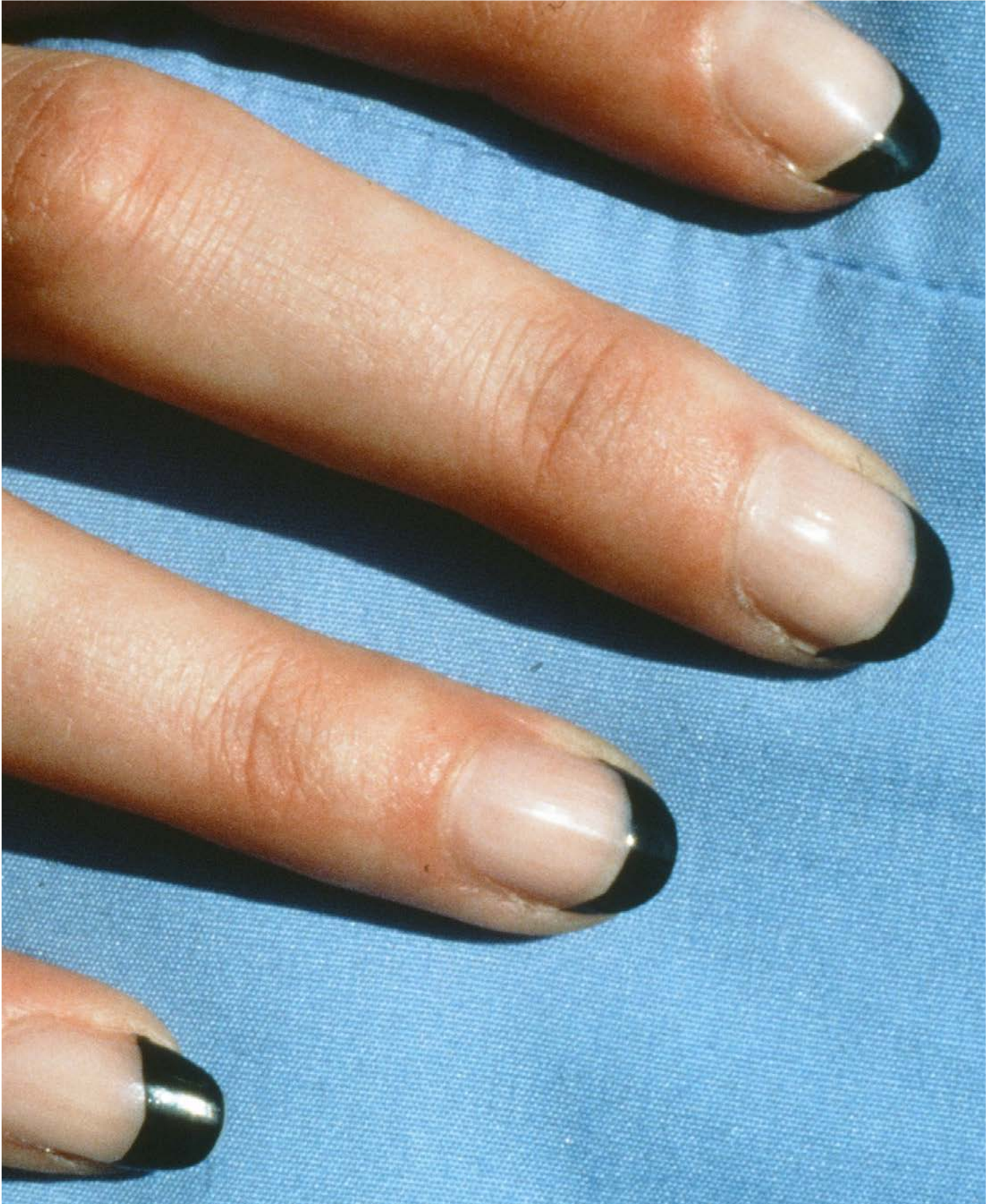


Hong Kong

Bulloch, Pryde
Sky, Rocks & Digits
6 November 2020 - 9 January 2021



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Bulloch, Pryde
Sky, Rocks & Digits

6 November 2020 - 9 January 2021

Private view: Thursday 5 November, 6 - 8 pm

Simon Lee Gallery, Hong Kong

Simon Lee Gallery is pleased to present *Sky, Rocks & Digits*, a joint exhibition of works by Berlin-based artists Angela Bulloch and Josephine Pryde. Concerned with the interplay between bodies and technology, both artists explore the historic and ongoing significance of technological mediation and what that produces, enables or prohibits.

The ambiguity of the word 'digits' - signifying fingers, numerals or data - provides a point of entry to a central theme in Bulloch's practice: the use of technology to navigate the world, from a vast, universal perspective, to the small human scale of the artist's fingertip. In *Never Ending with iPad* (2015) a stack of geometric units, conceived and designed using 3D imaging, has anthropomorphic proportions; crowned with a tablet installed with the video game *Monument Valley*, the sculpture invites its audience to become active participants in both the game and the artwork. In her Night Sky works, Bulloch recreates remote constellations as observed from various positions within the universe. Similarly to the sculptures, these twinkling installations explore the slippage between realms of the real and the virtual as we experience first-hand that which is fundamentally inaccessible without the aid of advanced technologies.

In Josephine Pryde's photographic *Hands (Für mich)* series manicured women's hands tap at touch-sensitive or tactile objects: phones, tablets, a piece of driftwood. Their brightly coloured nail varnish, sometimes slightly chipped, highlights the point of contact between body and object. The model's head is never visible, concentrating the sense of an intimacy between the hands and the surfaces they touch. In recent additions to the series, Pryde has framed black and white photographs behind coloured Perspex, creating a physical filter through which the hands are seen continuing their explorations. Bulloch's *Working Manicure*, is a performative intervention, first conceived of in 1996. The artwork is a specific manicure to be worn by members of gallery staff: a manicure with a twist. Instead of the classic French manicure, Bulloch simulates dirty fingernails by replacing the white tip with a band of black polish.

Working Manicure is a conceptual sculpture that playfully probes artistic production.

In a recent series of works, Pryde investigates prehistoric engravings made in rock between 2000-4000 years ago, known broadly as 'cup and ring' markings, which re-occur across a large region of Western Europe, from Scotland through Northumberland, to France, Spain and Portugal. The selected photographs combine two prints taken from different negatives, often of different carvings, juxtaposed in the same frame. Thus, no one singular image is used to pin down the technique or design. Pryde is interested in the connections between the carvings, and the migrations of people and ideas implied by their distribution, form and the technical knowledge needed to make them, rather than in speculating on what the patterns might 'mean' – something that would regardless evade contemporary human knowledge. To the present day, the carvings remain outside, suggesting links drawn through time and space, caught in the rock beneath the open sky.

布洛克 & 普萊德
“天空、石頭和數字”

2020年11月6日至2021年1月9日

預覽: 2020年11月5日 星期四, 晚上6時至8時

香港SIMON LEE 畫廊

Simon Lee畫廊榮幸呈現駐柏林藝術家安吉拉·布洛克 (Angela Bulloch) 和約瑟芬·普萊德 (Josephine Pryde) 的雙人展“天空、石頭和數字” (Sky, Rocks & Digits)。這兩位藝術家的創作都聚焦於人類與科技之間的相互作用，審視了技術調解在歷史與當下的意義及兩者產生的，啟用的或禁止的作用。

“數字” (digits) 所具有的多義性——指代手指、數字或數據——為布洛克的實踐提供了一個切入點，使其直抵其創作的核心主題之一：即利用技術作為探索世界的導航，從廣闊的、普遍的視角延展至藝術家以人為本的人性尺度。在《永無止境的iPad》這件作品中，一摞幾何單元堆疊出擬人化的身體比例，它們由3D成像構思和設計；這個擬人化的形態的頭冠是一台平板電腦，上面安裝有《紀念碑谷》遊戲，旨在邀請觀眾積極參與到遊戲和藝術作品之中。而在另一件作品《夜空》中，布洛克將宇宙中不同位置觀察到的遙遠星座重現出來。和她的雕塑作品類似，這些閃爍的裝置探索了真實與虛擬之間的塌陷——如果不是技術的介入，我們根本無法親身體驗到那些無法觸及的事物。

在約瑟芬·普萊德的攝影系列作品《手》中，經過精心護理的女性手部輕觸著具有特殊觸感或觸敏的物件：電話、平板電腦、一塊浮木。鮮豔亮麗的指甲油顏色時有剝落的痕跡，這反而突出了身體與物件之間的接觸點。模特的頭部始終沒有出現，從而襯託了手和它們所觸摸的表面之間的親密感。在該系列的最新作品中，普萊德將黑白攝影照片放置在珀斯佩彩色有機玻璃的後面，從而創造出一個物理濾鏡，使觀眾透過它看到雙手的持續探索。布洛克的《工作美甲》(Working Manicure) 最初於1996年構思，是一個表演性介入作品。這件作品要求畫廊的工作人員戴上一種特殊美甲：一個稍有不同的美甲樣式。不同於傳統的法式美甲，布洛克用黑色的指甲油代替了傳統的白色指甲邊，從而創造出一種臟兮兮的感覺。《工作美甲》是一件概念性的雕塑，它戲謔地探討了藝術生產的問題。

在近期的系列中，普萊德研究了被普遍稱為“杯環圖現”的史前岩石雕刻，這些雕刻可追溯至2000 - 4000年前，並遍布於西歐的很多地區——從蘇格

蘭到諾森伯蘭郡，再到法國、西班牙和葡萄牙。普萊德為該系列所挑選的照片，每一組都由兩張來自不同底片的照片組成，它們通常記錄了不同的雕刻圖案，並被放置在同一個框架內。因此，沒有一張單一的圖像被用來確定其技術或設計。普萊德感興趣的是這些雕刻之間的關聯，以及它們的分佈、圖案和製作它們所需要的技術及知識所揭示的人類及其思想的遷移。這些圖案可能“意味著什麼”變得不再重要，因為總有一些東西超越於人類現有的認知。直到今天，這些雕刻仍被留在野外，在空曠的天空下，時間和空間的相互連接被凝彙在這些岩石上。

Bulloch, Pryde
Sky, Rocks & Digits
QUESTIONNAIRE
David Bussel

At the present juncture, how do we think through the relations between ‘bodies’ and technology? What are ‘bodies’ anyway and how are they produced? Are they post-human ensembles, individualised producers and consumers caught up in polarising, automated cybernetic loops? Potential data resources to be extracted and instrumentalised for control, surveillance and profit? Or are they material abstractions – contested historical, social and discursive formations that can never be posited as universally given or absolute? And what about ‘bodies’ as a political form, ones that are precarious and ones that are valorised – which ‘bodies’ have access to subjecthood and which are surplus to it and why? What do the material conditions of the relations between subjects and technology actually produce, enable or foreclose? What if we reframe this question by looking at the historical relations between ‘bodies’ and machines (subjection), between organisms and mechanisms, or tools and language (autonomy)? Are these relations processes of ‘machinic assemblage’, analogous entities or antagonistic forces? From a different perspective, how do the mediations, triggers or activations between subjects and technology like screens and coding, algorithms, AI and machine learning remain invisible yet still material forms? What is the history of technology, who produces it and for whom? Is the Internet the new cosmos and our devices our only sensorium? Where does all the energy come from and where does it go?

What happens to time and space when these relations become fluid or disjunctive, that is, appear timeless and placeless, without distance? How do they configure perception, the senses and movement? Indeed, how do they organise being, being oneself and being together, in other words, how do they individuate subjects singularly and collectively, as intersecting and contradictory modes of subjection, such as race, class and gender, and modes of production (economy), under subsumptive capitalist relations? And what about the social order, society? Is there a split between ‘reality’ on one side and ‘the imaginary’ on the other or are these modes of abstraction mutually generative and only appear mutually exclusive, natural and coherent? What are the biopolitical systems, rules and discourses that embed us in these very relations and how and why do we abide by them? What happens when they are de-administrated, discontinued or suspended in ‘states of exception’? As so-called rational and faithful entrepreneurs of the self, why do we, as so-called human capital, work so much by ‘sharing’ so much, that is, share our paradoxically de-skilled social knowledge as the primary form of (affective) immaterial and manual labour itself? Is this a kind of ‘passionate servitude’, an internalised, negative instance of belonging and division, as we are urged and bound by our desires to survive as much as by our fears that we won’t?

Can we divest from and dis-align with these overdetermined forces and relations, with these ‘machinic assemblages’, and instead, construct a social body without a telos, fugitively occupying other kinds of relations, ‘other scenes’, like an emancipatory collective life, today?

在當下這個關鍵時刻，我們應當如何思考“身體”與技術之間的關係？到底什麼是“身體”，它又是如何產生的？它是否作為後人類的集合體、個性化的生產者和消費者，被捲入到兩極分化的自動化控制論循環中？它是否是為控制、監視和獲利而被提取和工具化的潛在數據資源？或者，它是否是物質的抽象概念——那些永遠無法被假定為普遍或絕對存在的有爭議的歷史、社會和話語形式？那麼作為一種政治形式的“身體”呢，那些不穩固的和被規定價值的——哪些“身體”可以獲得主體性，哪些是多餘的，這又是為什麼呢？主體與技術之間關係的物質條件，在實際上產生、促成或阻止了什麼？如果我們從“身體”與機器（主體性）、有機體與機械機制、工具與語言（自主性）之間的歷史關係出發，又將如何重新審視這個問題呢？這些關係是“機械裝配”的過程、模擬實體還是對抗力量？從另一個角度看，主體與技術之間的中介、觸發因素或激活工具，如屏幕和編碼、算法、人工智能和機器學習等，為何既保持隱形，又具有物質形式？什麼是技術的歷史，是誰創造了它，它又是為誰而生？互聯網是新宇宙嗎，我們的設備是我們唯一的感受器嗎？所有的能量從哪裡來，又要到哪裡去？

當這些關係變得流動或不連貫時，時間和空間會發生什麼——也就是說，看上去將沒有時間、地點和距離？它們如何配置感覺、感官和運動？事實上，它們是如何組織存在、個體存在和集體存在的，換句話說，它們是如何在資本主義關係的前提下，將主體單獨地和集體地個體化，使之作為相互交錯又相互矛盾的主體模式，如種族、階級和性別，以及生產（經濟）方式？那麼，社會秩序和社會呢？這裡是否存在一種分裂，它的一邊是“現實”，另一邊是“想像”，或者這些抽象模式是相互生成的，只是看上去相互排斥、自然和連貫一致？將我們嵌入到這些關係中的是什麼生物政治系統、規則和話語，我們如何以及為什麼要遵守它們？當它們在“例外狀態”中被去管理化、中斷或者暫停時將會發生什麼？作為所謂的理性和忠實的自我管理者，我們為什麼作為所謂的人力資本，為了大量的“分享”——即，矛盾地分享我們缺乏技能的社會知識，作為（情感的）非物質勞動和體力勞動本身的主要形式——而付出如此之多的勞動？這是否是一種“熱情的奴役”，一種內在的、消極的歸屬感和分化，就像我們同時被生存的慾望和失去它的恐懼所驅動和束縛那樣？

今天，我們是否能從這些多元決定的驅動力 and 關係中解脫，從“機械裝配”中解放，轉而去構建一個沒有終極目的的社會體，暫時避難於其他類型的關係、“其他場景”中，比如一種解放的集體生活？



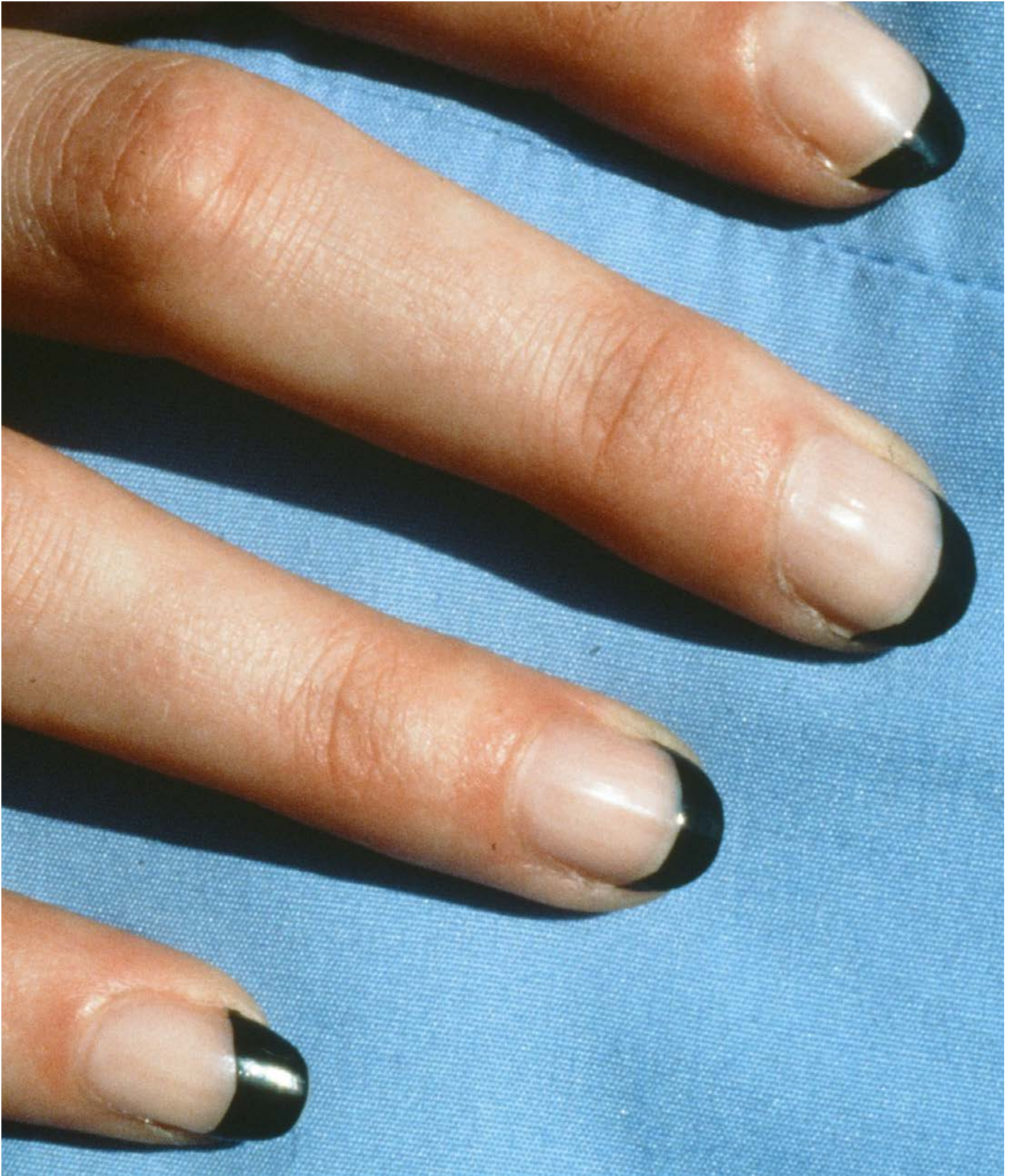
Night Sky Blue: Jupiter & Saturn in Capricorn.12, 2020
LED-Installation, felt, aluminium profiles, cables
200 x 266 cm (78 ¾ x 104 ¾ in.)

SLG-AB-11767







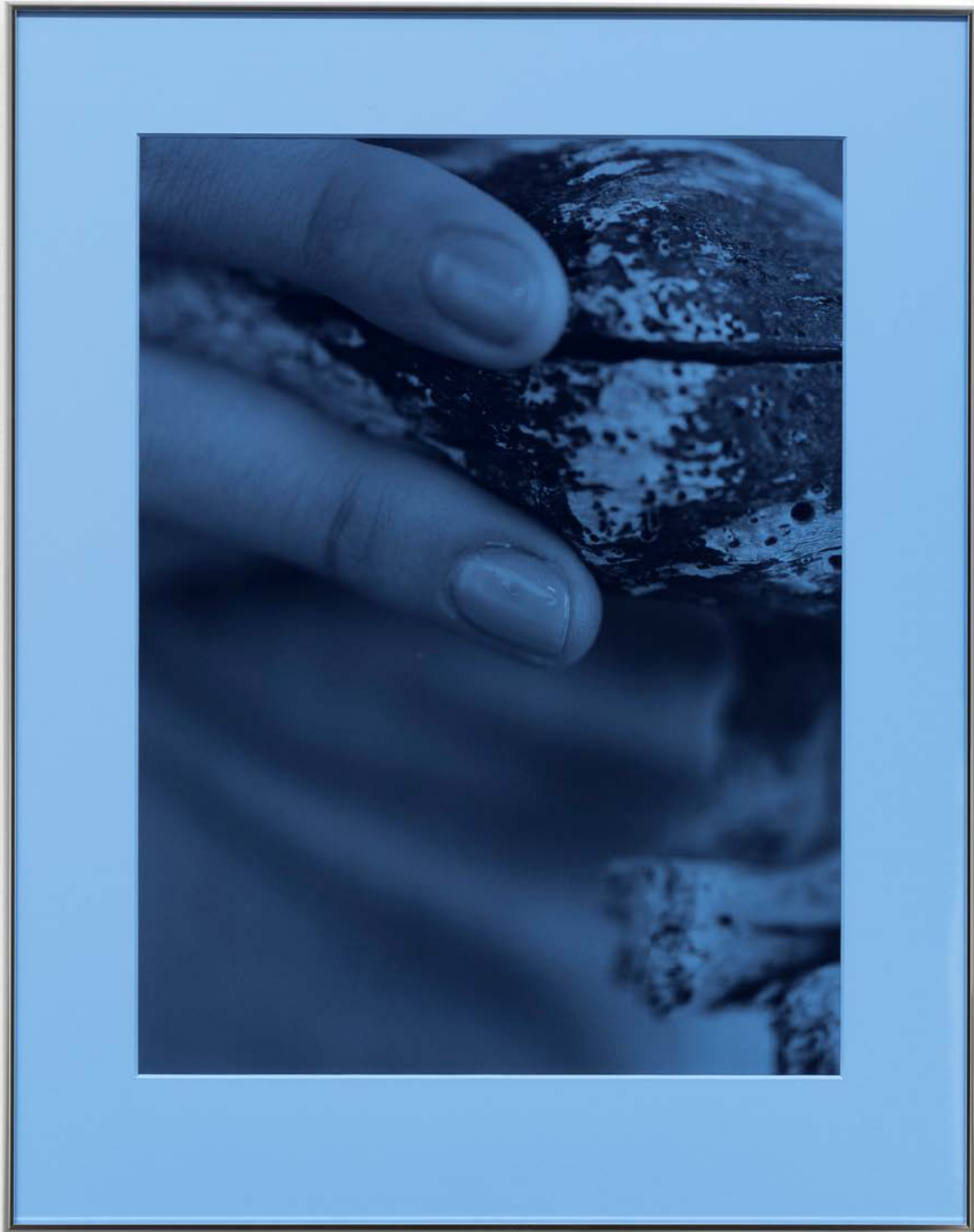




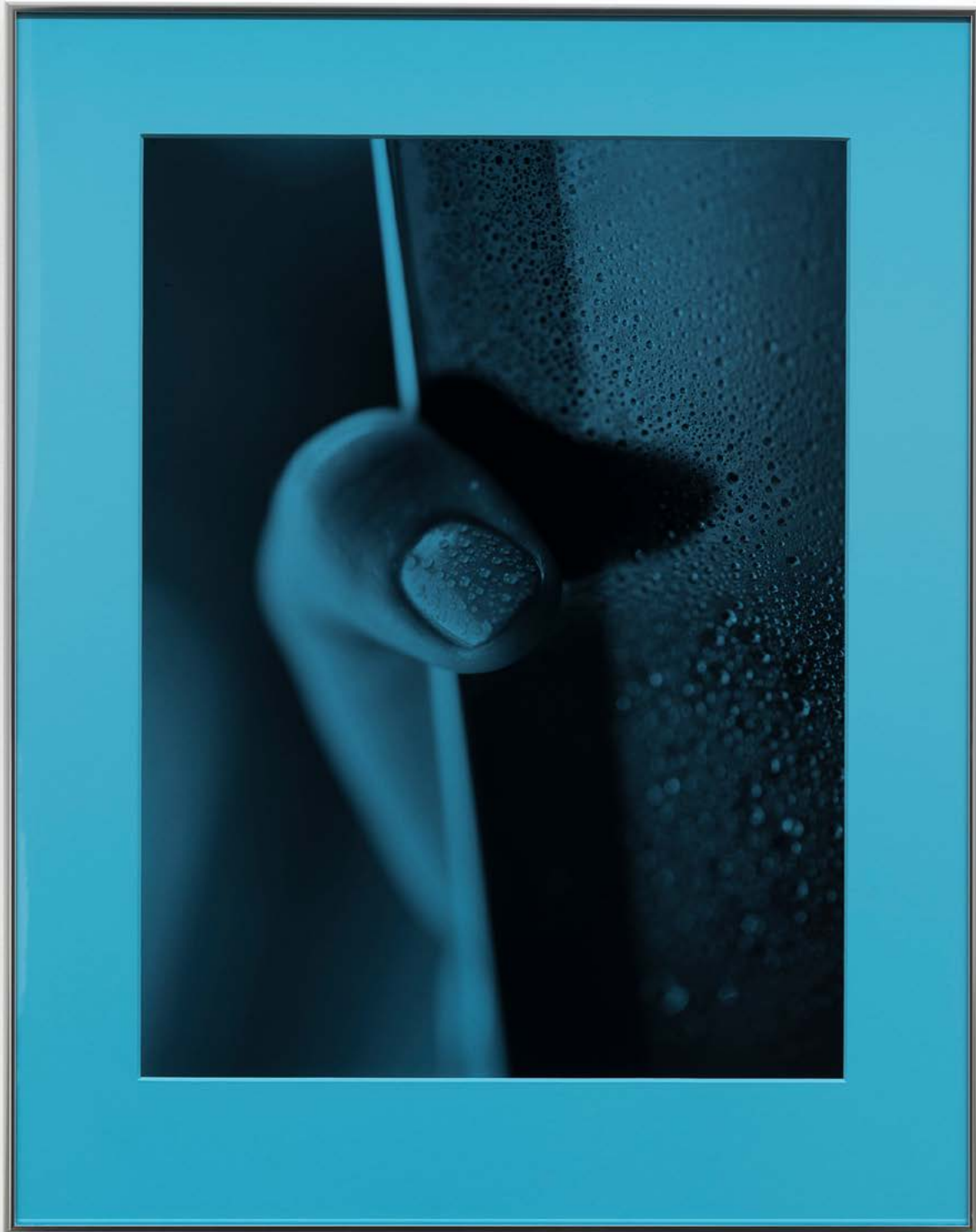




Pacific Driftwood (Pink Lilac Filter), 2014/2020
Black and white resin-coated print, coloured perspex
79.2 x 62.7 cm (31 1/8 x 24 3/4 in.)
Edition 1 of 3 plus 2 AP
SLG-JOP-11775



Pacific Driftwood (Blue Filter), 2014/2020
Black and white resin-coated print, coloured perspex
79.2 x 62.7 cm (31 1/8 x 24 3/4 in.)
Edition 2 of 3 plus 2 AP
SLG-JOP-11773



Finger, Pad (Teal Filter), 2014/2020
Black and white resin-coated print, coloured perspex
79.2 x 62.7 cm (31 1/8 x 24 3/4 in.)
Edition 2 of 3 plus 2 AP
SLG-JOP-11774



Thumb, Pad (Pink Filter), 2014/2020
Black and white resin-coated print, coloured perspex
79.2 x 62.7 cm (31 1/8 x 24 3/4 in.)
Edition 2 of 3 plus 2 AP
SLG-JOP-11772



Exterior, Night, Day (Door), 2020
Giclée print mounted on aludibond
92.3 x 122.3 cm (36 ³/₈ x 48 ¹/₈ in)
1 of 3 plus 2 AP

SLG-JOP-11769

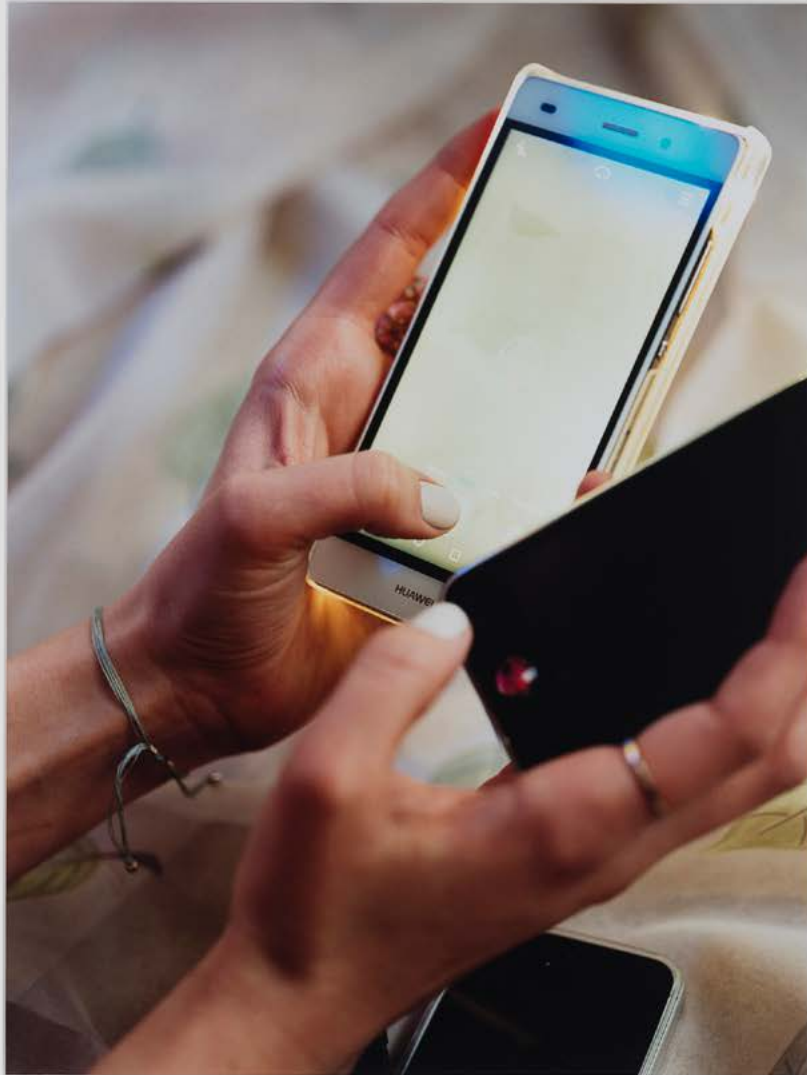




Exterior, Night, Day (Window), 2020
Giclée print mounted on aludibond
92.5 x 129.3 cm (36 ³/₈ x 50 ⁷/₈ in.)
1 of 3 plus 2 AP
SLG-JOP-11770







Angela Bulloch

Angela Bulloch was born in 1966 in Rainy River, Canada and lives and works in Berlin, Germany. She has been Professor of Time-Based Media at the HFBK in Hamburg since 2018. Bulloch's work has been shown extensively internationally and has been the subject of numerous solo exhibitions, including the Museum of Art, Architecture and Technology (MAAT), Lisbon, Portugal (2019); Sharjah Art Museum, Sharjah, UAE (2016); Witte de With, Center for Contemporary Art, Rotterdam, The Netherlands (2012); Städtische Galerie Wolfsburg, Wolfsburg, Germany (2011); Städtische Galerie im Lenbachhaus, Munich, Germany (2008) and Le Consortium, Dijon, France (2005). Major institutional group shows include Lenbachhaus, Munich, Germany (2017), Longside Gallery, Yorkshire Sculpture Park, Yorkshire, UK (2016); Kunstmuseum Bonn, Bonn, Germany (2015); Manarat Al Saadiyat, Abu Dhabi, UAE (2014); FRAC Nord-Pas de Calais, Dunkirk, France (2014); Hayward Gallery, London, UK (2011) and Guggenheim Museum, New York, NY (2008). Her work is represented in major institutions and private collections worldwide, including Tate, London, UK; Lenbachhaus, Munich, Germany; Kunstmuseum Bonn, Bonn, Germany; Le Consortium Dijon, France; De Pont, Tilburg, The Netherlands and Guggenheim Abu Dhabi, UAE.

安吉拉·布洛克

安吉拉·布洛克1966年生於加拿大雷尼河區，現生活、工作在德國柏林。她自2018年起開始擔任漢堡美術學院（HFBK）時基媒體系教授。她的作品以個展形式在諸多美術館和藝術機構中展出，其中包括：里斯本藝術、建築和科技博物館（MAAT），里斯本，葡萄牙（2019）；沙迦藝術博物館，阿拉伯聯合酋長國（2016）；魏特德維茨當代藝術中心，鹿特丹，荷蘭（2012）；沃爾夫斯堡市立美術館，德國（2011）；倫巴赫之家市立博物館，慕尼黑，德國（2008）；第戎Le Consortium藝術中心，法國（2005）。她參加的群展舉辦機構包括：倫巴赫之家市立博物館，慕尼黑，德國（2017）；約克郡雕塑公園郎賽德畫廊，英國（2016）；波恩現代藝術博物館，德國（2015）；薩迪亞特島燈塔藝術中心，阿布扎比，阿拉伯聯合酋長國（2014）；北加來海峽藝術中心，敦刻爾克，法國（2014）；海沃德畫廊，倫敦，英國（2011）；古根海姆博物館，紐約（2008）。她的作品被永久收藏於：泰特美術館，倫敦；倫巴赫之家市立博物館，慕尼黑；波恩現代藝術博物館；第戎Le Consortium藝術中心；蒂爾堡市德橋博物館；阿布扎比古根海姆博物館。

Josephine Pryde

Josephine Pryde was born in Alnwick, UK, in 1967 and lives and works between London, UK, and Berlin, Germany. Since 2008, she has been Professor of Contemporary Art and Photography at the University of the Arts, Berlin. In 2016 she was nominated for the Turner Prize presented by Tate Britain, London, UK. Notable solo museum exhibitions include ICA Philadelphia, PA (2015); CCA Wattis Institute of Contemporary Arts, San Francisco, CA (2015); Arnolfini, Bristol, UK (2014); Kunsthalle Bern, Bern, Switzerland (2012); Kunstverein Düsseldorf, Dusseldorf, Germany (2012); Chisenhale Gallery, London, UK (2011) and Secession, Vienna, Austria (2004). Her work is represented in major institutions and private collections worldwide including Fonds National d'Art Contemporain, Paris, France; British Council, London, UK; Stedelijk Museum, Amsterdam, The Netherlands; The Metropolitan Museum of Art, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY and The Art Institute of Chicago, Chicago, IL.

約瑟芬·普萊德

約瑟芬·普萊德1967年生於英國阿尼克，目前在英國倫敦和德國柏林生活和工作。她從2008年開始擔任柏林藝術大學當代藝術和攝影系教授。2016年，她榮獲英國倫敦泰特美術館頒發的特納獎提名。她的個展舉辦機構包括：費城當代藝術博物館，賓夕法尼亞州（2015）；舊金山CCA瓦蒂斯當代藝術學院，舊金山，加州（2015）；阿諾菲尼藝術館，布里斯托，英國（2014）；伯爾尼美術館，瑞士（2012）；杜塞爾多夫美術館，德國（2012）；Chisenhale畫廊，倫敦，英國（2011）；分離派展覽館，維也納，奧地利（2004）。她的作品被收錄於諸多國際私人和公共藝術收藏系列，其中包括：國立當代藝術基金，巴黎，法國；英國文化協會，倫敦；阿姆斯特丹市立博物館，荷蘭；紐約大都會藝術博物館；洛杉磯當代藝術博物館，加州；紐約現代藝術博物館；芝加哥藝術博物館。

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