

Press Release

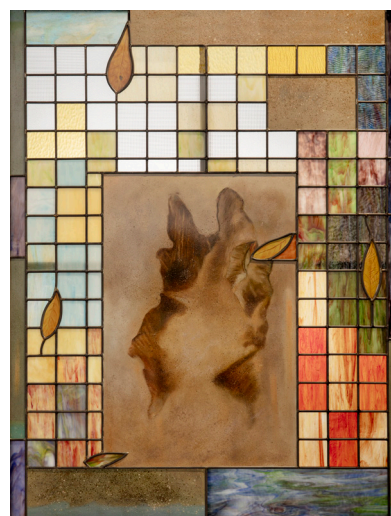
Aura Within

Hauser & Wirth Hong Kong
10 July – 30 Aug 2025

In Conversation. Nicole Coson, Peng Ke, Anqi Li and Tobias Berger: 10 July, 5 – 6 PM

Opening Reception: 10 July, 6 – 8 PM

Curator's guided tours: 19 July, 3 PM; 23 August, 3 PM



Hauser & Wirth Hong Kong presents a group show featuring artists profoundly engaged with the cultural tapestry of Asia and its diasporic narratives, including Luis Chan, Haneyl Choi, Nicole Coson, Shota Nakamura, Peng Ke, Yeh Shih-Chiang and Hauser & Wirth artists Bharti Kher, Tetsumi Kudo and Zhang Enli.

'Aura Within' is organized by Hong Kong-based curator and scholar Anqi Li and is presented in collaboration with Clearing, Hanart TZ Gallery, Make Room, P21 and Silverlens. The exhibition invites the audience to return to the body as ground zero in the turbulent currents of our time and to explore urgent contemporary topics of existence and perception, identity and memory, and the interplay between nature, urban landscape and spiritual dwelling.

London-based Filipino artist Nicole Coson makes her debut in Hong Kong with two large-scale oil paintings 'Double Doors I' (2025) and 'Double Doors II' (2025), created for this exhibition. Coson employs her body to activate the canvas, translating shipping container doors that symbolize globalization and the ties between Hong Kong and Manila—her homeland—into heavy, resonant traces. In Berlin-based artist Shota Nakamura's new painting 'Untitled (garden)' (2025), he draws on art history, personal memory and popular culture to portray figures in states of rest, meditation, or quiet detachment, delicately intertwined with their surrounding environments to evoke emotional depth and a sense of introspection. South Korean artist Haneyl Choi's 'Landscape of Abuse' (2025) and 'Play: Rhythm of Abuse' (2023) are exemplary works of his 'trauma-scapes.' Through the juxtaposition of fragile organic forms and cold industrial matter, these works reveal a paradoxical symbiosis in which struggle and resistance, confinement and sanctuary, pain and repair coexist. Based between Shanghai and Los Angeles, Chinese artist Peng Ke extends her photographer's gaze in 'Begin Again' (2024), transforming mundane urban fragments—such as a bare tree stump or autumn leaves lodged in concrete cracks—into luminous stained-glass panels, sanctifying a trembling tenderness beneath the city's seemingly rational order.

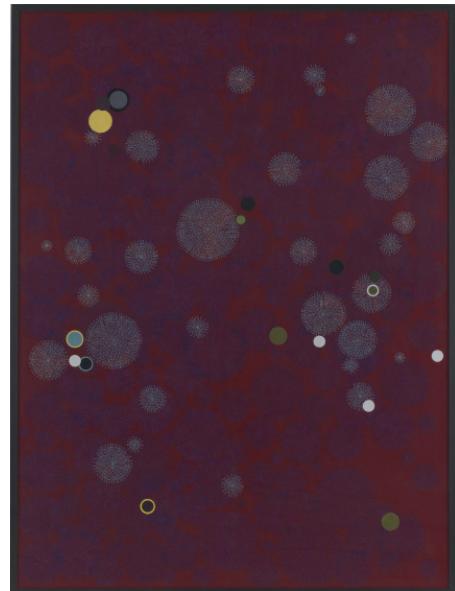
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The exhibition also highlights established names, including the late Hong Kong artist Luis Chan and late Taiwanese artist Yeh Shih-Chiang. In 'Untitled (Legend of Goddesses of the Sea)' (1968), Luis Chan, inspired by monotype printmaking, allowed accidental splashes of ink to evolve into whimsical figures he might have drawn from people he saw on television or observed in Hong Kong's everchanging society. In 'Green Sea and White Sail Framed in a Window' (2007), created during Yeh Shih-Chiang's later years in rural seclusion, the lone white sail drifting across the water is not a mere scenic depiction but a reflection of the artist's grounded inner self.

Based between London and New Delhi, Bharti Kher will show three iconic works made with bindis—a cultural symbol linking the real and spiritual worlds, and a recurring motif in her practice that evokes tensions and questions around identity and belief. The works are on view alongside the late Japanese artist Tetsumi Kudo's cages, where Kudo stages miniature theatres of a pathological allegory of modern civilization, and Chinese artist Zhang Enli's abstract and gestural canvases.

The exhibition stands as a testament to the gallery's broader initiatives and enduring commitment to fostering dialogue and collaboration within the art communities it calls home, such as Hauser & Wirth Invite(s) in Paris and Zurich, 'An Uncommon Thread' and 'Present Tense' at Hauser & Wirth Somerset and 'Nonmemory' at Hauser & Wirth Downtown Los Angeles, each reflecting a shared ethos of collaborative arts ecosystem.



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Hauser & Wirth Hong Kong

G/F, 8 Queen's Road Central, Central, Hong Kong

Gallery Hours:

Tuesday – Saturday, 11 am – 7 pm

Caption and Courtesy:

Luis Chan
Untitled (Legend of Goddesses of the Sea)
1968
Acrylic on paper
Each: 50 x 76 cm / 19 5/8 x 29 7/8 in
Overall: 100 x 152 cm / 39 3/8 x 59 7/8 in
© Luis Trust
Courtesy of Hanart TZ Gallery

Peng Ke
Begin Again
2024
Oil and acrylic on aluminium composite panels, stained glass panels, lead, tin and walnut
125 x 95 cm / 49 1/4 x 37 3/8 in
© Peng Ke
Courtesy the artist, Chanel Nexus Hall Tokyo, and Make Room

Nicole Coson
Double Doors II
2025
Oil on linen
245 x 235 cm / 96 1/2 x 92 1/2 in
© Nicole Coson
Courtesy the artist and Silverlens

Haneyl Choi
Landscape of Abuse
2025
Plexiglass board, stainless steel pipe, expanded polystyrene, urethan resin, epoxy resin, silicon, putty, and bronze pipe
200 x 65 x 135 cm / 78 3/4 x 25 5/8 x 53 1/8 in
© Haneyl Choi
Courtesy the artist and P21 Gallery
Photo: Sang-tae Kim

Shota Nakamura
Untitled (garden)
2025
Oil on linen
110 x 95 cm / 43 1/4 x 37 3/8 in
© Shota Nakamura
Courtesy the artist and Clearing

Bharti Kher
A Day of Imperfections
2008
Bindis on painted board
240.6 x 181.6 cm / 94 3/4 x 71 1/2 in
247 x 188 x 7 cm / 97 1/4 x 74 x 2 3/4 in (framed)
© Bharti Kher
Courtesy the artist and Hauser & Wirth

新聞稿

萬象入身

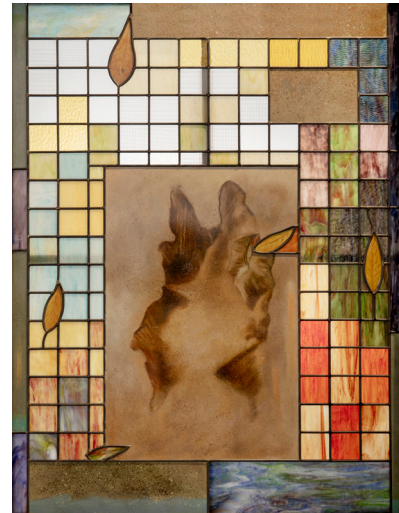
豪瑟沃斯香港

2025年7月10日 — 8月30日

妮可·柯森 (Nicole Coson)、彭可、李安琪及Tobias Berger對談：7月10日，下午5 — 6時

開幕酒會：7月10日，下午6 — 8時

策展人導覽：7月19日下午3時；8月23日下午3時



豪瑟沃斯香港空間呈獻群展「萬象入身」 (Aura Within)，匯聚九位與亞洲文化及其離散敘事緊密相連的藝術家作品，包括陳福善、崔河那 (Haneyl Choi)、妮可·柯森 (Nicole Coson)、中村翔大 (Shota Nakamura)、彭可、葉世強，以及豪瑟沃斯藝術家巴爾提·卡爾 (Bharti Kher)、工藤哲巳 (Tetsumi Kudo) 與張恩利。

展覽由常駐香港的策展人及學者李安琪策劃，與Clearing、漢雅軒 (Hanart TZ Gallery)、創造社 (Make Room)、P21畫廊及Silverlens合作呈現，邀請觀眾在當下的湍流中重返身體這一原點，探索存在與感知、身份與記憶、自然 / 都市景觀與精神家園等重要當代議題。

常駐倫敦的菲律賓藝術家妮可·柯森首度於香港亮相，呈現為是次展覽特別創作的兩幅大型油畫作品《雙重門 I》 (Double Doors I, 2025) 及《雙重門 II》 (Double Doors II, 2025)。柯森以自己的身體驅動畫布，將象徵全球化進程以及她的故鄉馬尼拉與香港之間連結的集裝箱貨櫃門轉譯為厚重而深沉的印記。常駐柏林的日本藝術家中村翔大在其最新繪畫作品《無題 (花園)》 (Untitled [Garden], 2025) 中結合藝術史、個人記憶與流行文化，描繪人物在休憩、冥想或靜默抽離的狀態中與周遭環境的細膩交融，喚起深邃的情感共鳴並引發內省。韓國藝術家崔河那的作品《創傷的風景》 (Landscape of Abuse, 2025) 及《播放：創傷的韻律》 (Play: Rhythm of Abuse, 2023)，是他「創傷景觀」 (trauma-scapes) 的代表之作。這些作品通過將脆弱的有機形態與冰冷的工業材料並置，揭示出掙扎與抵抗、禁錮與庇護、痛苦與修復之間的矛盾共生。常駐上海及洛杉磯的中國藝術家彭可在《再次出發》 (Begin Again, 2024) 中延續了其攝影師的視角，將平凡的都市碎片——如光禿的樹樁、落入混凝土縫隙間的秋葉——轉化為絢麗的彩繪玻璃裝置，在城市看似理性的秩序之下，鍍上一層令人心顫的柔情。

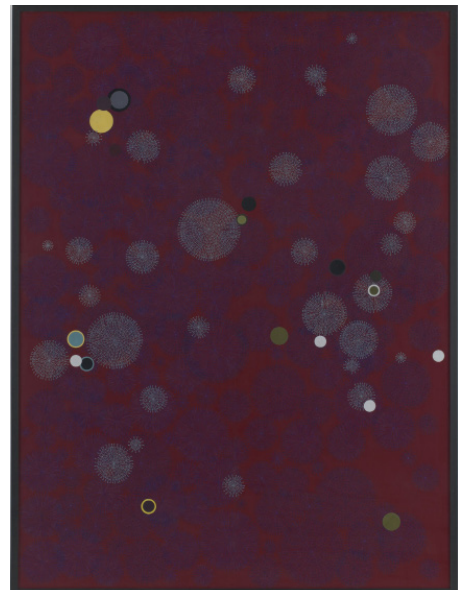
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展覽同時聚焦知名藝術家的經典創作，包括已故香港藝術家陳福善及已故台灣藝術家葉世強。在《無題（女海神的傳奇）》（Untitled (Legend of Goddesses of the Sea), 1968）中，陳福善受獨幅版畫的啟發，任潑墨的偶然形態演變為奇幻的人物輪廓——這些形象或源於電視所見，或觀察自香港社會的浮世變遷。葉世強晚年隱居於台灣鄉間，在作品《窗中綠海一白帆》（Green Sea and White Sail Framed in a Window, 2007）中，那葉兀自漂流的白帆不僅是對風景的描摹，更是藝術家深邃內心境界的映照。

常駐倫敦及新德里的藝術家巴爾提·卡爾將展出三件以明點（bindi，眉心圓點飾記）創作的標誌性作品——這一文化符號連結現實與精神世界，亦是她作品中反覆出現的主題，喚起關於身份與信仰的張力與詰問。同場展出的還有已故日本藝術家工藤哲巳的「籠子」系列作品，其中上演著現代文明病理寓言的微型劇場；以及中國藝術家張恩利呈現的抽象而揮灑的畫作。

本次展覽延續了豪瑟沃斯在全球範圍內致力於促進藝術界對話與合作的承諾，這在畫廊其他國際空間也有不同形式的體現，如巴黎與蘇黎世空間的全新策展項目「豪瑟沃斯邀請」（Hauser & Wirth Invite(s)）、薩默塞特藝術中心的群展「非比尋常」（An Uncommon Thread）與「現在時」（Present Tense），以及洛杉磯市中心空間的展覽「非記憶」（Nonmemory）等，都傳達了一種共享、協作的藝術生態理念。



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畫廊開放時間

每週二至週六，上午11時至下午7時

圖片註明及版權信息：

陳福善
無題（女海神的傳奇）
1968
丙烯 紙本
每部分：50 x 76 厘米 / 19 5/8 x 29 7/8 英寸
整體：100 x 152 厘米 / 39 3/8 x 59 7/8 英寸
© 陳福善信託
圖片由漢雅軒畫廊提供

彭可
再次出發
2024
油彩 丙烯 鋁複合板 彩色玻璃板 鉛 錫 胡桃木
125 x 95 厘米 / 49 1/4 x 37 3/8 英寸
© 彭可
圖片由藝術家、Chanel Nexus Hall Tokyo及創造社畫廊提供

妮可·柯森
雙重門 II
2025
油彩 亞麻布
245 x 235 厘米 / 96 1/2 x 92 1/2 英寸
© 妮可·柯森
圖片由藝術家及Silverlens提供

崔河那
創傷的風景
2025
有機玻璃板 不鏽鋼管 發泡聚苯乙烯 聚氨酯樹脂 環氧樹脂 矽膠 填補劑 青銅管
200 x 65 x 135 厘米 / 78 3/4 x 25 5/8 x 53 1/8 英寸
© 崔河那
圖片由藝術家及P21畫廊提供
攝影：Sang-tae Kim

中村翔大
無題（花園）
2025
油彩 亞麻布
110 x 95 厘米 / 43 1/4 x 37 3/8 英寸
© 中村翔大
圖片由藝術家及Clearing提供

巴爾提·卡爾
不完美的一天
2008
彩繪板 明點
240.6 x 181.6 厘米 / 94 3/4 x 71 1/2 英寸
247 x 188 x 7 厘米 / 97 1/4 x 74 x 2 3/4 英寸（帶框）
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