

E(merge): two spiritualities

显露 / 相融: 两种灵性

E(merge): two spiritualities

The two artists, Angelina Pwerle and Hu Qinwu, are from two ancient cultures which ostensibly appear to be radically different, but the spiritual and ancestral connection between the now and the past; the relationship of the physicality and spirituality contained within all things is a cultural connection.

Hu Qinwu and Angelina Pwerle work in not dis-similar ways with each transcending their intellectual control over the process of creating, recording, mark-making and expressing – they are agents of a greater force, rather than protagonists who create self-consciously as artists.

For each artist, the process of working is critical to the end result – the subconscious state of allowing the Dreaming (Pwerle) or the Kong (the Buddhist idea of empty space) to emerge and reveal the infinite (space, time), the order and chaos of the universe, the continuity of life and the connectedness between past, present and future.

Reg Newitt
Curator
2011

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参加此次展览的两位画家分别来自中国及澳大利亚，中国籍画家胡勤武深受中国传统文化影响，安吉丽娜·波尔（Angelina Pwerle）作为澳大利亚原住民，独特的土著文化也影响着她的创作。从表面上看来，他们两位的绘画风格与技巧运用类似，但是，他们所处的传统与个人历史文化却截然不同。然而影响两位艺术家的两种不同文化，表面上看似不同，但是在某些方面又有着相似点，尤其表现在：现在与过去之间，精神上和祖辈的联系；身体与精神的关系蕴意在万物之中。

安吉丽娜·波尔（Angelina Pwerle）与胡勤武的创作方式类似点在于：在进行创作、记录、表达作品思想的过程中，艺术家们超越了意识的控制。他们创作的主角并非个人自我表达，而是汇聚了更强的力量。

对两位艺术家而言，艺术创作过程决定着最终结果。安吉丽娜的作品表述了梦境的潜意识状态下对人的影响，胡勤武则以佛教哲学理念阐释对于空间概念内“空”的理解。精神上，他们揭示无限（空间、时间）的概念：空间上宇宙的杂乱与秩序；时间上生命的连续性与过去、现在、未来间的轮回。

牛睿智
策展人
2011

Angelina Pwerle

安吉丽娜·波尔

Angelina Pwerle was born in 1946 in Utopia, 250 kms north-east of Alice Springs in the central desert of Australia. As an indigenous artist, Angelina paints her country, but this is not just about the landscape – the notion of ‘country’ runs much deeper. It is a spiritual and profound connection to the land; an understanding that culture and ancestors are an intrinsic part of country and that everyone born to the land has an inherent responsibility to respect and nurture it. The aboriginal mythology of the Dreamtime explains the creation of the world, and it is through painting the dreaming stories passed down from their forebears that indigenous artists are able to preserve and explore their history and culture and indeed honour their country. in the past, the present and the future.

The core of Angelina Pwerle’s paintings is the Bush Plum Dreaming. She does not paint a specific narrative story, but as Angelina says, ‘...the whole thing, all of country.’

Tiny dots proliferate the surface of the canvas, taking on many tones as the intensity and density of each dot is carefully structured to create passages of whirling movement. Each dot is applied individually using the fine tip of a bamboo skewer. The artist often sings as she paints, finding a rhythm to work by and to connect the painting to the greater spirituality of the dreaming. One can see the paths of the seeds of the bush plum being blown by the Dreamtime winds and the tracks the women make as they go about the business of collecting the bush plum for food. Or perhaps it is the cosmos above, the stars above charting the country below.

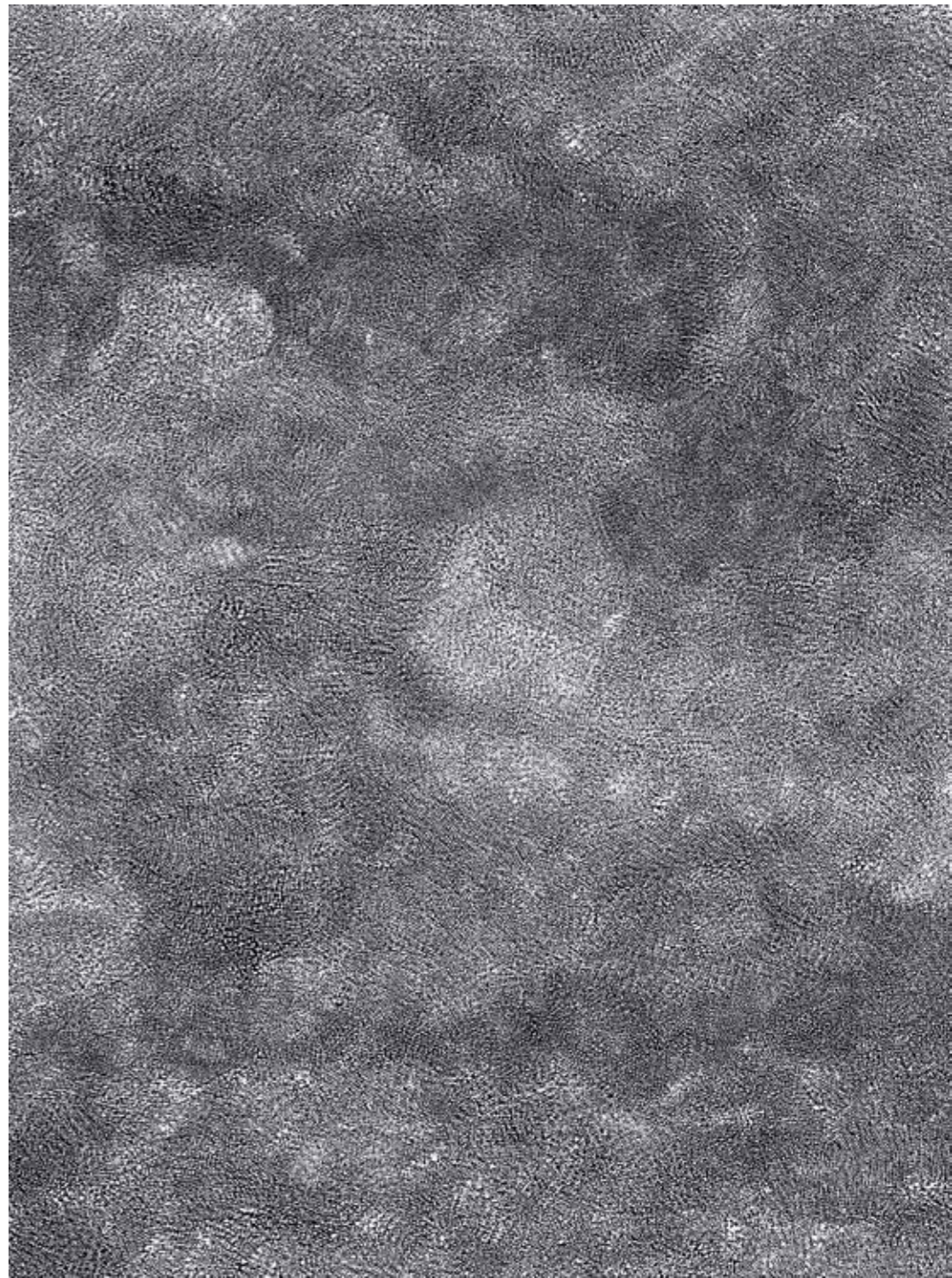
The interconnectedness of land and spirit and the cosmos of creation is a difficult concept. Where there is a connection to country, there is also a link not only to the past, but also the present and the future. Angelina Pwerle’s paintings are sublime representations of her dreaming and this is how she depicts her country.

安吉丽娜·波尔1946年出生在乌托邦市，乌托邦市位于艾利斯普林斯（Alice Springs）——著名的澳洲沙漠中的大城市东北250公里处。安吉丽娜是原住民艺术家，她绘画的澳大利亚，并不仅仅关乎风景，更多的是关于“国家”的概念。这个观念源自原住民于土地精神上的依赖；源于这样的理解：文化与祖先的关系是国家实质；每个人对所出生的土地有必要的责任去尊重并养育它。原住民用梦境时分的神话解释世界的创造，通过绘画祖先口口相传下来的梦的故事来保存、探索他们的历史与文化，他们以自己国家的过去、现在、未来为荣。

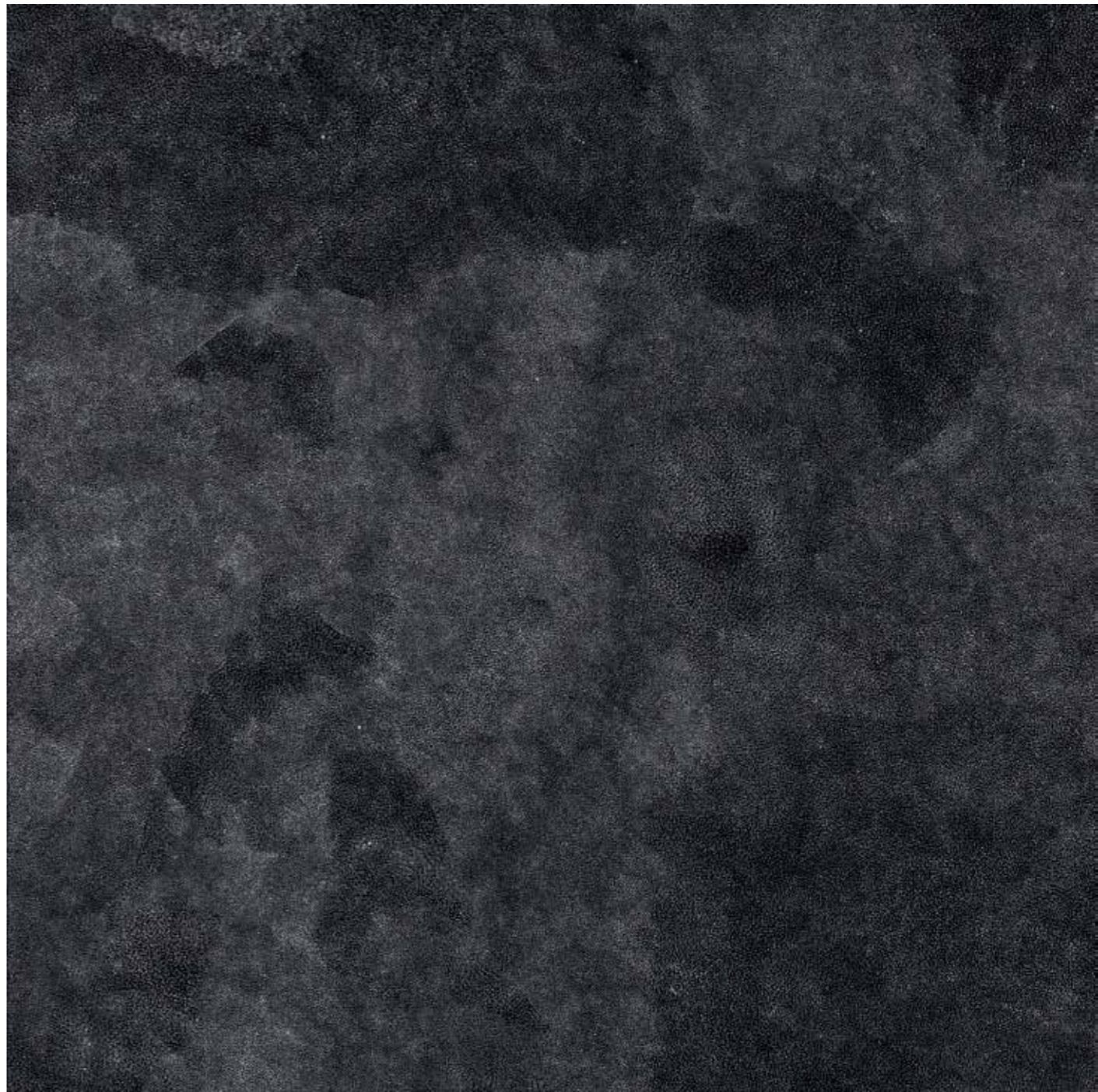
安吉丽娜·波尔绘画作品的核心是“从生梅梦想”。安吉丽娜并不钟情以特别的叙述故事为表达，她想要表达的，如她所说：“所有的一切，关于国家”。

密集的小点布满了画布，精心安排设计的每个点的强度与密度创造出回旋的动态感；每个点都是用竹棒的尖端用心画出的。安吉丽娜创作时经常高声歌唱，她找到的不仅是工作的旋律，还有绘画与梦想的深层精神意境的旋律。你可以看到从生梅种子被梦境时分的风吹过的轨迹，原住民妇女去拣食丛生梅的轨迹。或许你也可以从画布上感受到宇宙为上，天上的星星下为国家。

土地与精神间、与宇宙的创造间的普遍联系不是个容易理解的概念。然而与国家的联系，并不仅局限于过去，也关乎当下与未来。安吉丽娜·波尔的绘画有崇高的责任感在其中：她画出了梦想，这个梦描了她的国家。



Bush plum (14-1006) 丛生梅 (14-1006), 2006, acrylic on linen 亚麻布面丙烯, 121 x 90 cm / 7











ANGELINA PWERLE 1946 Born Utopia, Northern Territory, Australia **Currently** lives and works in Ngkawenyerre, Utopia, Northern Territory

SELECTED SOLO EXHIBITIONS 2010 Niagara Galleries, Melbourne **2008** Niagara Galleries, Melbourne **2006** The Holmes à Court Gallery, Perth **2005** Niagara Galleries, Melbourne **2001** Niagara Galleries, Melbourne **SELECTED GROUP EXHIBITIONS 2010** *Desert Country*, Art Gallery of South Australia, Adelaide; *Korea International Art Fair*, COEX Korea Exhibition Center, Seoul, Korea; *27th National Aboriginal & Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin **2009** *26th National Aboriginal & Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin; *Blue Chip XI: The Collectors' Exhibition*, Niagara Galleries, Melbourne **2008** *Blue Chip X: The Collectors' Exhibition*, Niagara Galleries, Melbourne **2007** *Cuisine and Country: a gastronomic venture in Australian art*, Orange Regional Gallery, Victoria **2002** *Indecorous Abstraction: Contemporary Women Painters*, Light Square Gallery, Adelaide **2001** *Spirituality and Australian Aboriginal Art*, Madrid and touring regional Spain; *Dreamtime*, Sammlung Essl, Vienna, Austria **2000** *Not the Done Thing!*, Niagara Galleries, Sydney **1999** *Blue Chip II: The Collectors' Exhibition*, Niagara Galleries, Melbourne **1994** *This Land*, Utopia Art, Sydney; *The Oval Board Collection*, Bishop Museum, Hawaii; *Wadsworth Athenaeum*, Connecticut; Tampa Museum of Art, Florida, USA **1992** *Bubbles, Baubles & Beads*, Utopia Art, Sydney; Aboriginal Painting, Austral Gallery, St. Louis, USA **COLLECTIONS** Art Gallery of South Australia, Adelaide; Holmes á Court Collection, Perth; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery / Gallery of Modern Art, Queensland; The National Museum of Art, Osaka, Japan

安吉丽娜·波尔 1964年出生于澳大利亚 北领地 乌托邦; 目前 工作生活于北领地 乌托邦 Ngkawenyerre

个人展览 **2010** 墨尔本 尼亚加拉画廊 **2008** 墨尔本 尼亚加拉画廊 **2006** 珀斯 The Holmes à Court画廊 **2005** 墨尔本 尼亚加拉画廊 **2001** 墨尔本 尼亚加拉画廊 联合展览 **2010** 沙城, 阿德莱德, 南澳艺术馆; 韩国国际艺术节, 韩国首尔, 汉城展览中心; 27届国家原住民与托雷斯海峡艺术大奖赛, 达尔文市, 北领地博物馆与艺术画廊 **2009** 26届国家原住民与托雷斯海峡艺术大奖赛, 达尔文市, 北领地博物馆与艺术画廊; 贵重物品 XI: 收藏家展览, 墨尔本, 尼亚加拉画廊 **2008** 贵重物品X: 收藏家展览, 墨尔本, 尼亚加拉画廊 **2007** 饮食与国家: 澳大利亚艺术美食之旅, 维多利亚, 橘子镇地区画廊 (Orange Regional Gallery) **2002** 不和时节的抽象: 当代女性画家, 阿德莱德, 光线广场画廊 (Light Square) **2001** 灵魂 & 澳大利亚原住民艺术, 马德里&西班牙区域巡游; 梦想时分, Sammlung Essl, 奥地利 维也纳 **2000** 不是已完成的! 悉尼, 尼亚加拉画廊 **1999** 贵重物品II: 收藏家展览, 墨尔本, 尼亚加拉画廊 **1994** 这片土地, 乌托邦艺术, 悉尼; 椭圆滑板收藏, 夏威夷, 主教博物馆 (Bishop Museum); 沃兹沃思 雅典娜神殿, 康涅狄格州; 美国佛罗里达; 美国坦帕艺术博物馆 (Tampa Museum of Art) **1992** 气泡, 小玩意 & 小水珠, 悉尼, 乌托邦艺术; 原住民绘画, 南部画廊 (Austral Gallery), 美国圣路易斯 收藏 阿德莱德 南澳大利亚艺术画廊; 珀斯 The Holmes à Court画廊; 堪培拉 澳大利亚国立美术馆; 墨尔本 维多利亚国家美术馆; 昆士兰美术馆 / 昆士兰现代艺术美术馆; 日本大阪 国立美术馆

Hu Qinwu

胡勤武

Illumination

Hu Qinwu talks carefully, in measured tones, when asked about his practice.

He is not quick to divulge the meaning of his work with conversation.

His works are richly textured and layered. Bold red canvases reveal dark shadows beneath, and expansive black paintings give way to a deep glow. A myriad of seemingly organised dots, lines and monochromatic colour traverse the surface of each work. There are no images, there are no focal points or centre, the works have an over-all quality suggesting infinity, continuity and harmony.

They reveal the world as Hu interprets his experiences – his mosaic metaphor suggests that our perceptions of reality are made up of taking individual lines and divisions and putting them together to form a whole.

The process of layering marks is a critical element of his work. It is like going on a journey he says, and not unlike a pilgrim arriving at the holy site, Hu feels a sense of spiritual satisfaction on the completion of a work.

Hu believes paintings should speak of what is inside, not out. Much of his work is a dialogue of oppositions – day and night, space and fullness, control and release. In his notebook writings he describes his works as microcosms, explaining that there is no middle dot, there is no centre – but there is harmony. For him, this harmony is an open and unlimited feeling – like the Buddhist idea of ‘kong’, or empty space.

He accepts that his paintings do not fall into a traditional Chinese aesthetic, but he is resistant to be categorised as either Chinese or modern, abstract or other. To refuse definition is his prerogative. “I have my own language”, he remarks.

时光

当我们问起胡勤武的创作时，他小心翼翼字字斟酌地讲着。

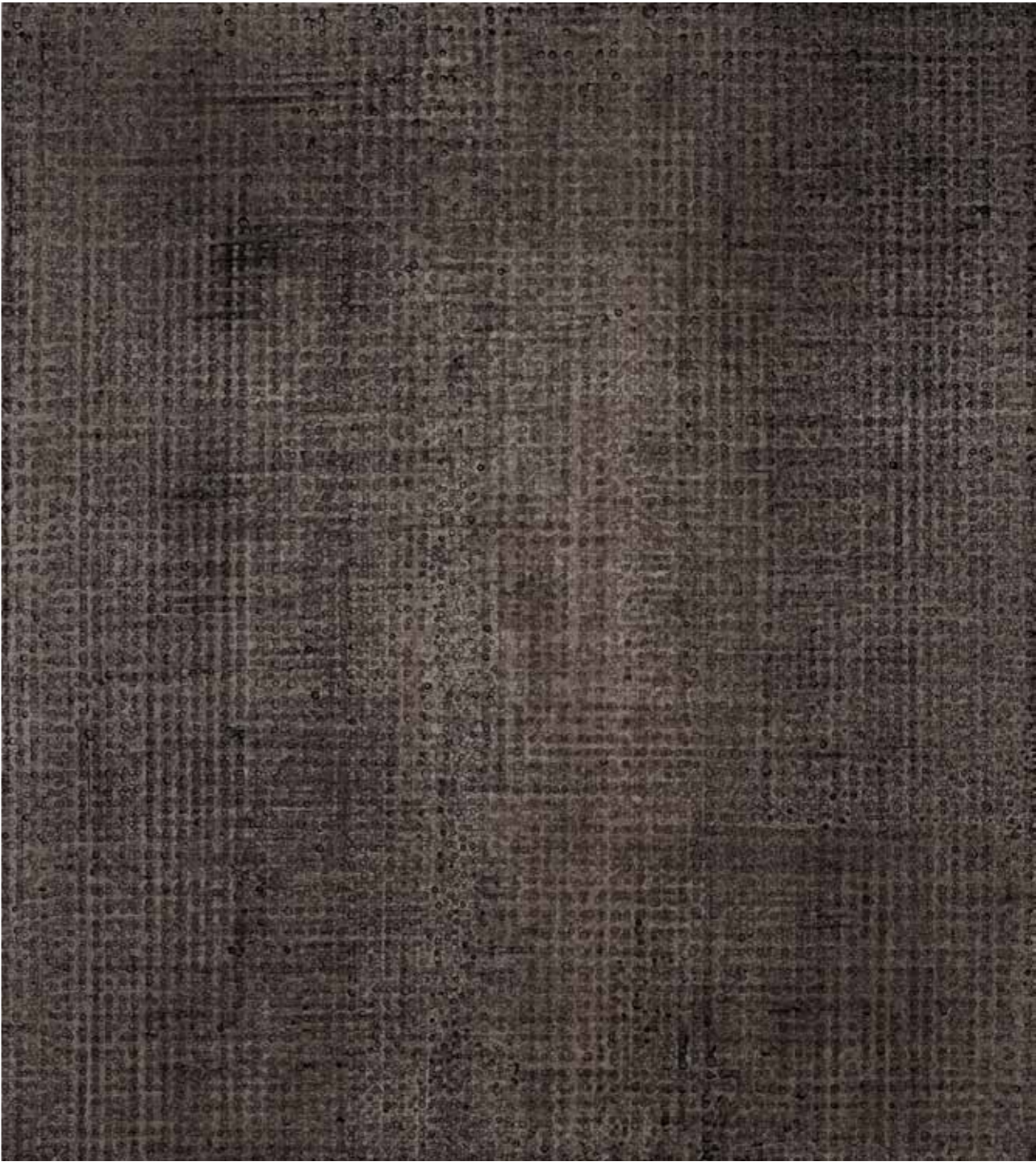
并不急着解释作品的意义，他说他想表达的都在画作里了。

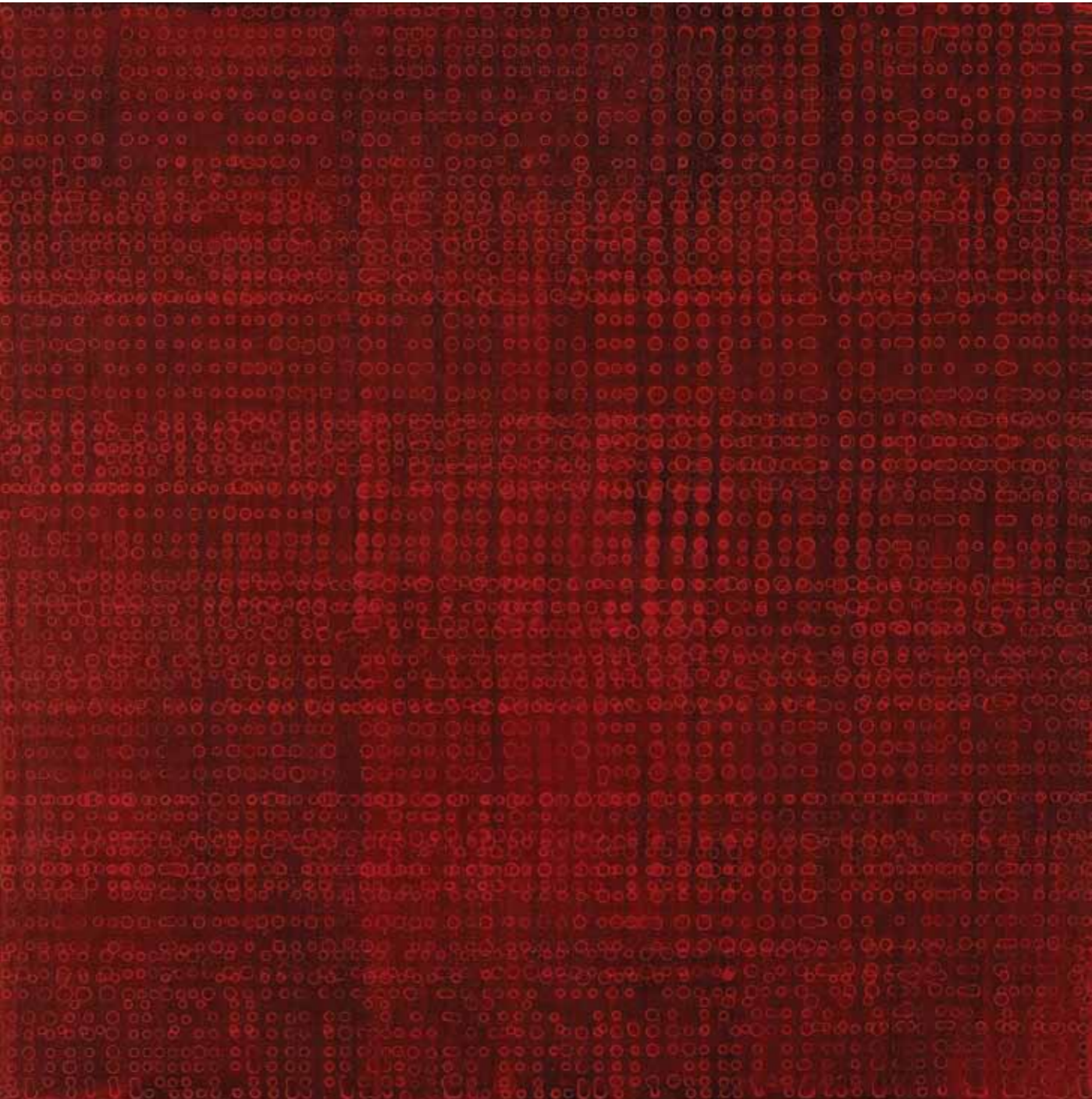
作品里充满了结构和层次。赤裸裸的红和黑色的阴影形成强烈的对比，优雅的黑而因此被低调的突显出来。看似大量且井然有序的点、线和色布满了每幅画作的表面。没有任何符号或形象，没有任何焦点或主题，而是去全然的表现一种无限的，延伸的且和谐乐章。

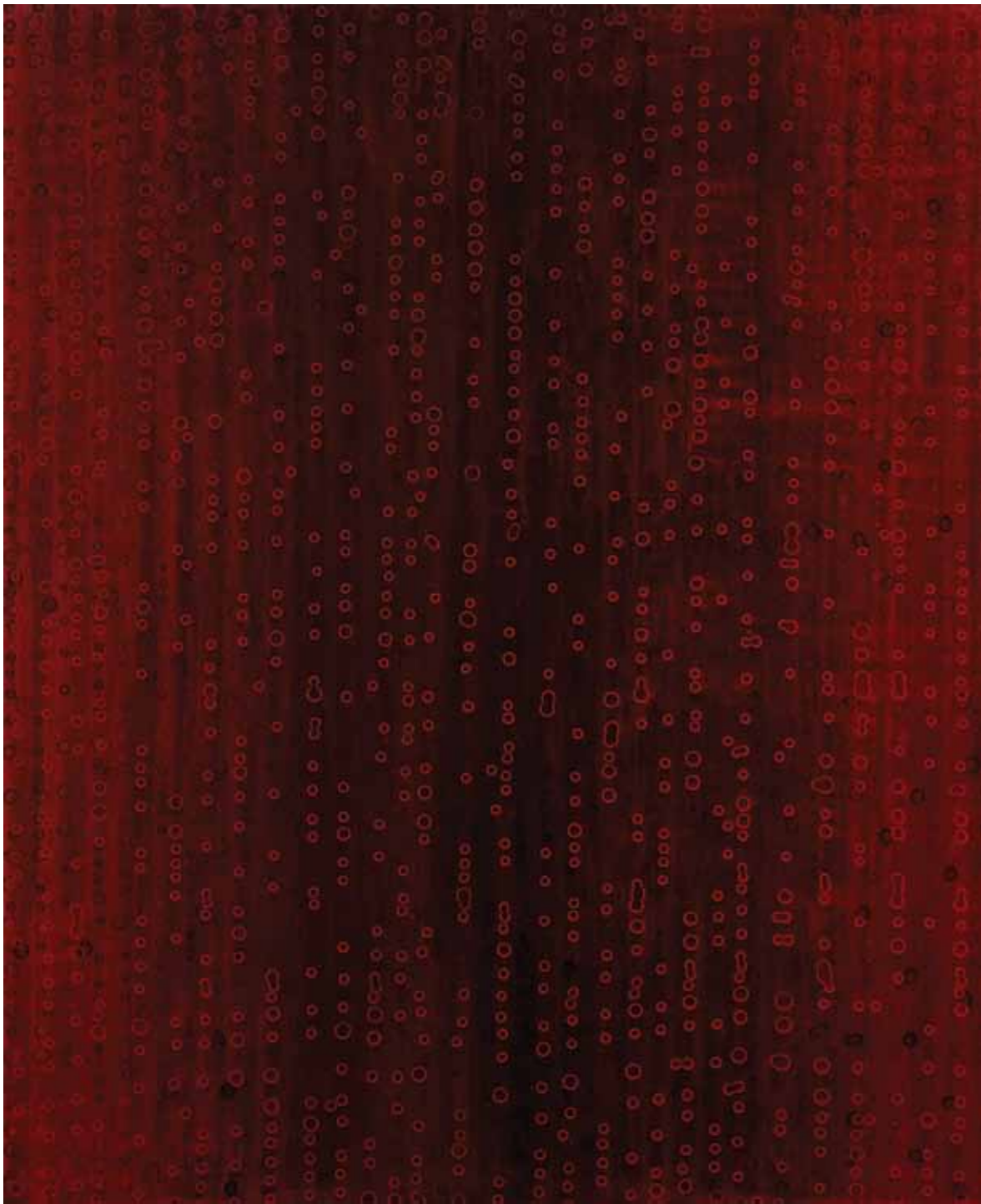
颜料在画布上自由的弹跳，轻轻的刮过，滑顺的流过，留下了砂粒般粗糙的痕迹。他的创作是那种毫无蓝图般激动而没有终点似的浑然天成，那些富饶律动且规律的，甚至可以无限延伸至画布外的点是一种力量的释放，显示了他掌控的是创作的过程而非结果。每幅画都是他的缩影，他描述“我在画中旅行，我只知道我去过了那里，但是不知道未来会去哪里。即使多少可以预测，但是却完全无法控制这旅程未来的起伏。”

胡勤武相信画的内涵比它所彰显的表徵更富意喻。他大部分的画都有着冲突感的对话，如白天与黑夜，空虚与满足，控制与释放。在他的笔记本里他这样描述自己的作品：他觉得他的作品就是一沙一世界，一花一天堂，没有争议只有和谐。对他来说，这样的和谐是开阔且无限的知觉，即是佛陀所言之“空”。

他说他的作品并不具有中国的传统美学，他也坚持不被归类于中国或现代，抽象或其它派别。他说“我有属于我自己的语言”，不愿意被定位或归类。



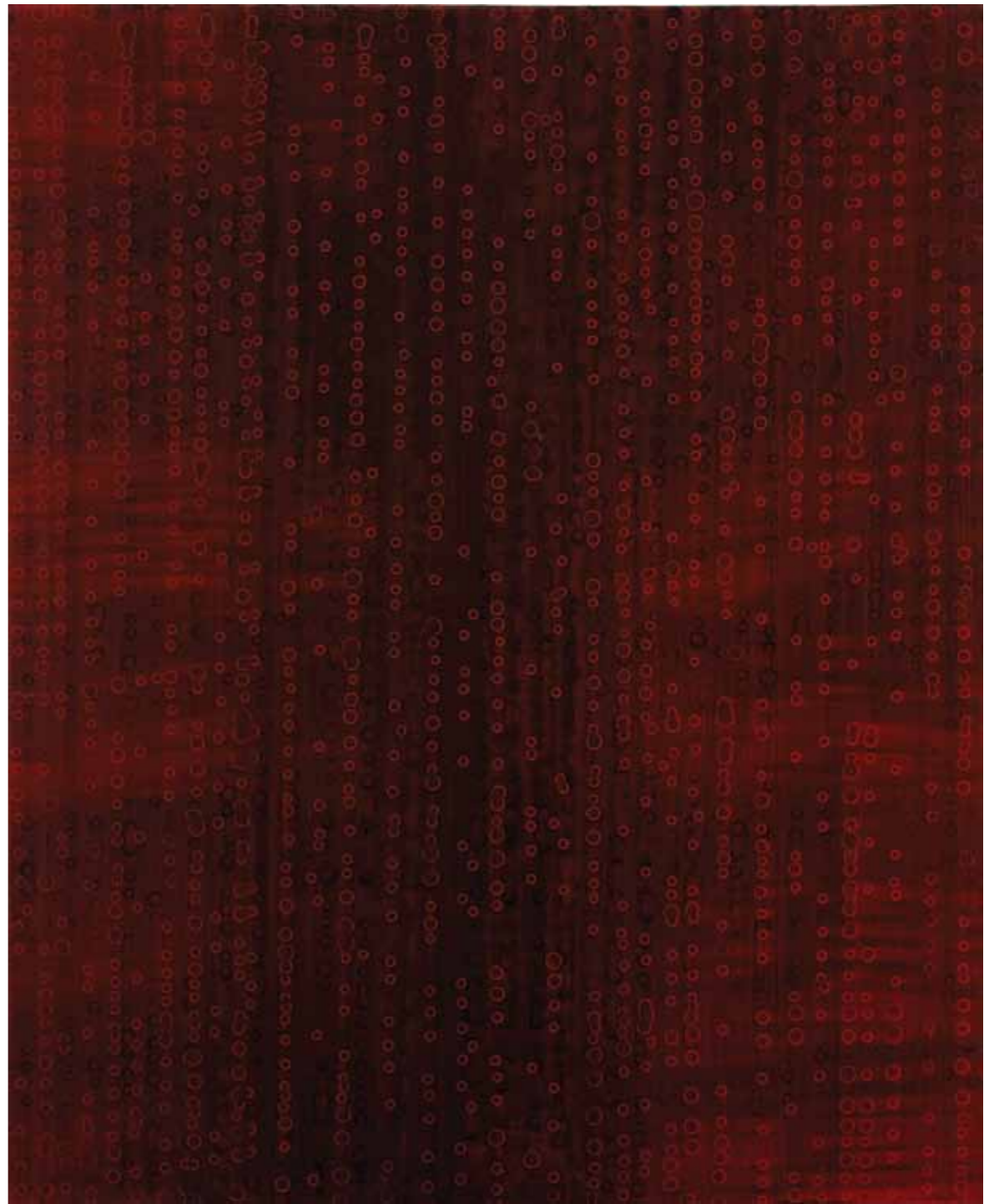


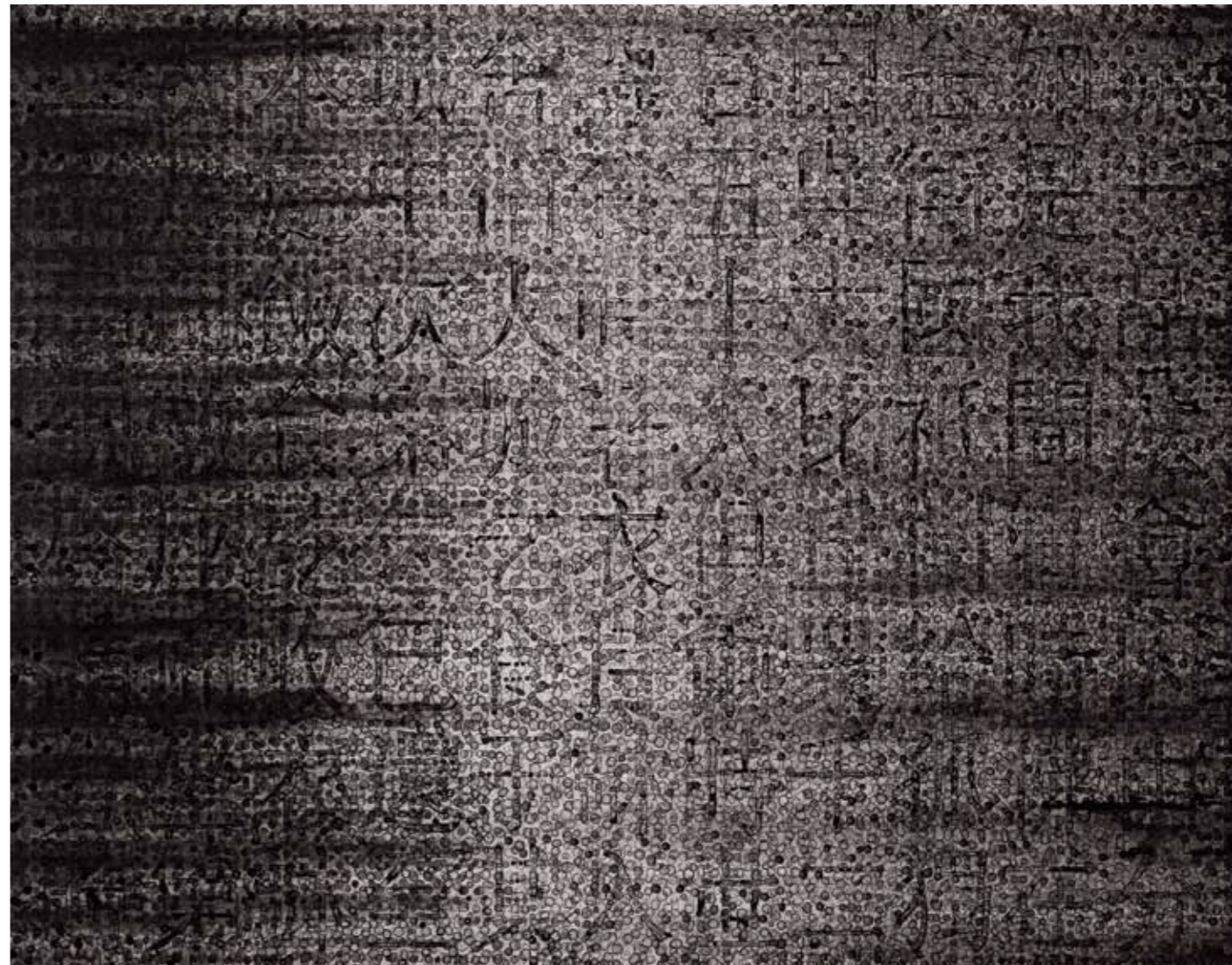
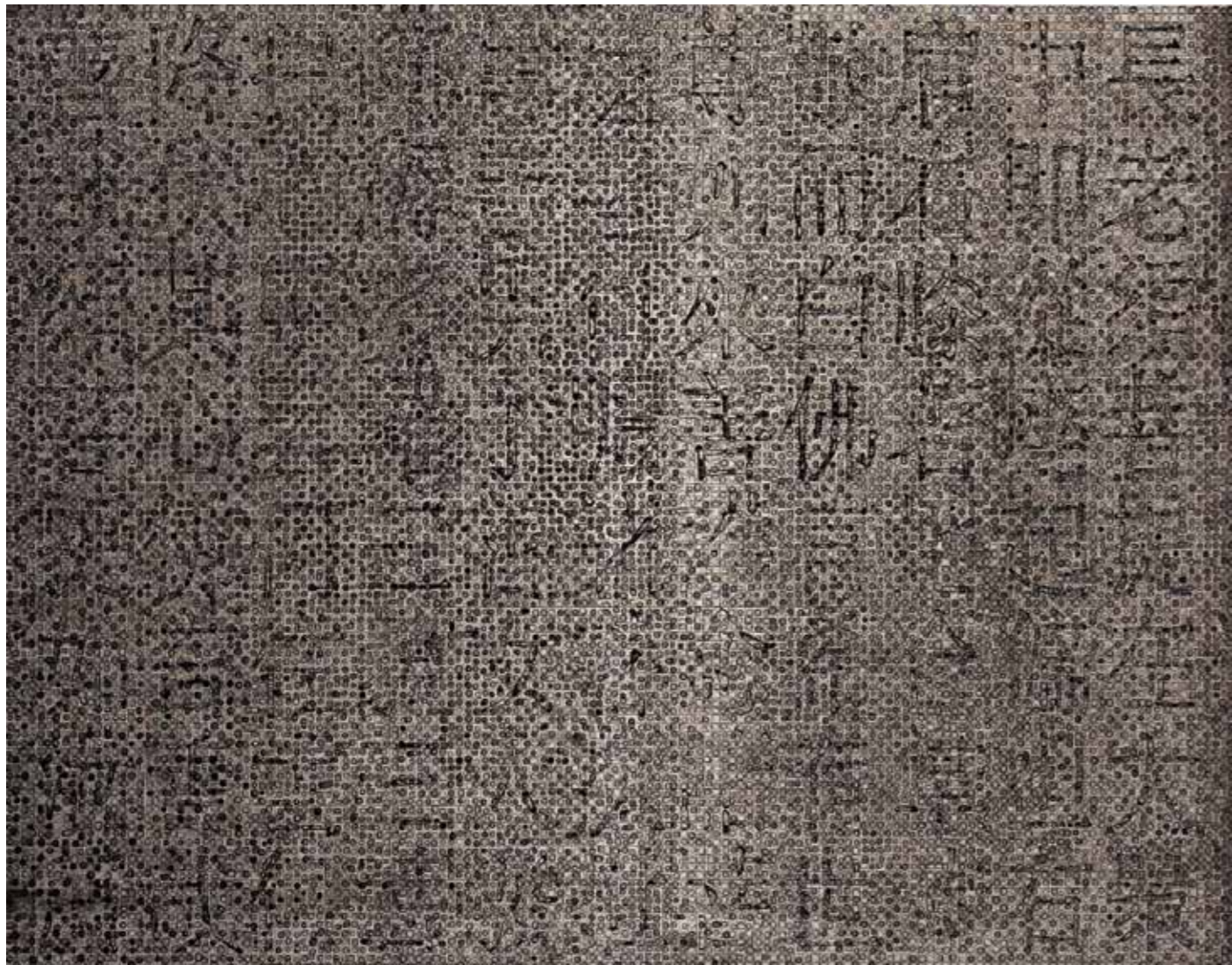


26 / 11501, 2011, acrylic on canvas 布面丙烯, 110 x 90 cm



11502, 2011, acrylic on canvas 布面丙烯, 110 x 90 cm / 27







HU QINWU 1969 Born in Shandong province, China **Currently** lives and works in Beijing as a painter, photographer and printmaker.

SOLO EXHIBITIONS 2010 *New Abstraction from China - Hu Qinwu*, Stella Downer Fine Art, Sydney **2009** *Illumination - Hu Qinwu*, China Art Projects @ Quac Art Space, Beijing **2008** *Phantasms - Hu Qinwu*, China Art Projects @ Two Lines Galley, Beijing **SELECTED GROUP EXHIBITIONS 2011** *China International Gallery Exposition*, represented by PIFO Gallery, Beijing **2010** *Lasting Distance-3rd Round Exhibition of Abstractionism*, PIFO Gallery, Beijing; *Constructed Landscapes*, Timezone, Beijing; *Constructed Landscapes*, Me Photo Gallery, Beijing; *Lightbox*, FAUX Arts, Hong Kong; *Width-Contemporary Art Exhibition*, Modern Art Gallery, Beijing **2009** *Beautiful World - New Art from China*, Stella Downer Gallery, Sydney; *International Artists Photograph Group*, Quac Art Space, Beijing; *Return to the Modern - Chinese Abstract Art*, West Lake Art Museum, Zhejiang; *Contemporary Art*, PIFO New Art Gallery, 798 Art District, Beijing; *Catching Light*, China Art Projects @ 798, Beijing **2008** *Clue: Abstract Works*, Aura Gallery, Beijing; *Future Sky - Chinese Young Contemporary Artist Works Selection Exhibition*, Today Art Museum, Beijing; *Expand and Synthesize*, China Contemporary Oil Painting Research, National Art Museum of China **2007** *Fourth Studios Open Day*, Central Academy of Fine Arts, Beijing; *Colour, 9 Person Contemporary Art Fair*, BIAC Art Space, Beijing **EDUCATION 2010** Guest lecturer Central Academy of Fine Art, Beijing **2008** Masters Degree (Painting) Central Academy of Fine Arts, Beijing **1990** Graduate (Oil Painting Department) Taian Normal Academy, Shandong **COMMISSIONS** casino Macau, Park Hyatt Beijing, Grand Hyatt Hong Kong, Opposite House Beijing **COLLECTIONS** China Art Projects Collection; Crown Casino/Hotel, Macau; Opposite House, Beijing; Onemoon Gallery Collection, USA; Private collections in China, Hong Kong, USA, Australia and England.

胡勤武 1969年 出生在中国山东; 目前为 职业艺术家, 居住工作于北京。

个人展览 2010年 中国新抽象艺术——胡勤武, 悉尼斯特拉唐诺画廊 **2009年** 时光——胡勤武, 中国艺术项目于北京夸克艺术中心 **2008年** 幻像——胡勤武, 中国艺术项目于北京平行线画廊 **联合展览 2011年** 中艺博国际画廊博览会, 偏锋新艺术空间代理, 北京国贸中心 **2010年** 持续的距离——抽象艺术第三回展, 北京偏锋新艺术空间; 构建景观, 798东八时区; 构建景观, 北京东磊影像画廊; 灯箱, 香港FAUX艺术; 宽度——当代艺术第二回展, 北京当代美术馆 **2009年** 在——抽象艺术诞生一百年之际, 北京偏锋新艺术空间; 重返现代——09中国抽象艺术邀请展, 杭州西湖美术馆; 美丽的线条, 悉尼斯特拉唐诺画廊; “新旋律5×5”——中韩艺术家联展, 北京艺美基金会; 中外艺术家摄影展, 北京夸克艺术空间 **2008年** 拓展与融合——中国现代油画研究展, 中国美术馆; 未来天空——中国青年艺术家提名展, 今日美术馆; 线索——抽象作品展, 北京亦安画廊; 回声——北京中央美术学院; 2008—图画手工第三回展, 北京偏锋新艺术空间; 新锐——中国抽象艺术力量, 北京锦都艺术中心; pop——北京 纽约艺术家作品联展, 北京“酱”艺术中心; 存在——现在——三人展, 北京夸克艺术空间; 九月摄影展, 北京3空间; 中国艺术项目启动展, 北京平行线画廊; 纸上作品展, 北京平行线画廊 **2007年** 绘: 聚——当代艺术九人展, 北京夸克艺术空间 **委托项目** 澳门赌场, 北京柏悦酒店, 香港君悦大酒店, 北京瑜舍酒店 **收藏** 作品由以下机构收藏: 如中国艺术项目; 澳门皇冠酒店; 北京瑜舍酒店; 美国一月当代等; 及来自中国、中国香港、美国、澳大利亚和英国的私人收藏家收藏。

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杨超 - 胡勤武作品摄影师
Mark Ashkanasy, 墨尔本 - 安吉丽娜·波尔作品摄影师

E(merge): two spiritualities | Space Station Gallery, 798, Beijing | 25 June-10 July 2011

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