



㊦ | ㊦, 2025. Acrylic on canvas | 布面丙烯. 91.4 × 91.4 cm. Courtesy of the artist and Perrotin | 圖片提供: 藝術家與貝浩登。

## Aryo TOH DJOJO

### *Spectra*

May 24 – July 5, 2025

As the temperature in Hong Kong ticks slowly upward toward 28 degrees Celsius, flying saucers steadily emerge from seven dark flat voids. This isn't an alien invasion or archangels descending from Heaven, but the slow revelation of Aryo Toh Djojo's groundbreaking new series of thermochromic paintings. These works on canvas come to life—as much as inanimate painted surfaces can be literally brought to life—through subtle shifts in room temperature, fluid circumstances that determine the visibility of the imagery.

Across the room from these heat-sensitive apparitions hover three soft-edged abstract paintings, born from the artist's interest in drone music, transcendental meditation, and photographic light leaks. Thermally reactive like the UFO images, the color field paintings reveal and conceal nonrepresentational chromatic atmospheres, suggestive of the inner energetic spaces we human beings can access through deep meditation.

The paintings in this room are immersed in a quiet, layered soundscape created by four separate tracks playing on CD players around the gallery. The tracks loop manipulated field recordings, drone, and fragments of melody, an approach inspired by a workshop Aryo took with Brian Eno. Each track runs at a different length, so they never quite align, amplifying the thermal paintings' slippery, shifting, and ever-indeterminate spatial condition.

## 阿里奧·托·德約

### 光譜

2025年5月24日 – 7月5日

隨著香港氣溫緩慢上升至攝氏28度，一系列飛碟逐漸從七個黑色的深邃平面中顯現出來。這不是外星人入侵，也不是天使長從天而降，而是阿里奧·托·德約開創性的全新示溫繪畫系列的緩慢顯形。隨著環境變化和室溫的細微波動，圖像的可見性也漸漸不同，無生命的顏料好像在畫布上流動起來，而畫上的形象也得以勃發生機。

在這些難以捉摸的熱敏作品對面，懸掛著三幅邊緣柔和的抽象畫，它們源自藝術家對持續音、超自然冥想和攝影漏光的興趣。與關於UFO的圖像一樣，這些色域畫也對溫度敏感，它們揭示和隱藏抽象的五彩世界，暗示了人類透過深度冥想可以進入的內在能量空間。

這一展廳中除畫作外，牆上的CD播放器中流淌出的四首不同曲目也營造出寧靜、多層次的聲景。這些音軌循環播放著經過處理的現場錄音、持續音和旋律片段——這一手法的靈感來自於阿里奧與布賴恩·伊諾共同參加過的一個工作坊。每首曲子長度不同，因此它們一直交錯播放，進而突出了熱敏繪畫的飄忽不定和奇妙莫測的空間狀態。

通往第二展廳的走廊為觀眾提供了兩段沉思的片刻。一幅畫中，一根長長的蠟燭在燃燒，旺盛的火苗點出了虔誠的氛圍。另一幅描繪了明亮的白色地面襯托下，釋迦牟尼沉靜的藍色頭像，一種雕塑感讓人聯想到傳統的佛教造像。這些作品如橋樑般連接兩個展廳，營造了一個



**Drone Metal | 雄蜂金屬**, 2025. Acrylic on canvas | 布面丙烯. 27.9 × 35.6 cm. Courtesy of the artist and Perrotin | 圖片提供: 藝術家與貝浩登。

The hallway leading to the second gallery offers two contemplative moments during passage. A painting of a long, sinewy candle flame burns with devotional intensity. Another depicts the serene blue head of Siddhartha, echoing Buddhist statuary, set against a bright white ground. These works form a hinge—offering a pivotal moment of prayer before plunging into the intensity of the second gallery.

In the adjacent space, we are surrounded by highly realistic airbrush paintings, each with its own surreal narrative. Aryo uses larger canvases and traditional acrylic paint here to probe mysticism and the unknown. These are mostly representational works, save for a couple of light leak-inspired abstractions, all existing in a sci-fi/spiritual slipstream.

If the first room unfolds slowly and the hallway offers a pause, this gallery reads like a sequence of sharp mythological, extraterrestrial transmissions. A giant six-fingered hand waves—or grasps—at us from one canvas, an allusion to the alien DNA some speculate lies buried in our human genome. A nude female figure appears in another composition; for Aryo, she is a spirit guide, possibly part alien, her presence marked by ambiguity and a steady, searching gaze. In another, a jet-black orb hovers above a flat, nondescript horizon, promising heavy existential oblivion.

Elsewhere in the second gallery, a blurry, seemingly photographic extraterrestrial being emerges—complete with the oversized forehead and glassy eyes of alien lore. Despite their varied forms, the images in this room share a common gravity: a desire to find meaning in the mysteries that lie just beyond our optical reach, and just past the threshold of the truths we carry inside.

Beneath both galleries' sci-fi narratives and shifting thermochromic surfaces lies a dense web of spiritual and mythological symbolism that points as much to the soul as it does out to the stars. Aryo draws from esoteric systems such as chakra alignments, angelic hierarchies, Native American folklore, ancient cosmologies to suggest that healing, transformation, and contact with the unknown are all connected. The number seven recurred frequently in his research: seven chakras, seven archangels turned saucers, Seven Sisters (aka the Pleiades). In



**City of Angels | 天使之城**, 2025. Acrylic and thermochromic paint on canvas | 布面丙烯和示溫顏料. 40.6 × 50.8 cm. Courtesy of the artist and Perrotin | 圖片提供: 藝術家與貝浩登。

駐足和祈禱的時刻，為下一展廳的強烈氛圍做好了鋪墊。

接下來的展廳里大多是高度寫實的噴繪畫作，每幅都有自己的超現實故事。在這裡，阿里奧使用較大的畫布和傳統的丙烯顏料來探索神秘主義和未知世界。除了幾幅受漏光啟發的抽象畫作外，其他大多是具象作品，帶觀者徜徉在科幻和靈性意象的潛流中。

如果說第一間展廳的內容是徐徐展開的，而走廊提供了一個暫停的思考空間，那麼第二間展廳就像是一連串外星傳送而來的令人激動的神話傳說。一幅畫中，一隻巨大的六指手向我們揮舞或抓握，這似乎暗示常被猜測埋藏在人類基因組中的外星DNA。而另一幅作品中的裸體女性形象，對阿里奧來說，是精神嚮導，可能她本身也是地球和星外來客的結合體，她如炬的目光像是在尋找著什麼，其身份的模糊性帶給觀者無限的遐思。還有一幅作品中，一個漆黑的球體盤旋在波瀾不驚的地平線上，給人以沉重的遺忘感。

在這一展廳的另一角，一張模糊的畫作像是外星生物的照片，那超大的前額和玻璃般的眼睛時常出現在關於地外生命的傳說中。儘管形式各異，這間展廳裡的圖像都有共同的重心：渴望在我們的視線範圍之外的神秘事物中尋找意義，而當我們跨越內心的門檻，這意義或許會以某種真相的形式呈現出來。

在整個展覽的科幻敘事和變幻莫測的熱敏表面之下，是重重疊疊的靈性符號和神話象徵，既指向靈魂，也指向星空。阿里奧受各類秘傳體系啟發，如脈輪排列、天使等級制度、北美原住民民間傳說、古代宇宙論等，暗示治癒、轉變以及與未知世界的接觸的相互關聯。在他的研究中，數字「七」經常出現：七個脈輪、七個天使長變成的不明飛行物、「七姊妹」（又稱昴宿星團）。在阿里奧的示溫裝置中，七幅飛碟畫與其說是根據固定的信仰體系所創作的，不如說是形象的比喻——一組幫助觀者探究內心和向外求索的學習工具。

從《聖經》中的神意使者到昴宿星團（希臘神話和幽浮學的核心之一），阿里奧將人類幾千年的猜測壓縮成一種視覺語言，給人一種明確無誤



Aryo's thermochromic installation, the seven saucer paintings operate less from a fixed belief system and more as provisional scaffolding—a set of learned tools for navigating both inner and outer realms.

From biblical messengers of divine will to the Pleiades star cluster (central to both Greek mythology and ufology), Aryo folds millennia of human speculation into a visual language that feels unmistakably Californian. His work resists dogma, suggesting instead that spiritual insight might arrive not as a stone tablet, but as a flicker, a resonance, or a frequency felt below the belt. And it might just appear as something sprayed on smooth from a body shop paint applicator—like a Kandy Kolored Tangerine-flake flame of automotive paint.

Swapping out his paint brushes marked a turning point in Aryo's practice. The airbrush, Aryo's sole painting tool, is no accident; it feels somehow geographic, a material signifier of his West Coast vantage point. It gave him a new way to think about space—not just pictorial, but emotional and energetic.

With the introduction of thermochromic materials, the paintings became even more responsive to the air around them, always at the mercy of their environment. The atmosphere became a collaborator. Blown through the airbrush, the warm, expansive sky above every ranch house and long stretch of highway west of the Continental Divide seeps into the DNA of each composition.

Aryo's paintings don't offer answers; they model a way of being with uncertainty, a way of seeking. The exhibition is haunted by the living presence of a weird spinning disc, glimpsed way off near the horizon through a hazy sky. A Tangerine-flake transmission sinking toward the edge of the Pacific, it leaves us anticipating that fleeting green flash, listening for nothing but the soft droning hum of a muscle car disappearing south down Highway 1, the sound slowly fading toward oblivion.

Text by Jan Dickey

## About the artist

Aryo Toh Djojo studied at Pasadena's Art Center College of Design. Aryo employs an airbrushing technique as a central facet of his artistic process, skillfully incorporating principles of design, such as visual perspective, color theory, and an examination of the formal elements of art, to experiment and shape his paintings. Notably, he draws inspiration from the likes of Gerhard Richter, Vija Celmins, Ed Ruscha, John Baldessari, and Richard Prince. Much of his oeuvre is situated within the urban fabric of Los Angeles, thus resonating with the city's distinct subcultures.

Aryo Toh Djojo's intimate encounters with the familiar seamlessly intertwine with those of an otherworldly nature. The artist adeptly combines elements of science fiction and satire, occasionally inserting iconic landmarks of Los Angeles as a backdrop. He blurs the boundary between photographic representation and a glimpse into the enigmatic realm where his conscious and subconscious intersect. This artistic fusion prompts viewers to question their perception, as they navigate the evocative landscapes that Aryo meticulously constructs.

## More information about the exhibition >>>

的加州風格。他的作品拒絕教條，而是提醒觀者，來自靈性宇宙的啟示可能不是以石碑的形式出現，而是表現為忽閃而過的光點、不經意間的共鳴或直擊肉身的震顫。它亦可能表現為從噴漆車間的機器上噴出的一層光滑薄膜——一片「糖果色橘片樣流線型」的車漆。

放下畫筆，拿起噴槍，標誌著阿里奧藝術生涯的轉捩點。噴槍是阿里奧唯一的繪畫工具，這並非偶然，而是一種地理性的選擇，是他獨特的西海岸視角的物質顯化。這給了他一種思考空間的新方式——不僅關於繪畫，還關於情感和能量。

隨著示溫材料的引入，畫作對周圍空氣的反應更加敏銳，始終與環境同步變化。空氣成了他的合作者。透過噴射，美洲大陸分水嶺以西每座牧場屋頂和長長的高速公路上方溫暖、廣闊的天空都滲入了每幅作品的DNA中。

阿里奧的作品並不提供答案，而是為我們提示了一種面對不確定性時的求索方法。一個飛碟盤旋在遙遠的朦朧的天際，這一吊詭的氛圍籠罩著整個展廳。一個「橘片樣」變速器向著太平洋邊緣慢慢隱沒，留下我們期待再看到那轉瞬即逝的綠色閃光，再聽到肌肉車輕柔的嗡嗡聲，而它已沿著一號公路南面駛去，聲音也漸行漸遠。

撰文：詹·迪基

## 關於藝術家

阿里奧·托·德約畢業於帕薩迪納藝術中心設計學院（BFA，2017）。阿里奧將噴繪技術作為其藝術實踐的核心，並熟練地結合視覺透視、色彩理論和對藝術形式元素的把握等設計原理，來實驗和塑造他的繪畫。他持續不斷從格哈德里希特（Gerhard Richter）、維賈塞爾明斯（Vija Celmins）、埃德拉斯查（Ed Ruscha）、約翰巴爾德薩裡（John Baldessari）和理查德普林斯（Richard Prince）等藝術家處汲取靈感。其大部分作品都取材自洛杉磯的城市結構，與這座城市獨特的亞文化建立共鳴。

阿里奧將對熟悉事物的接觸與對天外世界的探究天衣無縫地交織在一起。他巧妙地融合科幻小說和諷刺元素，偶爾插入洛杉磯的地標作為背景。他模糊了對真實的攝影式再現與對精神秘境的玄妙感知的界線，在這裡，意識和潛意識難以區分。這一融合使得藝術家精心構建的景觀令人回味無窮，也令觀者在這樣的虛實相交中不斷審視自己的認知。