

# David Zwirner

New York London Paris Hong Kong

## *Parallax* 移步換形

June 30–July 31, 2020

5–6/F, H Queen's, 80 Queen's Road Central  
Hong Kong

Appointments bookings available on  
[davidzwirner.com](http://davidzwirner.com)



Diana Thater, *The Road to Hana Two*, 2014.  
© Diana Thater. Courtesy the artist and David Zwirner

David Zwirner is pleased to present *Parallax*, a group exhibition curated by Leo Xu that will feature work by gallery artists Francis Alÿs, Dan Flavin, Gordon Matta-Clark, Fred Sandback, and Diana Thater.

On view at the gallery's Hong Kong location, the show takes its inspiration from the classical Chinese idiom 移步換形 *yí bù huàn xíng*, which translates as "the view before you will transform with every step you take," suggesting an understanding of the experience of space as contingent and infinitely changing as one moves through it. A fundamental idea in Chinese garden design, the meaning of the term has been explored in literary travel memoirs and nature writings as well as in the traditions of landscape painting. The exhibition will feature immersive installations and video and film works by these five artists, all of which engage with this concept by highlighting and directly confronting how space is perceived and experienced by the viewer.

Included in the exhibition will be Los Angeles-based artist Diana Thater's (b. 1962) video wall *The Road to Hana Two*, 2014, a work made up of nine monitors arranged in a grid that show unique, almost hypnotic depictions of the so-called rainbow eucalyptus trees lining the Hāna Highway in Maui, Hawaii. Famous for their colorful trunks, which reveal different bright hues as the bark sheds over the course of a year, they are one of the natural attractions on the scenic route that was originally built for sugar plantation workers and today is popular with tourists. Two layers of imagery were made using double-exposed 16mm film. The artist has described the work as "a kind of daydream." Slight movements of the camera, leaves flickering in the wind, or an insect moving in and out of view become distinguishable elements, while the predominantly red and green colors that make up the imagery correspond to the naturally occurring hues of the trees. Since the early 1990s, Thater has created groundbreaking films, videos, and installations, the primary theme of which is the tension between the natural environment and mediated reality. Many of Thater's works explore the temporal qualities of video and its capacity to construct perception and shape the way we think about the world.

A central figure of the downtown New York art scene in the 1970s, the American artist Gordon Matta-Clark (1943–1978) pioneered a radical approach to art making that directly engaged the urban

environment and the communities within it. Through his many projects—including large-scale architectural interventions in which he physically cut through buildings slated for demolition—Matta-Clark developed a singular and prodigious oeuvre that critically examines the structures of the built environment. Presented here will be Matta-Clark's film *Day's End*, a piece that chronicles the artist's architectural project by the same title from 1975. Seizing the opportunity to use the abandoned Pier 52 on Manhattan's west-facing Hudson River waterfront for an elaborate cutting project, the artist and a small group of volunteers staged this structural intervention, cutting large holes in the corrugated-steel fabric of the immense building. Piercing the previously enclosed space with light, Matta-Clark's cuts turned the pier into a cathedral-like space in which inside and outside were put in tension with one another. More than merely documenting the process of the cuts, the film reveals how light and space functioned as Matta-Clark's media. As the cuts open the dark interior of the pier to the outside world, the film becomes imprinted with radiant bright lines, a filmic pictogram that creates a permanent record of Matta-Clark's ephemeral event.

Belgian artist Francis Alÿs's (b. 1959) video work *The Nightwatch*, 2004, will also be included in the show. Known for his in-depth projects in a wide range of media, Alÿs consistently directs his distinct poetic and imaginative sensibility toward anthropological and geopolitical concerns centered around observations of, and engagements with, everyday life. The artist himself has described his work as "a sort of discursive argument composed of episodes, metaphors, or parables." For *The Nightwatch*, Alÿs released a fox into London's National Portrait Gallery and used security cameras to film the inquisitive animal's journey through the museum, resulting in the content of the video and the viewer's experience of the spaces being determined entirely by the fox's curiosity and impulses. The work is part of the artist's *Seven Walks*, a series of actions (commissioned by Artangel in 2004–2005) that explore the urban environment of London through the artist's own wanderings as well as those enacted on his behalf by others.

Paired with these film and video works are installations by the American artists Dan Flavin and Fred Sandback that directly intervene in the viewer's experience of the Hong Kong gallery spaces. Composed of each artist's signature media of fluorescent light and acrylic yarn, respectively, the works establish unique and ever-changing encounters for visitors as they move through the galleries. Over the course of three decades, Sandback (1943–2003) developed a singular, Minimal formal vocabulary that elaborates on the phenomenological experience of space and volume with unwavering consistency and ingenuity. On view will be two exemplary vertical sculptures by Sandback. His *Untitled (Four-part Vertical Construction)*, 1987, comprises three lengths of off-white acrylic yarn and one length of black acrylic yarn that are stretched between the floor and ceiling. *Untitled (Sculptural Study, Sixteen-part Vertical Construction)*, c. 1987/2000, is made up of sixteen lengths of acrylic yarn, five in red, five in blue, and six in yellow, that are likewise stretched vertically from floor to ceiling and installed on an axis between two diagonally opposite corners of the gallery space. Though occupying space differently, each sculpture affects a kind of perspectival shift that alters the viewer's experience of the work as they move through the room. These works epitomize the artist's radical break from traditional conceptions of sculpture as a static object with a fixed volume, and represent an experiential notion of open form that engages what Sandback called the "pedestrian space" of everyday life.

From 1963, when he conceived the *diagonal of May 25, 1963 (to Constantin Brancusi)*, a single gold, fluorescent lamp installed on a diagonal on the wall—a work which marks the artist's first use of fluorescent light alone—until his death in 1996, Flavin (1933–1996) produced a singularly consistent and prodigious body of work that utilized commercially available fluorescent lamps to create installations (or "situations," as he preferred to call them) of light and color. Through these light constructions, Flavin was able to literally establish and redefine space. The work *untitled (to Virginia Dwan) 2*, 1971, dedicated to the famed gallerist who helped promote Flavin and other avant-garde artists from the 1960s and 1970s, is composed of three 2-foot (61 cm) lamps of yellow, pink, and red (from left to right) aligned tangentially, facing into the corner of a room and mounted on the back of an 8-foot (244 cm) blue lamp

facing out. Exemplifying the artist's practice, the work creates an immersive experience of light and space that constantly changes as one moves through it.

For all press enquiries, contact  
Julia Lukacher +1 212 727 2070 [jlukacher@davidzwirner.com](mailto:jlukacher@davidzwirner.com)  
Tong Hu +852 9769 4819 [tong@davidzwirner.com](mailto:tong@davidzwirner.com)

# David Zwirner

New York London Paris Hong Kong

## *Parallax*

### 移步換形

2020 年 6 月 30 日-7 月 31 日

香港中環皇后大道中 80 號

H Queen' s 5-6 樓

預約詳詢 [davidzwirner.com](http://davidzwirner.com)



黛安娜·塔特爾，《哈納之路二》，2014 年

©黛安娜·塔特爾；圖片由藝術家及卓納畫廊提供

卓納畫廊欣然呈現群展《移步換形》，由許宇策展，呈現來自畫廊藝術家弗朗西斯·埃利斯（Francis Alÿs）、丹·弗萊文（Dan Flavin）、戈登·馬塔-克拉克（Gordon Matta-Clark）、弗瑞德·桑德貝克（Fred Sandback）和戴安娜·塔特爾（Diana Thater）的作品。

展覽將在畫廊的香港空間舉辦，靈感來自漢語成語“移步換形”，即隨著腳步的移動，眼前的景觀也會隨之變換，由此意指一種空間體驗的認知：隨著人在其中的位置移動，空間會依情況而變，且變化無窮無盡。“移步換形”是中國古典園林設計的基礎理念，這個術語在各類文人遊記、有關自然的著作和山水畫的傳統中都有過深入探討。本次群展將呈現來自五位藝術家的沉浸式裝置作品以及影像作品，他們的創作均突出並直面了觀眾對空間的感知與體驗，以此探究“移步換形”的觀念。

展覽將呈現常駐洛杉磯的藝術家戴安娜·塔特爾（Diana Thater, b. 1962）的視頻牆作品《哈納之路二》，作品由九台顯示器組成，以網格狀排布，用獨特的、近乎催眠的觀看體驗描繪了在夏威夷茂宜島哈納公路上的彩虹桉樹。這種樹因其色彩繽紛的樹幹聞名。在每年不同的時節裡，樹皮的蛻皮情況各異，因而樹幹的顏色也隨之變化。這些樹是這條公路上最受歡迎的自然景觀之一，公路原本是為糖料作物的運輸而建造，現在廣受旅行者的喜愛。塔特爾的視頻有兩層用 16 毫米膠片拍攝的雙重曝光的畫面。藝術家將作品描述為“一種白日夢”。隨著相機的輕微移動，樹葉在風中的搖曳或是小蟲在視線中的爬行都成為有跡可循的元素，而在圖像構成中佔據主導的紅色和綠色也呼應著樹木的自然色調。自 1990 年代早期起，塔特爾就創作了開創性的電影、視頻和裝置作品，並以展現自然環境與調解現實之間的張力為主題。塔特爾的許多作品都探索了視頻的時間質感及其對我們理解世界的感知所做的建構。

作為 1970 年代紐約下城藝術界的核心人物，美國藝術家戈登·馬塔-克拉克 (Gordon Matta-Clark, 1943-1978) 開創了一種激進的藝術創作方式：他直接與城市環境以及其中的各種社區進行互動。通過他的許多項目——包括大尺度的建築性的干預，比如他會深入即將拆除的房屋進行切割——馬塔-克拉克發展出一種極具個人風格同時卓然出眾的創作，他的實踐批判性地檢視著人造環境的結構。此次展覽將呈現馬塔-克拉克的電影《日之盡頭》，它記錄了藝術家 1975 年的一個同名建築項目。當時，藝術家抓住時機，對曼哈頓向西面朝哈德遜河的已經廢棄了的 52 號碼頭建築進行了精細的切割，他和幾位志願者們一起進行了結構性的干預，在龐大建築物的波紋鋼結構中切割出巨大的洞。馬塔-克拉克的切割讓原本封閉的空間洩入了光線，使碼頭變成了像大教堂一樣的空間，且其內部與外部充滿著相互作用的張力。電影不僅對切割的全過程進行了紀錄，還展現出光線與空間是如何作為馬塔-克拉克的創作媒介而發揮作用的。切口將碼頭黑暗的內部空間向外部世界展開，電影也隨之由放射狀的明朗線條所印刻，猶如一幅電影式的象形圖，作品為馬塔-克拉克轉瞬即逝的干預行為進行了永久的紀錄。

比利時藝術家弗朗西斯·埃利斯 (Francis Alÿs, b. 1959) 的視頻作品《夜巡》也將在展覽中呈現。埃利斯以內容深入而媒介多樣的創作項目著名。他始終將自己獨特的富有詩意與想像的感性指向對人類學和地緣政治學的關注，而這些關注圍繞了對日常生活的觀察及參與。埃利斯將自己的創作描述為“一種由片段、隱喻或寓言組成的話語論證”。在《夜巡》中，埃利斯在倫敦的英國國家肖像美術館中放了一隻狐狸，用安保攝影機拍攝的畫面捕捉了這只動物在博物館裡的好奇之旅，最終的視頻內容以及觀看者對空間的體驗也因此完全取決於這只狐狸的好奇心和本能。作品是藝術家《七次步行》系列的一部分（該系列於 2004-2005 年間受倫敦藝術組織“藝術天使” (Artangel) 委任創作），這組基於行為的創作通過藝術家自己或是他者代行的遊走方式來探索倫敦的城市環境。

與這些電影和視頻作品相匹配的是美國藝術家丹·弗萊文 (Dan Flavin) 和弗雷德·桑德貝克 (Fred Sandback) 裝置作品，它們直接地干預了觀者對香港畫廊空間的體驗。作品分別以兩位藝術家標誌性的熒光燈和腈綸紗線為媒介，讓到訪者們隨著在裝置展廳中的移動而獲得獨具一格且千變萬化的體驗。在三十多年間，和弗雷德·桑德貝克(1943-2003) 發展出一套獨特的極簡形式的語彙，以堅定不移的持久性和獨創性闡述著空間和體積的現象學經驗。展覽呈現了桑德貝克兩件極具代表性的垂直雕塑作品。創作於 1987 年的《無題 (四部件<垂直結構>)》由三條米白色的腈綸紗線和一條黑色的腈綸紗線組成，它們垂直拉伸於地面和天花板之間。《無題 (雕塑研習, 十六部件<垂直結構>)》由 16 條腈綸紗線組成，五條紅色、五條藍色和六條黃色，它們也類似地垂直拉伸於地面和天花板之間，並且沿著展廳兩個對角形成的軸線排布。儘管它們各以不同的方式佔據了空間，但兩件雕塑都產生著一種透視變化，從而改變了觀看者在房間中移動時對作品的體驗。兩件作品都體現了藝術家對傳統雕塑概念進行的大膽突破，雕塑不再是有著固定體積的靜態的物體，而是表徵了一種對開放形態進行體驗的概念，與桑德貝克所說的日常生活中的“行人空間” (“pedestrian space”) 息息相關。

1963 年，丹·弗萊文（1933-1996）創作了第一件熒光燈作品《1963 年 5 月 25 日的對角線（致康斯坦丁·布朗庫西）》，作品中一支金色的熒光燈管傾斜著置於牆面。自那時起直到藝術家去世的 1996 年，弗萊文創作了一系列風格統一連貫、令人嘆為觀止的作品，這些作品用市售熒光燈管營造出光和色彩的裝置，或者用藝術家偏愛的術語來說是光和色彩的“情景”（“situations”）。通過這些燈光建構的作品，弗萊文得以構建並重新詮釋空間。本次展出的《無題（致弗吉尼亞·杜文）2》是獻給知名畫廊主弗吉尼亞·杜文（Virginia Dwan）的作品，杜文曾在 1960 和 1970 年代致力推廣弗萊文和其他先鋒藝術家。作品中三支長 2 英尺（合約 61 厘米）的黃色、粉色和紅色的燈管從左至右地以切線排布，面朝房間的角落，它們被安裝在一支長 8 英尺（合約 244 厘米）、面朝房間的藍色燈管的背面。這件作品是藝術家實踐的縮影，它創造了一種沉浸式的光與空間的體驗，並且隨著人們的移動而不斷產生變化。

媒體垂詢

Julia Lukacher +1 212 727 2070 [jlukacher@davidzwirner.com](mailto:jlukacher@davidzwirner.com)

Tong Hu +852 9769 4819 [tong@davidzwirner.com](mailto:tong@davidzwirner.com)