

達倫·阿爾蒙德

長夜將曉

2025年7月18日至8月30日

白立方香港

英國藝術家達倫·阿爾蒙德在其最新個展“長夜將曉”(Night Before Day)中進一步深化他對時間、地點與記憶這組流動命題的長期探索。展覽由三個系列作品構成，藝術家最新繪畫系列以垂柳意象作為切入點，以半透明色暈渲染的方式，審視人類與自然界季節變遷的互動關係。金、銀、銅、鈦等元素材質被用於呈現柳樹枝葉的型態，藉此喚起從機械計時到季節更迭乃至天體運行的多重時間維度。阿爾蒙德的繪畫表面由此折射並激活當下時空中的光影動態特質，清晰標記著時間流逝的軌跡。在第三系列的作品中，數字與網格建構出嚴謹的框架，具象化藝術家對時間被測量、呈現與認知的方式的思考。

垂柳作為本次展覽的核心意象，源於藝術家童年時在英國威根(Wigan)一處礦區積水坑旁垂釣的記憶——那裡的柳樹枝葉纖細柔曲，其獨特型態成為藝術家近年反覆探索的創作題材。垂柳(weeping willow)在英文中正是形容其枝條低垂、雨水沿葉梢滴落的姿態，這一意象在展覽中更化身為阿爾蒙德持續探索自然界循環規律的媒介。

在最近的冬季，阿爾蒙德觀察到雨水如何輕撫柳枝，在枝梢凝結成淚滴狀後落回地面。這種重力與光影相互作用的現象，成為其新作《三蕊柳》(Salix Triandra, 2025)及《轉瞬》(Transition, 2025)的靈感來源。藝術家運用高度稀釋的顏料暈染技法，藉由重力牽引，模擬雨水流動的軌跡，形成半透明的絲縷紋路。繼而將顏料向遠方地平線漸次消抹，從而構築出畫面空間的縱深感。在這些以水性媒材詮釋的垂柳意象中，阿爾蒙德不僅捕捉了水的流動型態，更呈現出水分承載與折射光線時所產生的多變色譜與稜鏡效應。

延續對垂柳的探索，阿爾蒙德在“初夏”(Early Summer, 2024)，“晚春”(Late Spring, 2024)和“日耳曼春天女神歐絲塔拉”(Éostre, 2024)系列中，將枝葉置於動態搖曳的構圖之中。從鎏金背景中隱約浮現的「O」符號，在現代主義網格的襯托下若隱若現。對藝術家而言，「O」象徵著「維繫萬物的空無」，是存在與虛無交會的悖論邊界。這些朦朧的「O」與網格結構相互交織，既與有機型態形成張力，亦隱喻人類企圖將結構強加於自然的本能衝動——那種對測繪、規範與掌控的欲望。

相似地，其“川柳”(Senryū)系列取名自一種日本詩體，類似俳句，以諷喻人性著稱——阿爾蒙德以垂柳這一標誌性意象，刻畫季節的漸進更迭。每幅亞麻布雙聯畫皆覆以輕薄的金屬箔層，呈現柳樹獨特的垂枝型態在不同成長階段的剪影。值得注意的是，柳樹既是春季最早萌芽新葉的樹種，亦是秋季最晚落葉的樹木之一。這些金屬材質本身並非固定的象徵性符號，而是一種流動的、具有轉化性的元素存在——從金、銅到鈦的嬗變，生動喚起了植物形態、色澤與大氣氛圍在四季輪迴中的漸進演變。其中，《川柳(秋)》[Senryū(Autumn), 2023]採用金箔為基底，柳葉呈現焦橙色調；系列終章《川柳(冬)》[Senryū(Winter), 2024]則運用鈦作為金屬表面，在銀灰底色映襯下，柳枝顯得枯脆如骨，其無葉的枝幹既象徵休眠狀態，亦隱含重生的預示。

“川柳”系列畫作雖以變異與演進作為核心線索，卻透過每

幅雙聯畫中心精心壓印的巨型「O」符號達成視覺統一。這個若隱若現卻刻意為之的數字，實為多重概念的載體：既是象徵無限的抽象符號；亦如超然世外的門戶；既是透視法則的消失點；更呼應佛教關於「空」的哲思。

阿爾蒙德對數字與網格的運用，實為描述時間流變性與多維特質的藝術語言。正如藝術家所言，數字是「人類真正的共通語言」——我們藉其「定位自身、建立聯繫；用之衡量尺度，以之計算生命，甚至評估子女成長」。在其“熵變”(Entropy)系列(2018-24)中，「O」作為視覺錨點，在佈滿碎裂數字的八聯畫構圖中形成穩定核心。多重畫板與數字層疊錯位的編排，令人聯想起數字翻頁鐘——那是能在視覺與聽覺上讓人雙重感知時間流逝的科技產物。透過呈現碎片式的數字狀態，阿爾蒙德顛覆了時間固定且線性的傳統認知，轉而提出一種多層次的時間觀念。這些作品不僅以符號化的數字系統概念化時間，更將時間的物質性銘刻於作品表面。

在“長夜將曉”整場展覽中，「O」的存在猶如靜默的支點，阿爾蒙德關於非常與變易的哲思皆以此為軸心流轉。同樣地，藝術家透過捕捉垂柳葉片搖曳的舞姿，凝煉出自然界的詩意韻律——這種詩意與我們所經歷、感知的時間複雜性相互交織。無論是童年記憶、季節更迭，或是那些乾涸的數字，時間在阿爾蒙德的作品中被呈現為一種微妙的互動——既存在於自然的循環往復，又存在於人類試圖丈量、規訓世界的徒勞執念之間。

達倫·阿爾蒙德(Darren Almond, 1971)出生於英格蘭西部城市威根(Wigan)，現居住並工作於諾域治(Norfolk)。個展包括聖賽維諾小堂, 那不勒斯, 義大利(2025年); 劍橋大學耶穌學院, 英國(2019); 皮尼亞特利莊園攝影博物館, 那不勒斯, 義大利(2018年); 讓大公現代藝術博物館, 盧森堡(2017); 辛克萊之家, 巴特洪堡, 德國(2016年); Scai the Bathhouse, 東京(2016); 新藝術中心, 索爾茲伯里, 英國(2016年); 新美術館, 格拉茨, 奧地利(2015年); Dirimart, 伊斯坦堡, 土耳其(2015年); 彭博空間, 倫敦(2014年); 水戶藝術館, 日本(2013); Sala Alcalá 31, 馬德里(2013); 盧瓦爾河畔紹蒙國際花園展覽會城堡畫廊, 法國(2012年); 高線公園, 紐約(2011年); 默克爾公園, 埃斯林根, 德國(2011年); La Chaise Dieu修道院, 法國(2011年); 諾曼第當代藝術地區基金, 魯昂, 法國(2011年); 奧弗涅大區當代藝術收藏協會中心, 克雷蒙費洪, 法國(2011年)以及Parasol Unit, 倫敦(2008年)。他所參與的精選群展包括: 卡米涅克基金會, 法國(2023年); Parasol Unit, 威尼斯(2022年); 白教堂美術館, 倫敦(2022年); 蓋蒂中心, 洛杉磯, 美國(2021年); 梵谷基金會, 阿爾勒, 法國(2020年); 大都會藝術博物館, 紐約(2019年); 路易斯安那現代藝術博物館, Humlebæk, 丹麥(2018年); 白教堂美術館, 倫敦(2018年); 提森-博內米薩國立博物館, 維也納(2017年); 梅茲蓬皮杜文化中心, 法國(2016年); 皇家藝術研究院, 倫敦(2015年); 諾丁漢當代藝術展覽館, 英國(2015年); Helmhaus美術館, 蘇黎世, 瑞士(2011年); 第六屆庫裡蒂巴國際當代藝術雙年展, 巴西(2011年); 邁阿密藝術博物館, 美國(2011年); Val-de-Marne當代藝術博物館, 塞納河畔維特里, 法國(2010年); 泰特三年展, 倫敦(2009年); 洛林地區當代藝術基金會, 梅茲, 法國(2009年); 第二屆莫斯科雙年展(2007年)以及倫敦泰特美術館特納獎(2005年)。

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Darren Almond

*Night Before Day*

18 July – 30 August 2025

White Cube Hong Kong

In his exhibition 'Night Before Day', British artist Darren Almond furthers his long-standing engagement with the mutable constructs of time, place and memory. Comprised of three groups of work, his most recent series of paintings uses the motif of the weeping willow, formed by translucent washes of colour, as the entry point to examine our relationship to the seasonal changes taking place within the natural world. The foliage of the willow tree also features in works that use the elemental materials of gold, silver, copper and palladium to evoke the multiplicity of temporality, from the mechanical to the seasonal and celestial. In this way the surfaces of Almond's paintings reflect and activate the dynamic qualities of light and space within the present and chart the passage of time. In the third group of works, numbers and grids provide a disciplined framework, giving form to the artist's investigations into how time is measured, represented and understood.

The centrality of the willow to this exhibition is rooted in a childhood memory of fishing beside a willow tree in a flooded mining pit near Wigan, UK – the slender shape and gentle curve of the willow's branches and leaves providing the artist with a motif that he has returned to in recent years. Named for the way rainwater gathers and drips from its pendulous branches, the willow here becomes a conduit for Almond's ongoing engagement with the cycles of the natural world.

During the recent winter months, Almond observed how rainwater caresses branches of the willow, weeping tears at their tips before returning to the ground. This combined agency of gravity and light formed the geneses for the new 'Salix Triandra' paintings (2025) and the work 'Transition' (2025). In these works, Almond has used highly diluted washes of colour, turning to gravity's grace to emulate the behaviour of rainwater with pigment. Creating tendrils of translucent colour, Almond then erases the wash of paint towards a distant horizon, establishing a sense of depth within the picture plane. In these aqueous evocations of the willow tree, Almond captures not only the behaviour of water but also its capacity to hold and refract an array of changing colours and light to prismatic effect.

Continuing his focus on the descending branches of the willow tree, *Early Summer*, *Late Spring* and *Éostre* (all 2024) are set within the animated movement of the foliage. Emerging from the gilded backgrounds is a faint zero symbol, barely discernible against the modernist grid underpinning the composition. For Almond, zero is 'the nothing that holds everything together', a paradoxical

threshold where existence and non-existence converge. Almond's faint evocation of zero intersects with the grid, another of the artist's motifs, eliciting a tension with the organic forms and speaking to the human impulse to impose structure on nature – to chart, regulate and direct.

Similarly, in the 'Senryū' series – named after a Japanese poetic form similar to *haiku*, known for its satirical reflections on human nature – Almond charts the gradual transitions of the seasons through the defining image of the weeping willow. Each linen diptych is overlaid with thin layers of metal leaf, with silhouettes of the tree's distinctive hanging branches at varying stages of growth. Notably, the willow is among the first trees to sprout leaves in spring and one of the last to shed them in autumn. The metals themselves function not as fixed signifiers but as fluid, transformative elements, shifting from gold to copper to palladium to evoke the vegetal, tonal and atmospheric progressions throughout the seasons of the year. *Senryū (Autumn)* (2023) is rendered in gold, its leaves a burnt orange. The sequence culminates with the palladium surface of *Senryū (Winter)* (2024), with its silvery ground against the willow which now appears brittle and skeletal, its leafless branches embodying both the state of dormancy and the promise of renewal.

While the 'Senryū' paintings are fundamentally concerned with variation and evolution, they are unified by the inclusion of a large zero, which is subtly debossed across the centre of each diptych. This faint but deliberate introduction of an integer functions as a conceptual symbol, signalling infinity; an otherworldly lens or portal; the perspectival vanishing point; and Buddhist ideas of 'nothingness'.

Almond's use of numbers and grids operates as a formal syntax that describes the fluid, multifaceted character of time. As the artist has remarked, numbers are 'our true common language' – we use them 'to position ourselves, to relate to each other; we use them for scaling, we measure our lives by them, we gauge our children by them'. In his 'Entropy' series (2018–24), the zero is a visual device that centres and anchors the composition of eight-panel works amid a proliferation of other fragmented numerals. The multiple panels and the layered, almost glitchy, arrangement of these numerals recalls digital flip clocks, a technology that visibly and audibly registers the passing of hours and minutes. By presenting numbers in states of fragmentation and disarray, Almond challenges conventional ideas of temporality as being fixed or linear, instead proposing one that is multi-layered. Through these works,

## BIOGRAPHY

time is not only conceptualised through symbolic, numerical systems but is also materially inscribed onto the very surface of the work.

Throughout 'Night Before Day', the presence of zero functions as a quiet fulcrum around which Almond's meditations on impermanence and transition revolve. Equally, the artist has traced the dancing wisps of the leaves of the weeping willow tree to distil the poetics of the natural world entwined with the complexities of time lived and felt. Whether located in a childhood memory, the passing of seasons or the desiccated numerals, time emerges in Almond's work as a complex interplay between natural cycles and our fragile endeavours to measure and order the world.

Darren Almond was born in 1971 in Wigan, UK and lives and works in Norfolk. Solo exhibitions include Museo Cappella Sansevero, Naples, Italy (2025); Jesus College, Cambridge (2019); Villa Pignatelli-Casa della Fotografia, Naples, Italy (2018); Mudam, Luxembourg (2017); Museum Sinclair Haus, Bad Homburg, Germany (2016); New Art Centre, Salisbury, UK (2016); Neue Galerie, Graz, Austria (2015); Dirimart, Istanbul (2015); Bloomberg Space, London (2014); Art Tower Mito, Japan (2013); Sala Alcalá 31, Madrid (2013); Château Gallery, Domaine Régional de Chaumont-sur-Loire, France (2012); The High Line, New York (2011); Villa Merkel, Esslingen am Neckar, Germany (2011); L'Abbaye de la Chaise Dieu, France (2011); Frac Normandie, Rouen, France (2011); FRAC Auvergne, Clermont Ferrand, France (2011); Parasol Unit, London (2008); K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany (2005); Tate Britain, London (2002) and The Renaissance Society, Chicago (1999). He has participated in numerous group exhibitions including Fondation Carmignac, Porquerolles, France (2023); Parasol Unit, Venice (2022); Whitechapel Gallery, London (2022); Getty Center, Los Angeles (2021); Fondation Van Gogh, Arles, France (2020); Metropolitan Museum of Art, New York (2019); Louisiana Museum of Modern Art, Humlebæk, Denmark (2018); Thyssen-Bornemisza Art Contemporary, Vienna (2017); Centre Pompidou-Metz, France (2016); Royal Academy of Arts, London (2015; 2000); Nottingham Contemporary, UK (2015); Helmhaus, Zurich, Switzerland (2011); 6th Biennale de Curitiba, Brazil (2011); Miami Art Museum (2011); Musée d'Art Contemporain du Val-de-Marne, Vitry-sûr-Seine, France (2010); Tate Triennial, Tate Britain, London (2009); Frac Lorraine, Metz, France (2009); 2nd Moscow Biennale (2007); SITE Santa Fe, New Mexico (2007); The Turner Prize, Tate Britain, London (2005) and 50th Biennale di Venezia (2003).

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GROUND FLOOR

- 1

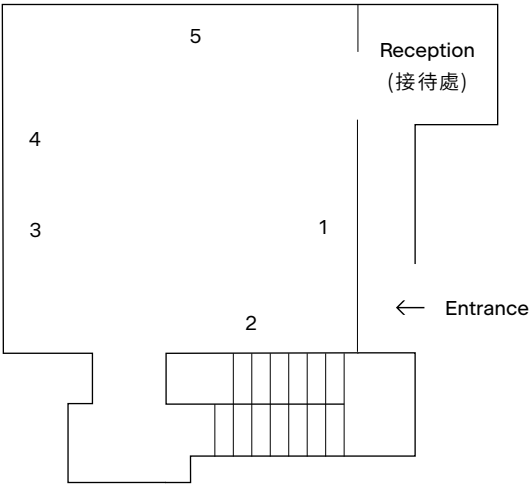
*Éostre*  
2024  
Gold and acrylic on linen  
205.2 × 171.2 × 7.5 cm | 80 <sup>13</sup>/<sub>16</sub> × 67 <sup>3</sup>/<sub>8</sub> × 2 <sup>15</sup>/<sub>16</sub> in.
- 2

*Senryū (autumn)*  
2023  
Copper and acrylic on linen  
99.4 × 72.3 × 6.3 cm | 39 <sup>1</sup>/<sub>8</sub> × 28 <sup>7</sup>/<sub>16</sub> × 2 <sup>1</sup>/<sub>2</sub> in.
- 3

*Late Spring*  
2024  
Gold and acrylic on linen  
205 × 160 × 7.5 cm | 80 <sup>1</sup>/<sub>16</sub> × 63 × 2 <sup>15</sup>/<sub>16</sub> in.
- 4

*Early Summer*  
2024  
Gold and acrylic on linen  
205.5 × 171 × 7.5 cm | 80 <sup>7</sup>/<sub>8</sub> × 67 <sup>5</sup>/<sub>16</sub> × 2 <sup>15</sup>/<sub>16</sub> in.
- 5

*Mid Deep Winter*  
2024  
Palladium and acrylic on linen  
205.4 × 160.3 × 7.5 cm | 80 <sup>7</sup>/<sub>8</sub> × 63 <sup>1</sup>/<sub>8</sub> × 2 <sup>15</sup>/<sub>16</sub> in.



FIRST FLOOR

- 6

Salix Triandra II

2025

Acrylic on linen

160 × 120 cm | 63 × 47 ¼ in.
- 7

Transition

2025

Gold and acrylic on linen

200 × 155.5 cm | 78 ¾ × 61 ¼ in.
- 8

Eclipse

2025

Gold and acrylic on linen

136 × 193 cm | 53 ⅞ × 76 in.
- 9

Spring Fragments III

2022

Gold and acrylic on linen

136 × 193 cm | 53⅞ × 76 in.
- 10

Salix Triandra

2025

Acrylic on linen

160 × 351 cm | 63 × 138 ⅝ in.
- 11

Entropy VII

2018–24

Aluminium, copper, silver, gold and acrylic on linen

146 × 102 cm | 57 ½ × 40 ⅝ in.
- 12

Entropy VIII

2018–24

Aluminium, copper, silver, gold and acrylic on linen

146 × 102 cm | 57 ½ × 40 ⅝ in.
- 13

Entropy IX

2018–24

Aluminium, copper, silver, gold and acrylic on linen

146 × 102 cm | 57 ½ × 40 ⅝ in.
- 14

Entropy X

2018–24

Aluminium, copper, silver, gold and acrylic on linen

146 × 102 cm | 57 ½ × 40 ⅝ in.
- 15

Senryū (winter)

2024

Palladium and acrylic on linen

99.2 × 72.2 × 6.5 cm | 39 ⅞ × 28 ⅞ × 2 ⅞ in.
- 16

Senryū (spring)

2023

Gold and acrylic on linen

99.4 × 72.3 × 6.3 cm | 39 ⅞ × 28 ⅞ × 2 ½ in.
- 17

Senryū (midsummer)

2023

Gold and acrylic on linen

99.4 × 72.3 × 6.3 cm | 39 ⅞ × 28 ⅞ × 2 ½ in.
- 18

Study for Salix Triandra

2025

Acrylic on linen

63 × 132 cm | 24 ⅜ × 51 ⅝ in.
- 19

Salix Triandra IV

2025

Acrylic on linen

160 × 120 cm | 63 × 47 ¼ in.

