sea. Chen portrays in her story the last Tanka, who emits the fragrance of squeezed shoulang yam juice from his shirt, complacent and proud of his unique legacy and identity. This Tanka frowns upon Song Dynasty scholar Zhou Qufei's account that demonises his people, and is yet pleased with naming himself after Zhou's words: "roaming between heaven and earth." In the artist's signature style, Nabuqi's *It* reflects upon a number of traditions of modern sculpture in terms of materiality and form, and shapes a paradoxical form that is stubborn yet soft, firm yet hollow—a structure that stands by a "key," a story.

(About Nabuqi)

What we perceive as real, the psychological nature of how we engage with objects and material, are running threads throughout the works of Nabuqi. Ranging from handmade sculptures to installations made from assembling readymades, there is a pull for the viewer to engage with detail and context, to be attuned to and reflect upon the spectrum between artificial and actual. As such, Nabuqi creates realms that prompt our understanding of the world around us and engage us in a play of spatial politics. Nabuqi plays with the optics and spectrum of observation, the programming that we accept and also question. Through addressing the familiar - nature, domesticity - the viewer is more deeply engaged in considering 'presence', how one perceives what is in front of them at present, what it was before and will be in the future. Nabuqi's elaborate installations thus point to our epistemological idiosyncrasies and prompt, with wit and theatricality, a reflection on our constructed norms. Nabuqi graduated from the Central Academy of Fine Arts in 2013, and currently lives and works in Beijing. Her recent exhibitions include: "NABUQI: 'A Question is Also a Form of Sculpture'", (M WOODS 798, Beijing, 2024); "Everything goes back to square one", (West Bund Museum, Shanghai, 2022); "Mirror Image: A Transformation of Chinese Identity", (Asia Society Museum, New York, 2022); "Feeling the Stones: The First Diriyah Biennial" (2021); "Noire Lumière", (HOW Art Museum, Shanghai, 2020); "Study of Things. Or A Brief Story about Fountain, Brick, Tin, Coin, Wax, Stone, Shell, Curtain and Body", (Guangdong Times Museum, Guangdong, 2020); 58th Venice Biennale "May You Live In Interesting Times" (2019); "Cold Nights" (UCCA Art Centre, Beijing, 2017);

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"Absent Paragraph" (Museum Beelden aan Zee, Den Haag, 2017); "Any Ball" (Central Academy of Fine Arts, Beijing, 2017), The 11th Shanghai Biennale "Why Not Ask Again: Arguments, Counter-arguments, and Stories" (2016) and the 11th Gwangju Biennale "The Eighth Climate (What Does Art Do?)" (2016). She has been nominated for the 2016 Art Sanya Huayu Youth Award.