

## Curatorial Statement

By Anqi Li

### Aura Within

The body is the primal ground of our existence. It is the gateway through which we perceive the world, the vessel of consciousness, the very manifestation of being. Here, the concept of what Eastern philosophy calls the unity of ‘form and spirit’ resonates with German philosopher Walter Benjamin’s idea of ‘aura’—that elusive authenticity dwelling in a specific time and space, anchored in the materiality of existence yet transcending its physical confines.

Today, as the global order fractures and geopolitical conflicts reshape the everyday, as the tramas of pandemic sink into collective memory and digital alienation spreads, our body has become a battleground where (post-)capitalism, ideology, and algorithmic governance compete. The body shapes power even as it is disciplined by it; it inscribes history even as it is inscribed upon; it constructs technology even as it is reconstructed by it; it questions the world even as it is questioned by it. To return to the body as ground zero, we ask: Can the body itself become a new vessel for *aura*? To let *aura* internalize in the body is our way of reclaiming presence in an age of alienation.

Bharti Kher’s bindi paintings transform the traditional forehead mark—a “third eye” linking consciousness and the spiritual realm—into sperm-like forms. These vital symbols proliferate across canvases and mirror shards, upholding spiritual tradition while incisively probing gender politics. In the fractured reflections where viewers meet these alien bindis, they witness not only the metamorphosis of cultural symbols but also the deconstruction of identity, belief, and social discipline.

Haneyl Choi constructs ‘trauma-scapes’ where skeletons stripped of flesh and wounds laid bare materialize in violence as space and body devour one another. It is both a personal expression of pain and a testimony to external oppression. Through the juxtaposition of fragile organic matter and cold industrial materials, his work reveals a paradoxical symbiosis in which struggle and resistance, confinement and sanctuary, pain and repair coexist.

Zhang Enli’s painting practice unfolds a unique material memory. Traces of past existence (everyday objects and portraits from his earlier works) morph into a topology of remembrance: the arc of a sphere may evolve into the contour of an abstract shape; the twist of a rope curve into facial features; the grain of a tabletop

transform into emotional ripples. The boundary between figuration and abstraction dissolves, rendering his practice a combination of object and self.

Luis Chan's distorted figures embody the collective subconscious amid Hong Kong's rapid transformation. Allowing accidental splashes of ink to grow into twisted bodies and fantastical scenes—some seemingly luminous and mythic, others capturing the intoxicated chaos of American soldiers in late-1960s Wan Chai. As undercurrents of power and desire corrode the urban fabric, individual bodies inevitably become both vessels and witnesses to that erosion.

Nicole Coson's artistic process is a physical ritual. She applies pigment to shipping container doors—once used in trade routes linking Hong Kong and her hometown Manila—and uses her body to activate the canvas, transferring their overlooked textures and the traces of global commerce to canvas. These heavy and resonant imprints stand as testaments to the artist's bodily exploration of the world.

Shota Nakamura's figures float beyond reality. Using a montage-like visual language, the artist blends art history, personal memory, and popular culture, creating a blurred, non-linear narrative reminiscent of an art house movie. His characters rest, mediate, or appear in quiet detachment, delicately intertwined with their surroundings to evoke emotional depth and a sense of introspection.

Peng Ke's lens captures urban poetry in the margins: metal grilles embedded in tree stumps, a bare trunk, and fallen autumn leaves lodged in concrete cracks. These mundane and humble fragments, translated through stained glass and oil paint, share a trembling tenderness beneath a seemingly rational order.

Tetsumi Kudo's cage installations stage miniature theaters of a pathological allegory of modern civilization. Hybridized organ-like forms twist and grow inside the jail cell, while outside the cage, the unsettling presence of plastic plants—fake yet tenacious—create an ambiguous tension between despair and hope.

The epilogue turns to the philosophy of Yeh Shih-Chiang. In his later years, the recluse crafted guqin (a seven-string Chinese musical instrument) in the Taiwan's mountains, treating ink and oil paintings as untradeable practice. In the lush green seascape of his hillside home, one may grasp his vision of "cosmos and self as one": curtains flutter in the sea breeze, dissolving the line between real and unreal; the lone white sail drifting across the water is no mere scenic depiction but a reflection of the artist's grounded inner self.

## 策展人語

李安琪

### 萬象入身

身體是我們存在的第一個現場。它是感知世界的入口，也是意識的容器，是存在本身的顯現場域。東方哲學中的「形神合一」，恰與德國哲學家瓦爾特·本雅明對「aura」的思考形成互鑑——那存在於特定時空的本真，既依附物質載體又超越物理疆界。

在全球化秩序崩解、地緣衝突重構日常的今天，在疫情傷痕沉入集體記憶、數碼異化蔓延的當下，我們的身體已然成為（後）資本主義、意識形態與算法治理角逐的戰場。身體塑造權利，亦被權力規訓；銘刻歷史，亦被歷史書寫；構建技術，亦被技術重建；叩問萬象，亦被萬象叩問。此刻重返身體這一原點，我們追問：身體本身是否能夠成為「aura」的新載體？讓本真棲居、內化於身，正是我們在異化時代重獲在場的方式。

巴爾提·卡爾（Bharti Kher）的 bindi（明點）系列作品將印度傳統眉心圓點飾記——這一連結意識與精神維度的「第三隻眼」——轉化為精子形態的視覺敘事。這些充滿生命力的符號在畫布或鏡面碎片間蔓延增殖，既延續了靈性傳統，也構成對性別政治的尖銳質詢。當觀眾在破碎鏡像中與這些異化的 bindi 相遇時，見證的不僅是文化符號的變形，更是身份、信仰與社會規訓在多重反射中的解構。

崔河那（Haneyl Choi）的裝置構建了一片「創傷景觀」：褪去皮囊的骨架與曝光在外的傷口在暴力中顯形，空間與肉體彼此吞噬——既是個人痛苦的顯影，也是外在世界壓迫的見證。通過將脆弱的有機形態與冰冷的工業材料並置，崔河那的創作揭示出一種矛盾的共生：掙扎與抵抗、禁錮與庇護、疼痛與修復在此並存。

張恩利的繪畫實踐展現了一種獨特的物質記憶。那些過去存在的痕跡（藝術家的早期繪畫實踐對象包括日常物件和人像）在張恩利近年來的筆觸下轉變成記憶和勢態的拓

撲：球體的弧線可能演變為抽象人像的輪廓，麻繩的彎曲變成了五官，桌面的紋理或許轉化為面部情緒的波動。具象與抽象的邊界消融，張恩利的繪畫物我互滲。

陳福善筆下那些表情詭譎的人物，實則是香港浮世變遷中集體潛意識的具象化身。藝術家以潑墨的偶發形態為種子，任其在紙本上蔓延生長為扭曲的身形與奇幻的場景——有的如神話傳說中光潔明亮的異象人物，有的則凝結了 1960 年代末灣仔街頭美軍買醉尋歡的迷狂。當權力與慾望的暗流侵蝕城市肌理，個體的身體也不可避免地成為這場侵蝕的載體與見證。

妮可·柯森（Nicole Coson）的創作過程是一場身體儀式：她為印版——那些曾連接香港、馬尼拉（藝術家的故鄉）等國際港口的集裝箱貨櫃門——浸潤顏料，以自己的身體驅動畫布，拓印這些巨型移動單元上那些不曾被觀察的細節以及其象徵的全球化進程中的時代痕跡。這些轉譯在畫布之上厚重而深沉的印記，也是藝術家本身對於世界的探索的證明。

中村翔大（Shota Nakamura）筆下的人物游離於塵世之外。藝術家以蒙太奇手法融合藝術史、個人記憶與流行文化，讓畫面的時間線顯得模糊而錯亂，宛如一部非線性敘事的文藝電影。畫中人物或靜坐休憩，或沉思冥想，或迷失於某種精神狀態之中，與周遭環境細膩交融，喚起深邃的情感共鳴。

彭可的鏡頭敏銳地捕捉著城市肌理中那些詩意的褶皺，比如嵌入行道樹樁的鐵架，光禿的樹樁，還有在混凝土縫隙間短暫停駐的初秋落葉。這些看似平凡的都市片段，經過彩色玻璃與油畫媒介的層層轉譯，在理性秩序的表面下顯露出令人心顫的柔情。

工藤哲巳（Tetsumi Kudo）的籠子裝置猶如一部微型劇場，上演著現代文明的病理寓言。那些被囚禁的像是人體器官的異化生物體在牢籠中扭曲生長；更令人不安的是籠外那不合時宜的塑料植物，它們虛假卻頑強的生命力，在絕望與希望之間製造出一種令人心悸的曖昧。

展覽的終章，以葉世強的哲思作結。這位晚年隱居台灣山林的藝術家，以製古琴為

生，將水墨與油彩繪畫視作不可交易的修行。當我們佇立於他描繪的半山故居的綠海之中，便能自然體會他那「天地與我並生」的境界：窗簾在海風中輕拂，虛實界限悄然消融；那逍遙漂浮在海面的白帆，並非對景物的描摹，而是心像的流露。