

艾爾·阿納組

MivEvi

2026年3月25日至5月9日

白立方香港

自1990年代末以來，艾爾·阿納組 (El Anatsui) 以大型金屬裝置重新定義了雕塑的可能性。他將廢棄瓶蓋切割、壓平、揉皺、折疊，再以銅線縫合成無窮變化的組合，將這些零散元素轉化為充滿表現力的形體與色彩場域。這位享譽國際的雕塑家，把創作實踐建立於一個核心觀念之上：雕塑物體的狀態是非永恆的——形式並非在創作的當下被固定，而是始終保持著一種隨環境而變的開放性，回應著場地、方向乃至時間本身。在白立方香港和首爾空間同步展出的新作便詮釋了這些關注點：既揭示了作品的建構過程，又凸顯了關於方向性與二元性的議題。

在阿納組的金屬創作實踐中，瓶蓋作品的建構邏輯首次達到了交互對應的全面性：這些雕塑被構思並展示為雙面型態，沒有哪一面是優先呈現的正面。瓶蓋的背面經過處理後，形成閃爍著銀色光澤的單色平面，與另一面印有商標、由棕色、黑色、赭色及氧化紅色構成的土色調形成對比。作品懸掛於空間之中，或鬆散地固定在牆上，這種雙面狀態打破了雕塑擁有固定方向的傳統範式，將觀者的注意力引向作品本身的建構方式：無數個瓶蓋被切割、壓平、折疊，並以銅線縫合成各個部分，其外露的接合處使得厚度、空隙與接縫都清晰可見。

這些金屬作品所提出的形式命題，源於一段更為漫長的創作歷程。自創作初始，阿納組在雕塑實踐便對物質條件及其潛在可能性，投以持續且嚴謹的關注。藝術家1944年出生於當時被稱作黃金海岸的地區，在加納庫馬西的誇梅·恩克魯瑪科技大學 (Kwame Nkrumah University of Science and Technology) 接受教育，他在求學階段的訓練主要建立在以西方現代主義模式為主導的英國殖民地學術框架內。1975年，他移居尼日利亞，在恩蘇卡的尼日利亞大學 (University of Nigeria) 任教——這所學府當時已成為後獨立時代圍繞藝術形式、物質實踐與文化身份等議題展開辯論的重要場域。在那裡，阿納組融入了一個充滿知識活力與跨學科氛圍的環境，與藝術家、作家及思想家們共同對既有傳統進行集體反思，致力於探尋足以回應後獨立時代現實的另類藝術創作模式。

1970年代初期，也是他移居尼日利亞之前，所創作的一批圓形木雕托盤作品，標誌著他首次決定性地脫離學院派常規。他將加納市場上常見的實用托盤加以改造，重新賦予用途，把雕塑的關注焦點從體積轉向表面，在這些平面木盤上雕刻線性符號——這些符號的靈感源自阿丁克拉 (Adinkra) 的圓形語法——這是阿坎族 (Akan) 的一套象徵系統，以視覺形式傳達諺語與哲學概念。不久之後，阿納組轉向陶土創作，這一轉變不僅開啟了新的形式可能，更讓他能夠更徹底地重新思考雕塑的物性 (objecthood)。

在1970年代末期的陶土作品中，具有關鍵意義的「破碎之罐」(Broken Pots) 系列，標誌著阿納組經歷碎片化與重組的創作過程。他使用各式各樣的陶土碎片，隨性地黏合、拼接成器皿，使其接縫保持外露。這些作品的最終形態從未真正完整，拒絕恢復原始狀態的修復邏輯。取而代之的是一種將破碎與重構視為生產性操作的創作模式——這種手法折射出阿納組在其所處的後

獨立時代所面臨的壓力。正如他後來所言：「破碎是重組的契機。破碎不是毀滅，而是重生的必然。」¹這種理解呼應著源自阿坎族的「Sankofa」概念——SAN (返回)；KO (去)；FA (取回)。這一理念貫穿阿納組的創作實踐，體現了更廣泛的後殖民信念：過去始終是建構未來的重要資源。在金屬作品中，這種承襲而來的感知既未被如實再現，也未得到徹底化解，而是被賦予新的尺度：碎片化作為一種組織原則，通過接縫、連接與堆積單元，構築開闊的表面——這些表面懸置了終結感，始終因場地、方向與展示方式而變化。

這種將形式視為結構性開放的理念，在阿納組的金屬作品中得到充分體現，並構成他雕塑思維的核心原則——其中的先例可追溯至他在1980至1990年代發展、並於近期重新投入創作的木製浮雕作品。回歸木材創作時，阿納組使用回收的硬木板材，以電動工具進行切割、燒灼、雕刻，這些工具的鈍力與切割印記成為作品視覺與結構語言的有機組成部分。與「破碎之罐」系列相似，並在某種程度上預示了金屬作品的表現方式。這些浮雕揚棄了統一的雕塑體塊概念，轉而通過各個部件構建整體：獨立的木製單元並置排列，其表面透過刻痕、焦痕、顏料與木紋而各呈異趣。更重要的是，這些浮雕被構想為可變動的組合，其構成木板能夠重新排列順序，使每次展示都產生獨特的表達方式。儘管木材的剛硬特性必然會限制這種可變性，但這些浮雕仍然確立了一項原則——而在金屬作品中，這一原則獲得了更大的發揮空間——形式通過方向、垂直感、重力與環境被重新定義，使得輪廓、尺度與空間佈局等因素始終處於持續變動狀態之中。

在白立方香港與首爾同步展出的這些新作中，最引人矚目的焦點，不僅在於阿納組那為人熟知的點石成金之術，或是將物體的蛻變本身作為目的，更在於他以清晰的姿態，揭示了促成轉化的種種條件。如果說阿納組最早的金屬作品——他在一次散步中偶然發現一袋廢棄酒瓶蓋後創作的《Man's Cloth》與《Woman's Cloth》(1999-2002年)——標誌著金屬創作的開端，而後來的巨型裝置，例如《Logoligi Logarithm》(2019) 探索了這一命題在空間中的擴延性與環境尺度，那麼此次展出的雕塑則以另一種方式重新校準了這條探索路徑：它們圍繞著單一的豎向形態展開，這些形態彷彿自在地懸浮於空間之中。儘管它們以扁平的、自成一體的姿態呈現，其表面卻點綴著細小的孔洞、圓形鏤空與不規則的缺口——這些是銅線、留白或原始結構短暫顯現的節點。

儘管這是這批作品的首次亮相，但它們從構思之初便被賦予了持續變形的期待——隨著時間流轉，它們將不斷呈現新的形態。在奇卡·奧克魯-阿古魯 (Chika Okeke-Agulu) 與奧奎·恩維佐 (Okwui Enwezor) 合著的阿納組創作研究專著《雕塑的再發明》(The Reinvention of Sculpture, 2022) 中，這些反覆迭代的呈現方式被視為「新的形體」，每一個都構成「一個理論上具有永恆生命潛質的實體，在其演化過程中留下的獨特印記」。²在香港，展覽以「MivEvi」為題，這個詞是對埃維語 (Ewe) 中「香氣」一詞的

重新演繹。當它與「香港」——這座因作為香料及芳香物貿易樞紐的歷史而得名「香港」的譯名相呼應，展覽標題也在概念上將展場與貫穿作品的生命氣息交織在一起。阿納組的創作實踐運行於循環往復的時間觀念之中，每件裝置都標誌著回歸的時刻，而非終結——他所賦形的，正是西非哲學中一個久經傳頌的認知：沒有什麼是永恆不變的。

艾爾·阿納組 (El Anatsui, 1944年生於加納安亞科)，現生活與工作於加納和尼日利亞兩地。他於1965年至1969年間就讀於加納庫馬西的誇梅·恩克魯瑪科技大學 (Kwame Nkrumah University of Science and Technology)。1975年，阿納組開始在尼日利亞大學 (University of Nigeria, Nsukka) 美術系任教，擔任雕塑教授超過四十年。

藝術家的重要國際個展包括：Talbot Rice美術中心，愛丁堡 (2024)；泰特現代美術館，倫敦 (2023)；慕尼黑藝術之家，德國，巡展至多哈阿拉伯現代藝術博物館及伯爾尼美術館，瑞士 (2019-20)；Iziko南非國家美術館，開普敦 (2018)；皇家藝術研究院，倫敦 (2013)；阿克倫藝術博物館，俄亥俄州，美國；巡展至布魯克林美術館，紐約，及巴斯美術館，邁阿密，佛羅里達州 (2012-15)；皇家安大略博物館，多倫多，巡展至戴維斯博物館，韋爾斯利學院，馬薩諸塞州，及布蘭頓藝術博物館，德克薩斯大學奧斯汀分校 (2010-12) 等機構；國立民族學博物館，大阪，日本，巡展至葉山町現代藝術博物館及山形縣鶴岡藝術論壇 (2010-11) 等機構；Oriol Mostyn美術館，蘭迪德諾，威爾斯，英國，巡展至莫德爾藝術與尼蘭美術館，斯萊戈，愛爾蘭，及奧爾德姆美術館，大曼徹斯特，英國 (2003-08)。

他曾榮獲眾多獎項，包括2013年查爾斯·沃拉斯頓獎、2015年威尼斯雙年展終身成就金獅獎，以及2017年高松宮殿下紀念世界文化獎雕塑類獎。

香港白立方

開放時間為逢星期二至星期六 上午11時至下午7時
免費參觀

如需查詢，請聯絡：

enquiryhk@whitecube.com

香港干諾道中50號

+852 2592 2000

whitecube.com

關注我們：

X: @_whitecube

Instagram: @whitecube

Facebook: White Cube

WeChat: whitecubezh

1 艾爾·阿納組對話 Osei Bonsu,《El Anatsui: Behind the Red Moon》, 泰特美術館出版, 2024年, 第90頁

2 奇卡·奧克克-阿古魯 (Chika Okeke-Agulu) 與奧奎·恩維佐 (Okwui Enwezor) 合著,《雕塑的再發明》, 2022年, 第268頁

WHITE CUBE

El Anatsui

MivEvi

25 March – 9 May 2026

White Cube Hong Kong

Since the late 1990s, El Anatsui has rewritten the possibilities of sculpture with his large-scale metal works, transforming used bottlecaps into expansive fields of eloquent form and colour by cutting, flattening, crushing, folding and suturing the individual elements into infinite permutations. The internationally acclaimed sculptor's practice rests on a conception of sculptural objecthood as provisional: form is not fixed at the point of making but remains contingent, responsive to site, orientation and time itself. The recent metal works, presented concurrently across White Cube's Hong Kong and Seoul spaces, offer a renewed articulation of these concerns, rendering legible the processes of construction that underpin the works while newly foregrounding questions of orientation as well as duality.

For the first time in Anatsui's metal practice, the constructive logic of the bottle-cap works is fully reciprocal: conceived and displayed as double-sided, the sculptures offer no privileged face. The caps' reverse resolves into shimmering, monochromatic planes of modulated silver, set in counterpoint to the earthy chromatic register of browns, blacks, ochres and oxidised reds that distinguish the opposite branded surfaces. Suspended freely in space or attached loosely to the wall, this bilateral condition unsettles any fixed orientation, drawing attention to the mode of construction itself: innumerable bottle caps cut, flattened, folded and sutured into accretive sections with copper wire, their exposed joinery bringing thickness, porosity and seam into view.

The formal propositions advanced by the metal works emerge from a longer trajectory in which Anatsui's engagement with sculpture has, from the outset, been shaped by a sustained and exacting attention to material conditions and the possibilities they afford. Born in 1944 in the former Gold Coast, Anatsui was educated at the Kwame Nkrumah University of Science and Technology in Kumasi, where his training was structured within a predominantly British colonial academic framework orientated towards Western modernist models. In 1975, he moved to Nigeria to take up a teaching position at the University of Nigeria, Nsukka – an institution that had by then emerged as a vital site for post-independence debates around artistic form, material practice and cultural identity. There, Anatsui entered an intellectually charged and interdisciplinary milieu of artists, writers and thinkers engaged in a collective reassessment of inherited conventions, animated by the search for alternative models of artmaking adequate to post-independence realities.

The circular wood plaques from the early 1970s, prior to his move to Nigeria, marked Anatsui's first decisive departure from academic convention. Repurposing the utilitarian trays found in Ghanaian markets, Anatsui relocated sculptural attention from volume to surface, carving linear signs, informed by the graphic grammar of Adinkra – an Akan symbolic system through which proverbs and philosophical concepts are given visual form – into the planar wooden supports. Soon after, Anatsui turned to clay, a shift that opened new formal possibilities and enabled a more radical rethinking of sculptural objecthood than the plaques could sustain.

In the terracotta works of the late 1970s, including the pivotal 'Broken Pots' series, Anatsui worked through processes of fracture and reassembly, producing vessels from assorted fragments of clay, roughly patched and joined so that their seams remained exposed. The resulting forms, whose integrity is never fully secured, refuse the logic of restoration to an original state. What emerges instead is a mode of making in which breakage and reconstitution are treated as productive operations – an approach that registers the pressures of the post-independence moment within which Anatsui was working. As he later observed, 'the idea of breaking is an opportunity for reformation. Breaking is not destruction but a necessity for rebirth.'¹ Such an understanding finds its counterpart in the Akan principle of *Sankofa* – 'to go back and retrieve' – a concept that threads through Anatsui's practice and speaks to a wider postcolonial conviction that the past remains a vital resource for building anew. In the metal works, this inherited sensibility is neither literalised nor resolved, but rescaled: fragmentation operates as an organising principle, with seams, joins and accretive units structuring expansive surfaces that suspend closure and remain contingent on site, orientation and display.

This commitment to form as structurally open – so fully articulated in the metal works and constituting a key tenet in Anatsui's sculptural thinking – has clear antecedents in the wood reliefs that he developed through the 1980s and 1990s, and with which he has recently reengaged. Returning to wood, Anatsui worked with salvaged hardwood planks, cutting, burning, carving into their surfaces with power tools whose blunt force and graphic imprint became integral to the works' visual and structural language. Like the 'Broken Pots', and in ways that anticipate the metal works, these reliefs refute the idea of a unified sculptural mass in favour of construction through parts: discrete wooden elements set side by side,

their surfaces differentiated by incision, scorch, pigment and grain. Crucially, the reliefs were conceived as mutable assemblies, their constituent planks capable of being reordered so that each presentation generated a distinct articulation. While the rigidity of wood necessarily constrained this variability, the reliefs nonetheless established a principle that is granted even greater latitude in the metal works, where form is determined anew through orientation, drape, gravity and environment, allowing aspects such as contour, scale and spatial disposition to remain perpetually in play.

What becomes newly insistent in the works unfolding across Hong Kong and Seoul is not simply their now-familiar alchemy of discarded matter nor metamorphosis as an end in itself, but the clarity with which the conditions that enable transformation are brought into view. Where Anatsui's earliest metal works *Man's Cloth* and *Woman's Cloth* (1999–2002) – conceived after he discovered a sack of discarded liquor bottle caps while out walking – marked the threshold at which his metal practice came into being, and later monumental installations such as *Logoligi Logarithm* (2019) tested the expansive, environmental reach of that proposition, the sculptures presented here recalibrate this enquiry around singular, upright forms that can appear to hover autonomously in space. Though they present as flat and self-contained, their surfaces are punctuated by small apertures, circular voids and irregular interruptions – points at which wire, absence or raw structure briefly assert themselves.

This being their first presentation, the sculptures are nonetheless conceived with the expectation that they will continue to shapeshift, assume new configurations, and register differently over time. In Chika Okeke-Agulu and Okwui Enwezor's comprehensive study of Anatsui's practice, *The Reinvention of Sculpture* (2022), these successive iterations are recognised as 'new shapes', each constituting 'distinct markers in the evolving life of an entity that theoretically has the potentiality to live forever'.² In Hong Kong, the presentation appears under the title 'MivEvi', a reworking of the Ewe word for fragrance. Paired with the translation of Hong Kong as 'fragrant harbour', a name rooted in its history as a trading hub for incense and other aromatics, the title conceptually entwines the exhibition site with the animating principle that runs through the works. Operating within a cyclical conception of time, in which each installation marks a moment of return rather than finality, Anatsui's practice gives form to an understanding long affirmed in West African philosophy: that no condition is permanent.

El Anatsui (b. 1944, Anyako, Ghana) lives and works between Ghana and Nigeria. He studied at the Kwame Nkrumah University of Science and Technology (KNUST) from 1965–69. In 1975, Anatsui began teaching at the Fine Arts Department at the University of Nigeria, Nsukka, teaching there for over four decades as a Professor of Sculpture. Notable international solo exhibitions of his work have been held at the Talbot Rice Gallery, Edinburgh (2024); Tate Modern, London (2023); Haus der Kunst, Munich, Germany, touring to Mathaf, Doha, and Kunstmuseum Bern, Switzerland (2019–20); Iziko South African National Gallery, Cape Town (2018); Royal Academy of Arts, London (2013); Akron Art Museum, Ohio, touring to Brooklyn Museum, New York, and Bass Museum, Miami, Florida, amongst others (2012–15); Royal Ontario Museum, Toronto, touring to Davis Museum, Wellesley College, Massachusetts, and Blanton Museum of Art, University of Texas, Austin, amongst others (2010–12); National Museum of Ethnology, Osaka, Japan, touring to The Museum of Modern Art, Hayama, and Tsuruoka Art Forum, Yamagata, amongst others (2010–11); and Oriol Mostyn Gallery, Llandudno, Wales, UK, touring to Model Arts & Niland Gallery, Sligo, Ireland, and Gallery Oldham, Greater Manchester, UK, amongst others (2003–08). He has received numerous awards including the Charles Wollaston Award in 2013, the Golden Lion for Lifetime Achievement at the Venice Biennale in 2015 and the Praemium Imperiale Award for Sculpture in 2017.

White Cube Hong Kong is open
Tuesday – Saturday, 11am – 7pm.
Admission is free.

For further information please contact:
enquiryhk@whitecube.com

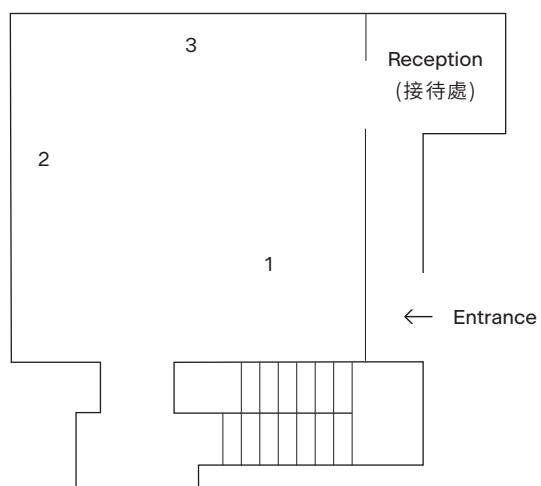
50 Connaught Road Central, Hong Kong
+852 2592 2000
whitecube.com

Follow us:
X @_whitecube
Instagram: @whitecube
Facebook: White Cube
WeChat: whitecubehk

1 'El Anatsui in conversation with Osei Bonsu',
in *El Anatsui: Behind the Red Moon*, Tate Publishing, 2024, p.90
2 Chika Okeke-Agulu and Okwui Enwezor,
El Anatsui: The Reinvention of Sculpture, Damiani, 2022, p.268

GROUND FLOOR

- 1 *MivEvi III*
2025
Aluminium and copper wire
295 × 231 cm | 116 $\frac{1}{8}$ × 90 $\frac{15}{16}$ in.
- 2 *MivEvi VI*
2025
Aluminium and copper wire
269 × 260 cm | 105 $\frac{7}{8}$ × 102 $\frac{3}{8}$ in.
- 3 *MivEvi VIII*
2025
Aluminium and copper wire
303 × 250 cm | 119 $\frac{5}{16}$ × 98 $\frac{7}{16}$ in.



FIRST FLOOR

- 4 *MivEvi V*
2025
Aluminium and copper wire
193 × 212 cm | 76 × 83 ⁷/₁₆ in.
- 5 *MivEvi II*
2025
Aluminium and copper wire
222 × 284 cm | 87 ³/₈ × 111 ¹³/₁₆ in.
- 6 *MivEvi IV*
2025
Aluminium and copper wire
290 × 285 cm | 114 ³/₁₆ × 112 ³/₁₆ in.
- 7 *MivEvi VII*
2025
Aluminium and copper wire
260 × 314 cm | 102 ³/₈ × 123 ⁵/₈ in.

