



The Tombs Are Upset (detail), 2023. Basswood, dye, gouache, primer, flocking, plastic, steel, epoxy, HMA, pen. 86.4 x 360.7 x 42.5 cm | 34 x 142 x 16 3/4 inch. Unique. Photo: Matthew Ronay. Courtesy of the artist and Perrotin.

MATTHEW RONAY

The Tombs Are Upset

May 5 — June 10, 2023

Perrotin Hong Kong is pleased to present *The Tombs Are Upset*, a solo exhibition by Matthew Ronay on view from May 5 to June 10, 2023 – the artist's first presentation in our Hong Kong gallery. Ronay presents six new sculptures in his signature medium of hand-carved, hand-dyed polychromed basswood.

The exhibition's title is derived from a single artwork which is installed on a single pedestal in one gallery, spanning over three and a half meters (eleven and a half feet). The artwork is composed of a series of compositions, each placing one abstracted, biomorphic element in conversation with another. The resulting processional is a practice the artist has expanded in recent years through exhibitions at Perrotin Shanghai (2020) and the Nasher Sculpture Center in Dallas, Texas (2022), wherein the linear aspect of the artworks invite the viewers to encounter the pieces as a narrative that unfurls, temporally. Each work begins as a drawing, summoned from the artist's subconsciousness. As three-dimensional sculptures, Ronay reflects this process by installing works so viewers view them front to back, left to right, each vignette resolving into the next.

In *The Tombs Are Upset*, the works are born from Ronay's reflections upon death, the study of Eschatology, and the way in which the experience of living is framed by the knowledge of an end. The artist points to the rapid advancement of technology as accelerating an inevitable death. Throughout the exhibition, Ronay's forms allude to processes of the body, creatures and growths, alongside technological components, that ultimately evade true representation. His sculptures become hybrid creatures embodying our technologically saturated modern experience; amalgamates of body and machine reckoning with the futility of life.

馬修·羅奈

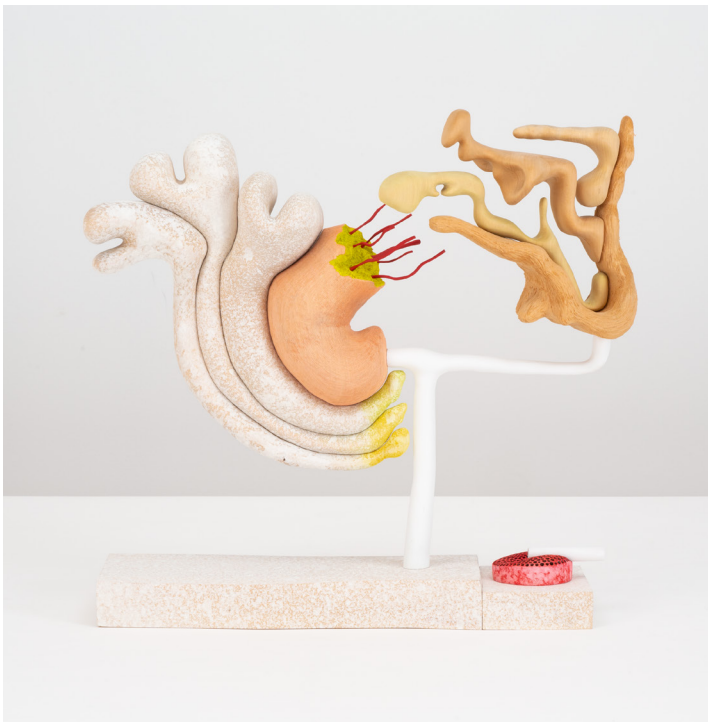
傾覆之墓

2023年5月5日至6月10日

貝浩登榮幸舉辦藝術家馬修·羅奈于香港的首次個展“傾覆之墓”（*The Tombs Are Upset*）。展期由5月5日至6月10日，展出六件經過精心雕刻和塗色的經典多色椴木雕塑。

是次展覽的名稱源自其中一組超過三米半（十一英尺半）、橫置於展台上的作品。作品涵蓋一系列組件，每組組件均以一個抽象且具備生物形態的元件作為貫穿，彷彿組件間正在互相交談。這種列隊式的線性羅列方式，延續了藝術家近年於貝浩登上海（2020）與美國德克薩斯州納希爾雕塑中心（2022）這兩個展覽中的探索，邀請觀者對曇花一現的敘事進行當下的解讀。羅奈的每一次創作開始於潛意識的繪畫。觀者可以前後左右地細看這些立體的雕塑，每組雕塑均宛如繪畫時的意識般，相互連結卻又逐步消融。

展覽“傾覆之墓”中的作品，均源自羅奈對死亡的反思、對末世論的研究，以及生活經驗終將受知識所形塑的過程。羅奈指示科技的急速發展加劇了無可避免的死亡。透過是次展覽，他以不同形狀的雕塑暗示身體和生物的生長過程，以及各種科技產物最終會如何干預對真實的表現。藝術家的雕塑成為混合生物，體現出現代技術飽和的經驗，藉身體和機器的結合，清算著生命的無意義。



Recital, 2023. Basswood, dye, gouache, plastic, steel, shellac-based primer, primer. 48.3 × 49.5 × 15.2 cm | 19 × 19 1/2 × 6 1/2 in. Unique. Photo: Matthew Ronay. Courtesy of the artist and Perrotin.

The artist reflects on his approach to this latest series in the following passage:

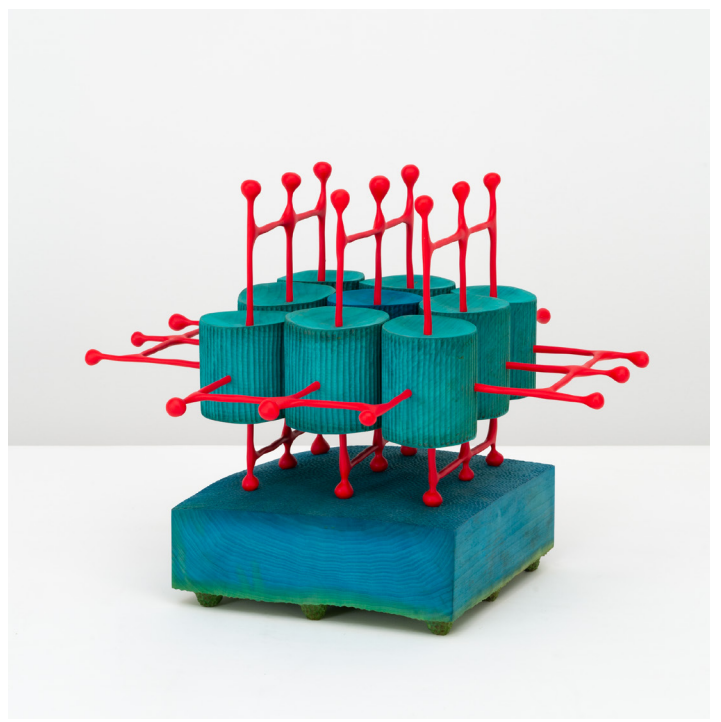
On Eschatology:

Part of the shared experience of living is that we anticipate our existence coming to an abrupt and infinite terminus. In the past, stories of the “end of days” came down to us through prophecy rife with anger and terror. Burning is a recurring leitmotif: tearing, contracting, screaming, exploding. The end of the world is connected to moral and ethical failings; innovation is perceived as the death of the old order. In some tellings the universe begins again; in others, its ending is final—but everything undoubtedly becomes undone. When the entropy of daily life feels untenable, we default to pronouncements of Apocalypse. That the contemporary condition is a layering of lived atrocity, fathoms of chaos and trespass, makes it logical that people frequently insist the end is near. This phenomenon is not unique to our century; it just feels more acute. One way or another, we will annihilate ourselves; there is a scientific, rational certainty to it. The struggle for domination mixed with technology is one path that leads towards our utter demise. A technological singularity (the exponential growth of technology) may change our civilization in unimaginable ways, resulting in our extinction. Whether imperishable or consigned to extinction, observing the universe encourages eschatology. Initially mortality and absolutism may have been used to shame people and control them; it seems now envisioning the end may be a coping mechanism and a preparation for the inevitable.

About the artist

Born in 1976 in Louisville, Kentucky, Matthew Ronay studied at the Maryland Institute College of Art before earning his Masters in Fine Arts from Yale University in 2000. Ronay has exhibited at institutions including Kunsthalle Lingen, Germany; University of Louisville, Kentucky; Artspace, San Antonio; Serpentine Gallery, London; Sculpture Center, New York; Center for Curatorial Studies, Bard College, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Kentucky Museum of Art and Craft, Louisville; and Parasol Unit Foundation for Contemporary Art, London. Ronay participated in the 2013 Lyon Biennale, curated by Gunnar Kvaran, and the 2004 Whitney Biennial. In 2016, his work was the subject of solo-presentations at the Blaffer Art Museum, Houston, Texas and the Pérez Art Museum Miami, Florida.

[More information about the exhibition >>>](#)



Providence, 2023. Basswood, dye, plastic, steel, primer. 35.6 × 45.1 × 45.7 cm | 14 × 17 3/4 × 18 in. Unique. Photo: Matthew Ronay. Courtesy of the artist and Perrotin.

羅奈在以下節錄文字中思考了他對這一最新系列作品的處理方式：

關於末世論：

部分共同的生活經驗，關乎我們對存在會驟然和無限結束的預期。往昔的「末日」故事通過充斥憤怒和恐懼的預言流傳至今。燃燒是一個反復出現的主旋律：撕裂、收縮、尖叫、爆炸。世界末日與道德和倫理的喪失緊扣；創新被視為舊秩序的消亡。某些說法將此形容為宇宙的新開始；其他說法則將此視為終局——但毫無疑問，一切都無法重置。當日常生活混亂失控時，我們便開始把這默認為末日的啟示。當下的情況是人們面對著活生生的暴行與狼藉的混亂和非法入侵，這使人更堅信末日即將到來。此類現象並非這個世紀所獨有的，我們只是感覺它更逼真。無論怎樣，我們都會自我毀滅；這是具有科學和合理的確定性。與科技相結合的政治鬥爭是導致我們徹底滅亡的一條歸途。科技的日新月異（科技發展指數級地增長）可能會以難以想像的方式改變我們的文明，導致我們滅絕。無論是不朽的還是瀕臨滅絕的，對宇宙的觀察無一例外地導向了末世論。死亡和赦免最初可能被用來羞辱和控制人類；現在看來，設想終結或許是一種應對機制，也是為無法避免的事情做準備。

關於藝術家

馬修·羅奈 1976 年出生於美國肯塔基州路易維爾，曾就讀於馬里蘭藝術學院，隨後於 2000 年獲得耶魯大學美術碩士學位。羅奈曾參與全球範圍內多個藝術機構的展覽，其中包括林根美術館，德國；路斯維爾大學，肯塔基州；Artspace 美術館，聖安東尼奧；蛇形畫廊，倫敦；雕塑藝術中心，紐約；巴德學院策展研究中心，紐約；本頓維爾水晶橋美國藝術博物館，阿肯色州；肯塔基工藝美術博物館，路易維爾；以及帕拉索爾當代藝術聯合基金會，倫敦。馬修·羅奈曾參加 2013 年里昂雙年展（由 Gunnar Kvaran 策展）和 2004 年惠特尼雙年展。2016 年，羅奈在布拉弗藝術博物館（德克薩斯州，休斯頓）和佩雷斯藝術博物館（佛羅里達州，邁阿密）舉辦了個展。

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