

# Kiang Malingue 寫生

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
香港灣仔適安街10號  
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(藝術家) 鄭波

(日期)  
2024年7月9日 - 8月31日

(開放時間)  
週二至六，上午十一時至下午七時，  
公眾假期除外

(地點)  
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馬凌畫廊於田灣空間12層呈獻鄭波創作的三組「寫生」作品。此次展示將《寫生（立春）》、《寫生（雨水）》及《寫生（驚蟄）》（全部創作於2022年）三組作品轉換為傳統的冊頁形式，揭示了鄭波寫生行動所體現的親切入微感，以及寫生作為反百科全書式實踐的意義。

自2020年以來，居住於大嶼山的鄭波頻繁拜訪其家周圍山嶺上的植物「鄰居」，並在鬱鬱蔥蔥的自然環境中創作「寫生」系列繪畫作品。對於鄭波來說，此種寫生要求實踐者花時間去了解植物；他也把這種平和的藝術創作方式與冥想相提並論。系列創作的英文標題「Drawing Life」顛倒了「life drawing」概念對人類主題的關注，強調了對非人類存在的青睞。

「寫生」系列中的每一組作品均以二十四節氣命名——如「立春」、「穀雨」、「芒種」、「白露」等——作品再現了不同氣候事件中的植物型態，展示了自然現象的多樣發展。鄭波在近年的寫生過程中不再借助軟件、網站或書籍去辨認植物，而是滿足於在繪製過程中與植物共處的狀態，以緩慢、細緻的方式觀察並欣賞自然。

鄭波通過「寫生」發展了一種對植物的政治生活的獨特理解。這些小品式的畫作是其多個大型創作項目的前奏或後記，以細緻入微的創作姿態記錄了生命的循環。

## (關於鄭波)

鄭波是一位生態藝術家，在香港大嶼山南部村落生活。在2024年，鄭波於英國倫敦薩默塞特宮呈獻了「格竹」委託創作項目。在2023年，鄭波於迪拜賈梅爾藝術中心進行了「藝術家之園」委託創作項目，於上海外灘美術館戶外空間創作了三件植物作品，並於瑞典哥德堡美術館呈獻了「The Pleasure of Slowness」展覽。2022年，鄭波於第59屆威尼斯雙年展呈獻了森林舞蹈影像《春之祭》。2021年，他在柏林格羅皮烏斯美術館舉辦了個展「萬物社」，並於香港嘉道理農場暨植物園呈獻了《生命如此艱難，何必搞得這麼簡單？》。鄭波曾參加多個大型國際展覽，包括：悉尼雙年展（2022年）、利物浦雙年展（2021年）、橫濱三年展（2020年）、歐洲宣言展（2018年）、台北雙年展（2018年）、上海雙年展（2016年）等。其作品被多個美術館收藏，包括上海當代藝術博物館、香港藝術館、新加坡美術館、洛杉磯漢默美術館等。鄭波擁有美國羅切斯特大學視覺文化研究博士學位，師從道格拉斯·克林普。他曾於2010年至2013年間在中國美術學院任教，此後在香港城市大學創意媒體學院任教，並發起研究實踐團體「萬物實踐社」。

# Kiang Malingue Drawing Life

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(Artist) Zheng Bo

(Date)  
9 Jul – 31 Aug 2024

(Opening Hours)  
Tue to Sat, 11 AM – 7 PM  
Closed on public holidays

(Location)  
12/F, Blue Box Factory Building,  
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Kiang Malingue is pleased to announce a display of three sets of Zheng Bo's "Drawing Life" works on paper on the 12th floor of its Tin Wan space. The new iterations of *Drawing Life (Beginning of Spring)*, *Drawing Life (Rain Water)*, and *Drawing Life (Waking of Insects)*, all made in 2022, bind the individual works in the form of traditional Chinese art albums, emphasising the intimacy and counter-encyclopedic aspect of Zheng Bo's drawing practice.

Since 2020, Zheng Bo has been creating an ongoing series of "Drawing Life" drawings by visiting their plant neighbors up the hills behind their village on Lantau Island and sketching them. For Zheng Bo, drawing means spending time getting to know the plants. They describes how this peaceful practice "feels like a meditation." The title of the series inverts the conventional artistic practice of life drawing in which people are depicted, signalling instead how Zheng Bo focuses their attention beyond the human.

Individually named after 24 terms in the traditional East Asian lunisolar calendar—such as *Beginning of Spring* (the 1st of the 24 solar terms, referring often to the day when the Sun is exactly at the celestial longitude of 315°), *Rain Water* (the 2nd of the 24 solar terms), and *Waking of Insects* (the 3rd of the 24 solar terms)—the drawings correspond to particular ecological events and signify diverse developments of natural phenomena. In recent years, Zheng Bo has become less interested in identifying the species by using apps, websites, and books, than in simply sitting and being with them, slowing down, looking carefully and appreciating nature.

With "Drawing Life", Zheng Bo has developed an understanding of the politics of plants, as well as making notes that serve as both prologues and epilogues in-between other major artistic-ecological projects, recording the cycle of life in detail.

## (About Zheng Bo)

Zheng Bo is an ecoqueer artist of ethnic Bai heritage who lives in a village on the south side of Lantau Island, Hong Kong. In 2024, they presented the commissioned installation *Bamboo as Method* at Somerset House, London. In 2023 Zheng Bo worked on the Artist's Garden commission at Jameel Arts Centre in Dubai and three botanical public works outside Rockbund Art Museum in Shanghai, and opened the exhibition "The Pleasure of Slowness" at Göteborgs Konsthall, Gothenburg. In 2022, they presented a forest dance film titled *Le Sacre du printemps* at the 59th Venice Biennale. In 2021, they staged "Wanwu Council" at the Gropius Bau in Berlin and "Life is hard. Why do we make it so easy?" at Kadoorie Farm and Botanic Garden in Hong Kong. They participated in Sydney Biennale (2022), Liverpool Biennial (2021), Yokohama Triennale (2020), Manifesta (2018), Taipei Biennial (2018), and Shanghai Biennial (2016). Their works are in the collections of Power Station of Art in Shanghai, Hong Kong Museum of Art, Singapore Art Museum, Hammer Museum in Los Angeles, among others.

Zheng Bo studied with Douglas Crimp and received their PhD from the Graduate Program in Visual & Cultural Studies, University of Rochester.

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They taught at China Academy of Art from 2010 to 2013, and currently teaches at the School of Creative Media, City University of Hong Kong, where they lead the Wanwu Practice Group.