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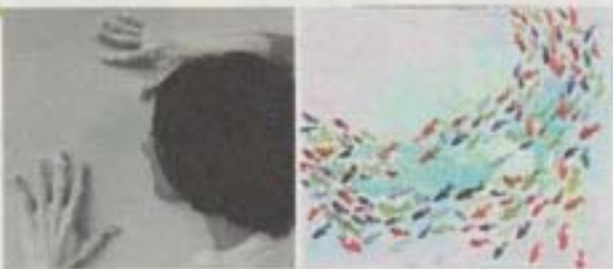
The Origin of Creation: Manuscripts

創作的源頭：手稿

# NATALIE SILVA

003

NATURE, INTERRUPTED



"Nature, Interrupted" is an exhibition by Natalie Silva and Bahara Nicholi showcased at Hong Kong Arts Centre. The two Italian artists engage in an introspective dialogue with nature, and they reproduce and reconceptualise our environment in their unique ways.

Silva's use of vibrant colours is a distinctive element in her paintings. It is apparent that the world that the artist sees is dynamic and full of life. Silva, as one would expect of artists, has an affinity with colours, saying, 'I like to see the vases of paint while I work and open them. I see light and darkness everywhere. I give priority to beauty and light in my painting through vibrant colours.'

In addition to vividness of life, viewers can also see that Silva's paintings depict the quotidian, as if she was solely an observer in the world. What connects her work to viewers is that she does not seem to pass on any judgement of what she witnesses. While many contemporary artists are inclined to inspect various aspects of the modern living world with cynical and satirical eyes, Silva views human beings with awe and wonder. She explains, 'human beings are like actors, protagonists and observers in this film of life.' She not only embraces the positive and glorious sides of life, but also the not so pleasant ones, as well as the daily struggles everyone faces. Even the seemingly trivial, like how people walk, eat and sleep, fascinates her tremendously.

Silva's latest *In-natural* series carries duo meanings – 'in the natural' and 'unnatural', demonstrating her innovative attempt to explore the relationship between human and nature. By drawing human bodies against the backdrop of colourless and formless water, it was indeed no easy task for the artist to convey the fluidity of water in the artworks. Transparency was also the other quality she wanted to deliver in the paintings. Silva elaborated that she had to choose the right media and also used boat lacquer in the colours. The intelligent use of primary and complementary colours helped her achieve the desired effects.

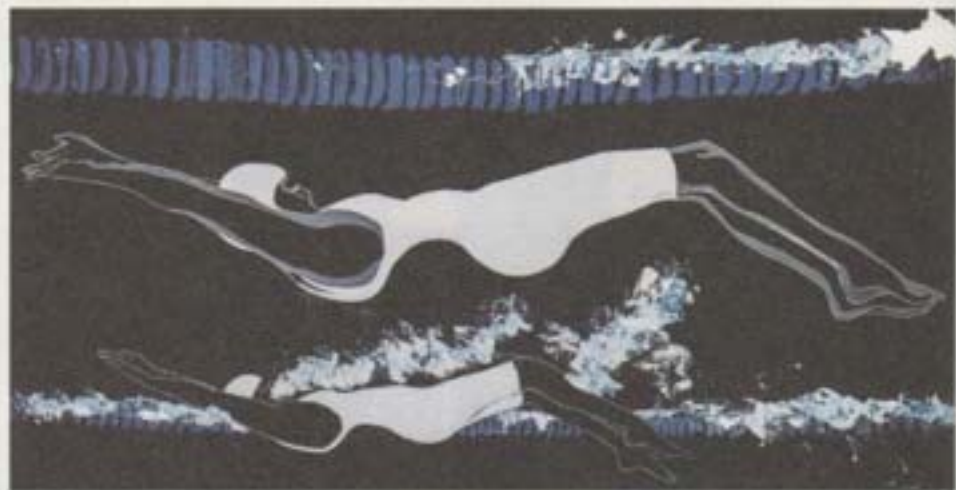
What is striking about the series is that Silva's paintings exude strength and lightness simultaneously. Like her other series, it is unassuming in showing the simple beauty of humans and the natural environment. It goes without saying that nature has a substantial influence on her and her work. At one point in life, in the pursuit of 'changing her horizon', she moved close to the sea from Milan and there she discovered how the ocean and the sky concertedly created different scenes, sometimes appearing to become one when their colours blended together. Deeply touched by the vastness of nature, she feels that she is part of that immensity and her work reflecting her zest for life certainly rubs



*In-natural*, 2014, acrylic on canvas, 40x50 cm, 2014



*In-natural*, 2014, acrylic on canvas, 40x50 cm, 2014



## 001

## Romain Jacquet-Lagrèze——發現香港

《發現香港》是 Romain Jacquet-Lagrèze、關詠虹及潘以正的作品聯展。照片不但記錄出一個多元而熱鬧的香港都市面貌，市內獨特而耀目的視覺美，更在三位攝影師鏡頭之下表露無遺。前者並非為本地人，但仍熱誠為聯展「綜合了同一座城市裡的多種面貌」，正如其有緣之處。

摩天大廈及淹沒了街道的人群，可以累人，甚至讓人窒息的，Jacquet-Lagrèze 於 2008 年首度來港時對此亦有此同感。然而，習慣過後，入鄉隨俗的他開展其發現香港的歷程，對其加入畫的建築群留下了深刻印象。

該名來自法國的攝影師尤其擅長拍攝繁華森林的典型色相。前作《香港印象》系列裡面他談到稱上，作品是以具體也具天，出版後更引起了世界各地的迴響。對讀者來說，Jacquet-Lagrèze 拍下的迷人高樓及立體等香港式建築，是能以另一角度看城市的器具。來自巴黎的他，看見當地政府大力保育舊建築，所以自小對新舊樓房的共存已有濃厚興趣。在巴黎難見的新建築，反而在巴黎人 Jacquet-Lagrèze 的作品內，釋放出一種獨一無二的港式美學。

他認為，香港的美來自其樓宇包裝底下，讓原本面目之後的一面真誠。如收錄於另一攝影系列《石林鏡秀》內那些樓宇中間或虛邊生的倒影，其背後體現的生命力是無窮的。在拍攝拍攝角度的時候，Jacquet-Lagrèze 走訪了某些大廈的天台，途中更加入了一部份空置單位，當下隨意拍下的照片，後來成為了新系列《Empty Shell》的內容。

Jacquet-Lagrèze 說自己是「穿過了本來在巴黎及那裡所帶的框架『監獄』，求香港帶來的最自由，再步入了新變圖景」。

畢竟，Jacquet-Lagrèze 的照片是對體的。《石林鏡秀》系列出現過的一些大廈都已經拆除了，中間的樹木也自然消失得無影無蹤。作為異域高徒甚至錯失了心般的發展步伐，他的作品是一種不幸的位置，並繼續地發現香港與在轉變的場景。

## 002

## Thilo Heinzmann——無雲的天

Helmo Zobernig, Günther Förg, Raimi Knoebel 一樣，Thilo Heinzmann 被稱為一名溫和而革命性的德國形式藝術家。他的藝術看來抽象簡單，沒有花樣。他似乎在不斷地尋平常的答案：什麼是繪畫？畫作為一件物件的角色又是什麼？

為此，Heinzmann 一直重新發展和調整繪畫的功能，讓作為藝術的元素如線條、色彩、形狀和質感等成為畫的中心。

Heinzmann 習慣以白色背景和其獨特的素材創作。應用白色背景主要是因為當中無限的可能性。他致力找尋新鮮的材料；目前他在畫作中使用過的包括大理石紋色粉、羊皮紙、水晶、礦物、動物毛髮及燻紙。

有些批評人指 Heinzmann 使用這些前身是其他東西的物料的手法高明，因為這樣他的作品便被賦予了這些東西的象徵意義。除了材料的不協調性，他的作品亦充滿張力，而這種張力正正吸引著觀眾。他的畫作帶來視覺和觸覺上的刺激，將一頁靜畫的體驗帶到觸摸和感受的層面。

不受任何束縛，Heinzmann 的作品忠於自己並不斷演變。在亞洲首個個人展覽「無雲的天」，除了白色，他也用上黑色、深啡和藍色，唯一直覺，同時最突出的是畫中的大量留白。觀眾可看到顏色最真實的一面而無需考究它所表現的。

從技術而言，深色的部份是以手或其他工具揮畫在畫布上。他又把畫作放在亞克力膠盒中，令其物化作品。

面對每種新材料，Heinzmann 都會花長時間深入探究，嘗試耗盡顏料的各種可能性。他好像在接受一種絕對、單一的美，並熱切期待它可以成就這種美的獨特物件。這也可以看成是 Heinzmann 「透過特定物件觀看世界的嘗試」。在他的畫中觀眾應看到純潔和簡單；這就是 Heinzmann 畫作的真。