

Clamour Can Melt Gold – English Coverage

28 July 2015

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Link: <http://hasht-art.net/2015/07/28/galleries-clamour-can-melt-gold-at-edouard-malingue-gallery-hong-kong/>

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#GALLERY : “Clamour Can Melt Gold” at Edouard Malingue Gallery, Hong Kong



(https://hashtartblog.files.wordpress.com/2015/07/capture-d_c3a9cran-2015-07-28-c3a0-14-13-42.png)

Alredo Jaar “HSGP”, 2015 C-print, 100 x 288 cm © Edouard Malingue Gallery

As part of its curatorial projects, the french gallerist Edouard Malingue will show next month, a new exhibition in Hong Kong. “Clamour Can Melt Gold” is a group exhibition that addresses the representation, cultural value and economy around the extraction of gold.

This group exhibition brings together works by Marcel Broodthaers, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheung Chi & Wong Wai Yin, Sarah Lai, Prabhakar Pachpute, Danh Vo and School of Zanabazar. The show is curated by Inti Guerrero.

Inti Guerrero, the curator speaks about the exhibition theme : *“Gold has had an almost universal presence in the history of most societies as a symbol of wealth. (...) In China and Hong Kong, gold has been a key element of traditional culture, its colour and symbols being widely represented as general signs of prosperity and good fortune. The major current market of golden jewellery in Hong Kong, catering increasingly to shoppers from the expanding Mainland Chinese middle class, is significant enough to influence general economic parameters, as seen in recent years.”*



https://hashtartblog.files.wordpress.com/2015/07/capture-d_c3a9cran-2015-07-28-c3a0-14-12-50.png

He Xiangyu "200g Gold, 62g Protein", 2012 Copper, gold, egg, 38 x 39 x 4 cm © Edouard Malingue Gallery

The title of the show translates a Chinese idiom: “眾口鑠金”. Having a moral dimension, it can be rendered as “clamour can melt gold”, meaning that the voices of many people can confuse right with wrong. Legend has it that Sun Yat-sen used it regarding something being struck down by the majority.

This exhibition is once again an opportunity to show the importance of Asian Culture, but it's also a means of the French gallerist based in Hong Kong since 2010, to discover and take part in the propagation of this culture.



<https://hashtartblog.files.wordpress.com/2015/07/picture1-copie.png>

Danh Vo, "Coke", 2014, gold on cardboard, 39 x 53 cm © Edouard Malingue Gallery

31 July 2015

Art Media Agency

"Clamour Can Melt Gold" at Edouard Malingue Gallery"

Link: <http://en.artmediaagency.com/112743/clamour-can-melt-gold-at-edouard-malingue-gallery/>

"Clamour Can Melt Gold" at Edouard Malingue Gallery

🇭🇰 HONG KONG | 31 July 2015 | AMA | [🐦](#) | [in](#)

From 7 August to 11 September 2015, the Edouard Malingue Gallery in Hong Kong will host the collective exhibition "Clamour Can Melt Gold", devoted to the representation of the cultural value and market of gold extraction. The exhibition will be put together by Inti Guerrero.

"Clamour Can Melt Gold" will feature the work of artists including Marcel Broodthaers, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheung Chi & Wong Wai Yin, and Sarah Lai. It presents multiple gold representations. This material is universally known as a symbol of opulence. Nevertheless, this confidence in gold as a reserve of value can be criticised, as many presented works do. "Clamour Can Melt Gold" presents two narratives: the first focuses on the gold market and the social representation of the value of gold. The second confronts this idyllic vision of the reality of the conditions of gold extraction.

The Edouard Malingue Gallery was founded in 2010. It is specialised in contemporary art, and represents emerging and established artists.

Tags: [contemporary art](#), [Edouard Malingue Gallery](#), [exhibition](#), [gallery](#), [Hong Kong](#)

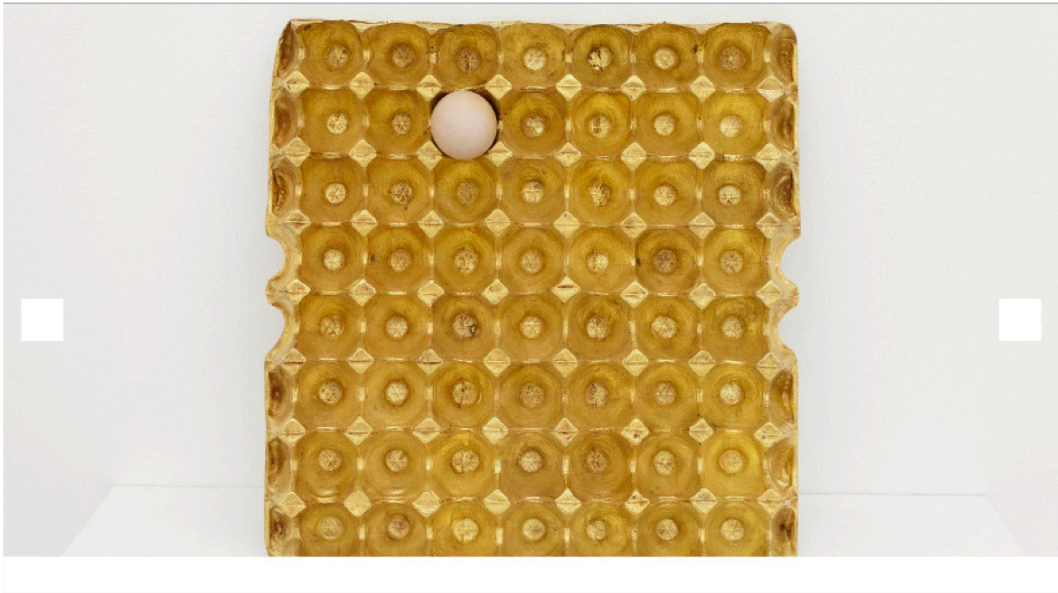
August 2015
My Art Guides

Link: <http://www.myartguides.com/categories/art/item/5469-clamour-can-melt-gold>

Qui il contenuto per l'intestazione di stampa.

Martin Soto Climent at Proyectos Monclova

Damián Ortega: Paisagem



View the embedded image gallery online at:

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Clamour Can Melt Gold

Edouard Malingue Gallery

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'Clamour Can Melt Gold' is a group exhibition that addresses the representation, cultural value and economy around the extraction of gold.

Gold has had an almost universal presence in the history of most societies as a symbol of wealth. It has also been regarded as one of the most trusted types of currencies, generally considered to be lacking the risks associated with paper money and other abstract currencies. In China and Hong Kong, gold has been a key element of traditional culture, its colour and symbols being widely represented as general signs of prosperity and good fortune. The major current market of golden jewellery in Hong Kong, catering increasingly to shoppers from the expanding Mainland Chinese middle class, is significant enough to influence general economic parameters, as seen in recent years.

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people can confuse right with wrong. Legend has it that Sun Yat-sen used it regarding something being struck down by the majority. The exhibition presents two overlapping narratives. One addresses the gold market and the social representation of the value of gold. The other confronts the audience with the social complexities in the geographies related to the extraction of gold. The violence and inequalities associated with gold mining are often forgotten or overlooked in the markets of its consumption.

For the exhibition, **Sarah Lai** (b. 1983, Hong Kong) produced a new commission responding to the choreographed politics of representation in high-end jewellery advertisements. Her observations on the relationship between depicted object and gesture, flesh out centuries-old notions of value and the anxieties of consumption in today's democratization of luxury. Shown closely to her work is an authentic late 17th century Mongolian sculpture from the School of Zanabazar. The golden figure is characteristic of a style depicting various Buddhist subjects, which has been highlighted by art historians as showing a high degree of individual artistry. It has contributed to the domestic adoration of golden statues and to the proliferation of Buddhism.

In radical contrast to this, the show includes a significant body of work by **Alfredo Jaar** (b. 1956, Chile/US) on Serra Pelada, an open cast gold mine in northeastern Brazil. The artist visited it in the mid-1980s and subsequently produced works that translate the inherent paradox between the high prices of gold in the global market and the abject and primitive conditions around its extraction. Through a different aesthetic and speaking from another geographical standpoint, **Prabhakar Pachpute's** (b. 1986, India) newly commissioned drawings also depict mining, as well as the forces of capital and human costs involved. His distinctive iconography of charcoal figures also questions the mining's impact on the landscape.

Another segment of the exhibition revolves around the real and metaphoric value of gold. It features a seminal 1970s piece by **Marcel Broodthaers** (1924–76, Belgium) from his Musée d'Art Moderne, which challenges the logics of the market by resignifying the value of gold bars in relation to the price of canonical Western artists and global trade commodities. Echoing Broodthaers' critique and playfulness with gold as a signifier of wealth are the sculptural pieces by **Danh Võ** (b. 1975, Vietnam/Denmark) and **He Xiangyu** (b. 1986, China) respectively, who apply gold to consumer goods and basic groceries. In the case of **Kwan Sheung Chi** (b. 1980, Hong Kong) & **Wong Wai Yin's** (b. 1981, Hong Kong) project on display, institutional critique, or rather the critique of institutions—to the economy to the government etc. — also uses the value of gold but simultaneously brings about a moral question regarding Hong Kong's current vulnerable citizenry.

In an intimate space towards the gallery's exit, visitors are drawn to the documentation of a performance by **Regina Jose Galindo** (b.1974,Guatemala), strongly questioning the historical looting by European colonial powers of the wealth accumulated by pre-Columbian societies in the Americas. Although carried out by a single body, that of the artist herself, it carries the historical weight and exploitation of an entire continent that for centuries has accompanied the extraction of gold.

August 2015

GalleriesNow.net

Link: <http://www.galleriesnow.net/shows/clamour-can-melt-gold/>

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Clamour Can Melt Gold

Fri 7 Aug 2015 to Fri 11 Sep 2015

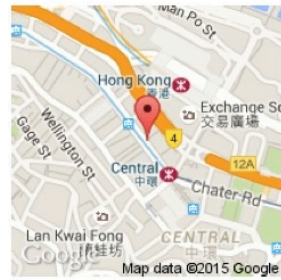
Edouard Malingue

Sixth Floor, 33 Des Voeux Road Central

www.edouardmalingue.com

Open: 10am-7pm Mon-Sat

[contact gallery](#)

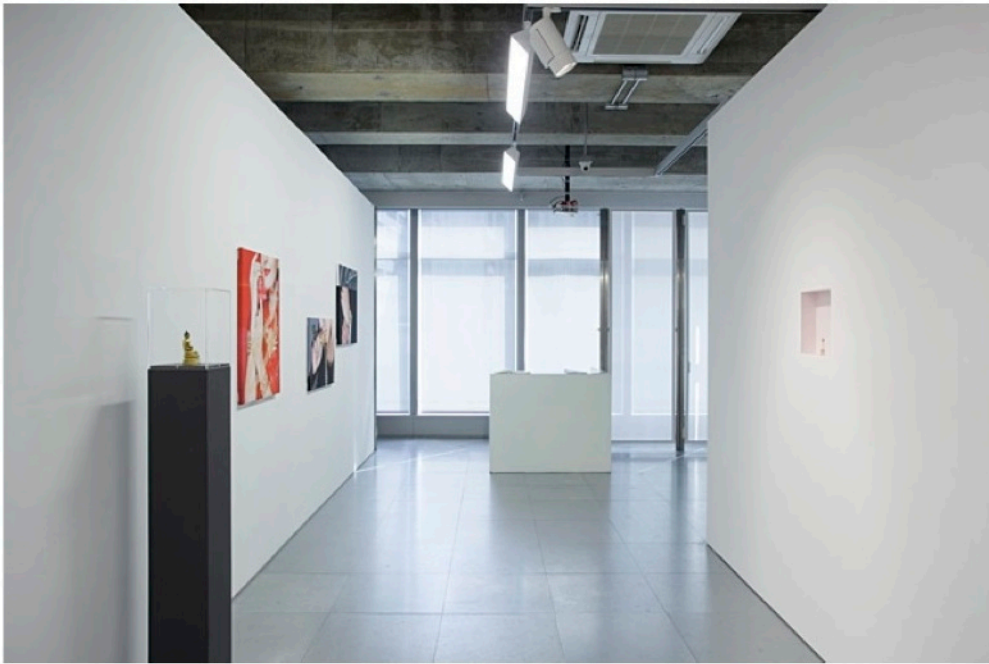


[more about Edouard Malingue](#)

Clamour Can Melt Gold at Edouard Malingue, Hong Kong, from August 7 to September 11, 2015

As part of its curatorial projects, Edouard Malingue Gallery presents 'Clamour Can Melt Gold', a group exhibition bringing together works by Marcel Broodthaers, Danh Vo, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheung-Chi & Wong Wai-Yin, Sarah Lai, Prabhakar Pachpute, and School of Zanabazar. Curated by Hong Kong-based curator Inti Guerrero, the show addresses the cultural value and extraction of gold.









"In China, gold and the colour gold carry an immense symbolic meaning: from its connection to royal antiquity and Buddhist iconography, to the current excessive market of golden jewels in the hyper consumerist China of today. In Hong Kong, the gold market – mostly catering to the rising middle class of Mainland Chinese – is a strong economy that has even produced speculative currency inflows. The dimensions of this trade, plus the great cultural symbolic value of gold, are the starting points of this exhibition. The exhibition will confront audiences with geographies and social complexities related to the extraction of gold, the gold that is commonly bought and worn out but never questioned about its origin nor its links to global primitive accumulation of capital." – Inti Guerrero

Courtesy of the artists and Edouard Malingue, Hong Kong

August 2015

ArtRabbit

Link: <https://www.artrabbit.com/events/clamour-can-melt-gold>

ART



EXHIBITION

Clamour Can Melt Gold

7 Aug 2015 - 11 Sep 2015

Edouard Malingue Gallery

As part of its curatorial projects, Edouard Malingue Gallery is pleased to present 'Clamour Can Melt Gold', a group exhibition that addresses the representation, cultural value and economy around the extraction of gold.

About

It brings together works by Marcel Broodthaers, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheung Chi & Wong Wai Yin, Sarah Lai, Prabhakar Pachpute, Danh Vo, School of Zanabazar. The show is curated by Inti Guerrero.

Gold has had an almost universal presence in the history of most societies as a symbol of wealth. It has also been regarded as one of the most trusted types of currencies, generally considered to be lacking the risks associated with paper money and other abstract currencies. In China and Hong Kong, gold has been a key element of traditional culture, its colour and symbols being widely represented as general signs of prosperity and good fortune. The major current market of golden jewellery in Hong Kong, catering increasingly to shoppers from the expanding Mainland Chinese middle class, is significant enough to influence general economic parameters, as seen in recent years.

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Another segment of the exhibition revolves around the real and metaphoric value of gold. It features a seminal 1970s piece by Marcel Broodthaers (1924–76, Belgium) from his Musée d'Art Moderne, which challenges the logics of the market by resignifying the value of gold bars in relation to the price of canonical Western artists and global trade commodities. Echoing Broodthaers' critique and playfulness with gold as a signifier of wealth are the sculptural pieces by Danh Võ (b. 1975, Vietnam/Denmark) and He Xiangyu (b. 1986, China) respectively, who apply gold to consumer goods and basic groceries. In the case of Kwan Sheung Chi (b. 1980, Hong Kong) & Wong Wai Yin's (b. 1981, Hong Kong) project on display, institutional critique, or rather the critique of institutions—to the economy to the government etc. - also uses the value of gold but simultaneously brings about a moral question regarding Hong Kong's current vulnerable citizenry.

In an intimate space towards the gallery's exit, visitors are drawn to the documentation of a performance by Regina Jose Galindo (b. 1974, Guatemala), strongly questioning the historical looting by European colonial powers of the wealth accumulated by pre-Columbian societies in the Americas. Although carried out by a single body, that of the artist herself, it carries the historical weight and exploitation of an entire continent that for centuries has accompanied the extraction of gold.

Inti Guerrero is a curator based in Hong Kong. From 2011-2014, he was Associate Artistic Director-Curator of TEOR/ética, San José, Costa Rica. He has curated exhibitions for Tate Modern, London; Minsheng Museum, Shanghai; Para Site, Hong Kong; Museum of Modern Art of Sao Paulo, Sao Paulo; TheCube Project Space, Taipei; ARKO Art Centre, Seoul; Kadist, San Francisco, and the Museum of Art of Rio, Rio de Janeiro. His writings have appeared in Afterall, The Exhibitionist, ArtAsiaPacific, Metropolis M and Manifesta Journal among other publications and exhibition catalogues.

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Vivi Kallinikou

8

3 August 2015

Daily Photo News

Link: <http://dailyphotonews.com/33113-exhibition-clamour-can-melt-gold-group-exhibition-curated-by-inti-guerrero.html>

Exhibition « Clamour Can Melt Gold », group exhibition curated by Inti Guerrero

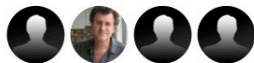
Monday 03 August 2015 10:38:57 by Louise Horvath on Exhibitions



Introduction to a Distant World - 1985 © Alfredo Jaar

📅 Exhibitions From 7/8/2015 to 11/9/2015

📍 Edouard Malingue Gallery 33 Des Voeux Road Central Hong Kong

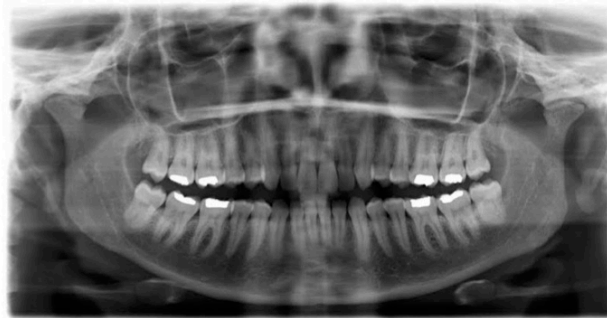


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Gold has had an almost universal presence in the history of most societies as a symbol of wealth. It has also been regarded as one of the most trusted types of currencies, generally considered to be lacking the risks associated with paper money and other abstract currencies. In China and Hong Kong, gold has been a key element of traditional culture, its colour and symbols being widely represented as general signs of prosperity and good fortune. The major current market of golden jewellery in Hong Kong, catering increasingly to shoppers from the expanding Mainland Chinese middle class, is significant enough to influence general economic parameters, as seen in recent years.

The title of the show translates a Chinese idiom: 眾口鑠金. Having a moral dimension, it can be rendered as "clamour can melt gold", meaning that the voices of many people can confuse right with wrong. Legend has it that Sun Yat-sen used it regarding something being struck down by the majority.



Looting - 2010

© Regina Jose Galindo

The exhibition presents two overlapping narratives. One addresses the gold market and the social representation of the value of gold. The other confronts the audience with the social complexities in the geographies related to the extraction of gold. The violence and inequalities associated with gold mining are often forgotten or overlooked in the markets of its consumption.

For the exhibition, Sarah Lai (Hong Kong, 1983) produced a new commission responding to the politics of display and the almost choreographed behaviour of both jewellers and clients in Hong Kong jewellery shops. Lai's observation is triggered by the encounter between centuries-old notions of value and today's anxieties of consumption and democratization of luxury. Shown closely to her work is an authentic late 17th century Mongolian sculpture from the School of Zanabazar. The golden figure is characteristic of a style depicting various Buddhist subjects, which has been highlighted by art historians as showing a high degree of individual artistry. It has contributed to the domestic adoration of golden statues and to the proliferation of Buddhism.

In radical contrast to this, the show includes a significant body of work by Alfredo Jaar (Chile/US, 1956) on Serra Pelada, an open cast gold mine in northeastern Brazil. The artist visited it in the mid 1980's and subsequently produced works that translate the inherent paradox between the high prices of gold in the global market and the abject and primitive conditions around its extraction. Through a different aesthetic and speaking from another geographical standpoint, Prabhakar Pachpute's (India, 1986) newly commissioned drawings also depict mining, as well as the forces of capital and human costs involved. His distinctive iconography of charcoal figures also questions the mining's impact on the landscape.



Coke - 2014

Gold on cardboard

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Another segment of the exhibition revolves around the real and metaphoric value of gold. It features a seminal 1970's piece by Marcel Broodthaers (Belgium, 1924- 1976) from his Musée d'Art Moderne, which challenges the logics of the market by resignifying the value of gold bars in relation to the price of canonical Western artists and global trade commodities. Echoing Broodthaers' critique and playfulness with gold as a signifier of wealth are the sculptural pieces by Danh Vo (Vietnam/Denmark, 1975) and He Xiangyu (China, 1986) respectively, who apply gold to consumer goods and basic groceries. In the case of Kwan Sheung Chi (Hong Kong, 1980) & Wong Wai Yin's (Hong Kong, 1981) project on display, institutional critique or rather the critique of institutions - to the economy, to the government etc.- also uses the value of gold but simultaneously brings about a moral question regarding Hong Kong's current vulnerable citizenry.

In an intimate space towards the gallery's exit, visitors are drawn to the documentation of a performance by Regina Jose Galindo (Guatemala, 1974), strongly questioning the historical looting by European colonial powers of the wealth accumulated by Amerindian societies before Columbus. Although carried out by a single body, that of the artist herself, it carries the historical weight and exploitation of an entire continent that for centuries has accompanied the extraction of gold." – Inti Guerrero



Louise Horvath

17 August 2015

HK Tatler

"Edouard Malingue Gallery presents: Clamour Can Melt Gold" by Christian Barlow

Link: <http://hk.asiatatler.com/arts-culture/arts/edouard-malingue-gallery-presents-clamour-can-melt-gold>

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Edouard Malingue Gallery presents: Clamour Can Melt Gold

The group exhibition presents two opposing narratives that explores the social representations of the value of gold contrasted with the social complexities and controversy surrounding its extraction

By Christian Barlow on Aug 17, 2015



Curated by Inti Guerrero, **'Clamour Can Melt Gold'** is the latest group exhibition at **Edouard Malingue Gallery** that addresses the representation, cultural value, and economy focusing on the extraction of gold. The exhibit features work from Marcel Broodthaers, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheng Chi & Wong Wai Yin, Sarah Lai, Prabhakar Pachpute, Danh Vo, and the School of Zanzibar.

Gold has often been seen as a symbol of wealth in most societies, while also being regarded as one of the most trusted types of currencies, generally considered to be lacking the risks associated with paper money. Specifically in China and Hong Kong, gold has been an essential element of traditional culture, its colour and symbols being widely represented as general indicators of prosperity and fortune. As seen over recent years, gold even possesses the power to impact general economic parameters throughout the markets.

The title of the show translates to the Chinese idiom 眾口鑠金. Having a moral dimension, it can be rendered as 'clamour can melt gold,' meaning that the voices of many people can confuse right from wrong, directly applying to the exhibition which presents two opposing narratives.

Firstly a selection of the exhibited work addresses the gold market and the social representation of the value of gold that inevitably drives its consumption. Secondly, the remaining work confronts the audience with the social complexities in the geographies related to the extraction of gold, focusing on the violence and inequalities associated with gold mining that is often forgotten or overlooked in the markets of its consumption.

Clamour Can Melt Gold

Date: August 7 to September 11, 2015

Time: Monday to Saturday, 10:00am to 7:00pm

Venue: Edouard Malingue Gallery, 6/F, 33 Des Voeux Road, Central

Tags: Edouard Malingue Gallery, Inti Guerrero, Danh Vo, Prabhakar Pachpute, Sarah Lai, Clamour Can Melt Gold, He Xiangyu, Kwan Sheng Chi & Wong Wai Yin, Marcel Broodthaers, And The School Of Zanzibar, Regina Jose Galindo, Alfredo Jaar

22 August 2015

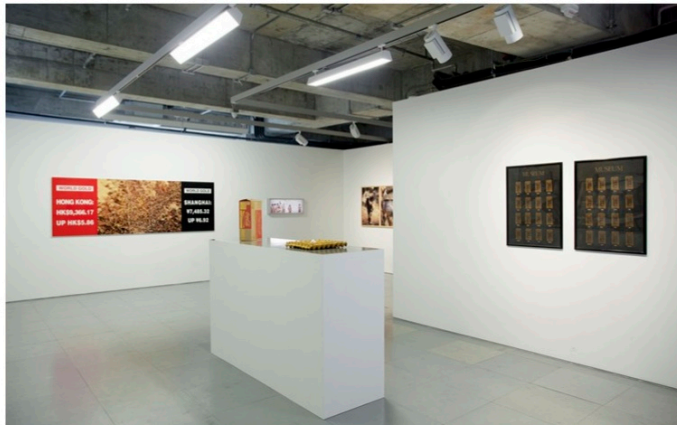
Ocula

Link: <http://ocula.com/art-galleries/edouard-malingue-gallery/exhibitions/clamour-can-melt-gold/>

OCULA

EDOUARD MALINGUE GALLERY

Hong Kong



Group exhibition *Clamour Can Melt Gold* 06 Aug 2015 - 23 Sep 2015

Press release courtesy Edouard Malingue Gallery.

As part of its curatorial projects, Edouard Malingue Gallery is pleased to present *Clamour Can Melt Gold*, a group exhibition that addresses the representation, cultural value and economy around the extraction of gold. It brings together works by Marcel Broodthaers, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheung Chi & Wong Wai Yin, Sarah Lai, Prabhakar Pachpute, Danh Vo, School of Zanabazar. The show is curated by Inti Guerrero.

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Artists


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Close

SELECTED WORKS

1 - 14 of 14



HE XIANGYU
200g Gold, 62g Protein
200克黄金 62克蛋白质



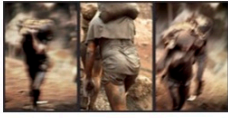
DANH VÕ
Coke



PRABHAKAR PACHPUTE
*Conversation between
two Land Eaters*



ALFREDO JAAR
Gold in the Morning



ALFREDO JAAR
Gold in the Morning
(Triptych)



ALFREDO JAAR
Gold in the Morning,
1985-2002



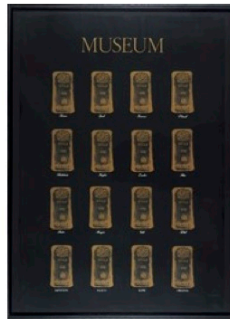
ALFREDO JAAR
Introduction to a Distant
World



REGINA JOSE GALINDO
Looting



REGINA JOSE GALINDO
Looting



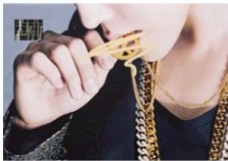
MARCEL BROODTHAERS
Museum Museum



PRABHAKAR PACHPUTE
Second sight



SARAH LAI
Styling Index, 形象指標



SARAH LAI
Styling Index, 形象指標



HE XIANGYU
Wisdom Tower 智慧齒

September 2015

Artsy

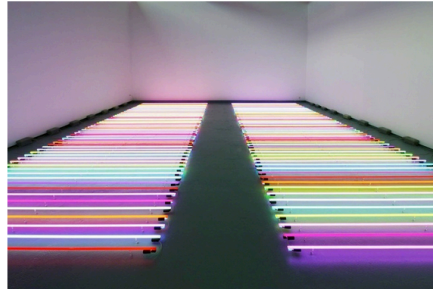
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Link: <https://www.artsy.net/show/edouard-malingue-gallery-clamour-can-melt-gold>

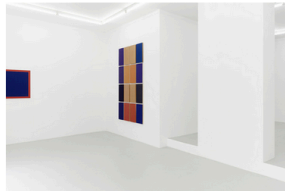
FEATURED SHOWS



MAI 36 GALERIE
PIA FRIES - fernleib manual
Zurich, Aug 27 – Oct 24



GALERIE CLEMENS GUNZER
Lori Hersberger - I WOULD RATHER GO BLIND THAN TO SEE YOU WA..
Wädenswil, Aug 27 – Oct 6



GALERIE CHRISTIAN LETHERT
Frank Gerritz | Winston Roeth
Cologne, Sep 04 – Oct 24



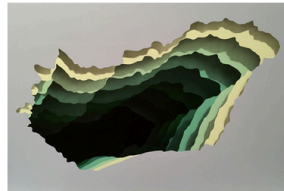
EDOUARD MALINGUE GALLERY
Clamour Can Melt Gold
Hong Kong, **Closing in 3 days**



MUSEUM OF FINE ARTS, BOSTON
Crafted: Objects in Flux
Boston, Aug 25 – Jan 10, 2016



DEPART FOUNDATION
Niki, Lucy, Lola, Viola
West Hollywood, **Closing in 4 days**



GALERIE SOON
1010 & 108 = 1118
Bern, Sep 03 – Oct 3



KUNSTMUSEUM BASEL
Cézanne to Richter: Masterpieces from the Kunstsm..
Basel, Feb 14 – Feb 21, 2016



Clamour Can Melt Gold

EDOUARD MALINGUE GALLERY Follow

Aug. 7th – Sep. 11th
Hong Kong, 33 Des Voeux Road Central Sixth Floor Map



Alfredo Jaar
Gold in the Morning, 1985
 Edouard Malingue Gallery
 \$200,000 - 300,000



Alfredo Jaar
Introduction to a Distant World, 1985
 Edouard Malingue Gallery
 \$30,000 - 40,000



Alfredo Jaar
Gold in the Morning (Triptych), 1985
 Edouard Malingue Gallery
 \$20,000 - 30,000



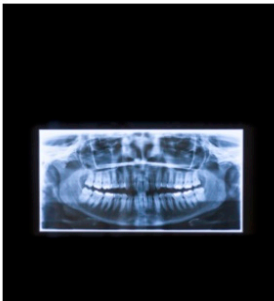
Alfredo Jaar
Gold in the Morning, 1985-2002, 2...
 Edouard Malingue Gallery
 \$20,000 - 30,000



Alfredo Jaar
Rushes, 1986-2015, 2015
 Edouard Malingue Gallery
 \$30,000 - 40,000



Regina José Galindo
Looting, 2010
 Edouard Malingue Gallery
 €2,500 - 5,000



Regina José Galindo
Looting, 2010
 Edouard Malingue Gallery
 €2,500 - 5,000



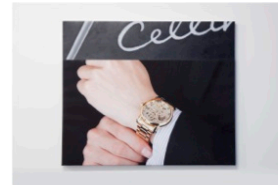
Prabhakar Pachpute
Second Sight, 2014
 Edouard Malingue Gallery
 €7,500 - 10,000



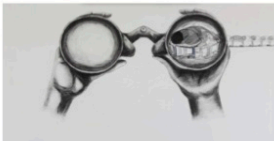
Prabhakar Pachpute
Conversation Between Two Land Eat...
 Edouard Malingue Gallery
 €7,500 - 10,000



Sarah Lai
Styling Index, 2015
 Edouard Malingue Gallery
 HKD \$40,000 - 50,000



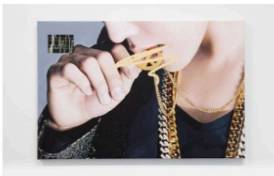
Sarah Lai
Styling Index, 2015
 Edouard Malingue Gallery
 HKD \$40,000 - 50,000



Prabhakar Pachpute
Dark Clouds of the Future, 2014
 Edouard Malingue Gallery
 €5,000 - 7,500



He Xiangyu
Wisdom Tower, 2013



Sarah Lai
Styling Index, 2015
 Edouard Malingue Gallery
 HKD \$30,000 - 40,000





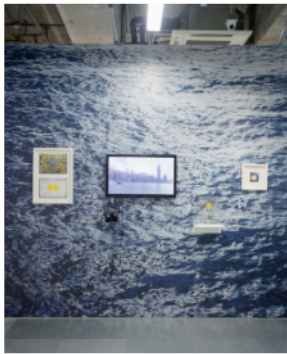
School of Zanabazar
Abida Buddha, ca. 1700
Edouard Malingue Gallery



Danh Vo
Coke, 2014
Edouard Malingue Gallery



Marcel Broodthaers
Museum Museum, 1972
Edouard Malingue Gallery



Press Release

As part of its curatorial projects, Edouard Malingue Gallery is pleased to present 'Clamour Can Melt Gold', a group exhibition that addresses the representation, cultural value and economy around the extraction of gold. It brings together works by Marcel Broodthaers, He Xiangyu, Alfredo Jaar, Regina Jose Galindo, Kwan Sheung Chi & Wong Wai Yin, Sarah Lai, Prabhakar Pachpute, Danh Vo, School of Zanabazar. The show is curated by Inti Guerrero.

Gold has had an almost universal presence in the history of most societies as a symbol of wealth. It has also been regarded as one of the most trusted types of currencies, generally considered to be lacking the risks associated with

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Clamour Can Melt Gold – Chinese Coverage

July 2015

ARTLINK ART

众口铄金 (群展)

Link: <http://www.artlinkart.com/cn/exhibition/overview/1e0dyxmj>



众口铄金 (群展)

简述

展览日期

.....15天后开幕
2015年8月7日 - 2015年9月11日

开幕时间

2015年8月6日, 18:00, 星期四

展览馆

[马凌画廊](#) (中国 香港)

策展人

[Inti Guerrero](#)

艺术家

[Marcel Broodthaers](#)、[关尚智](#)+[黄慧妍](#)、[何翔宇](#)、[Alfredo Jaar](#)、[Regina Jose Galindo](#)、[黎卓华](#)、[Prabhakar Pachpute](#)、[School of Zanabazar](#)、[Danh Vo](#)

主办方

[马凌画廊](#) (中国 香港)

展讯

众口铄金简介

马凌画廊将于 2015 年 8 月 6 日至 9 月 11 日呈献全新策展项目 - 《众口铄金》联展。展览旨在探索黄金的呈现、文化价值以及围绕其开采过程的经济活动。汇集 Marcel Broodthaers, Danh Vo, 何翔宇, Alfredo Jaar, Regina Jose Galindo, 关尚智&黄慧妍, 黎卓华, Prabhakar Pachpute 和 School of Zanabazar 等多位国际艺术家的作品。联展由驻港策展人 Inti Guerrero 策划。

黄金作为财富的象征, 在大多数社会有着几乎普遍的存在。它亦是其中一种最受信赖的货币类型, 一般被视为缺乏如纸币等抽象货币的风险。在中国, 黄金在传统文化和现行消费文化中都担当着核心的角色。在香港, 这重大的市场日渐迎合来自国内正兴起的中产阶级消费者。是次展览呈现一种双轨的重叠叙事: 一方面以黄金市场和黄金价值的社会表达方式作探究对象, 另一方面给观众展现黄金开采过程的地缘性及社会复杂性。

黎卓华 (香港, 1983) 为展览特制的新作呼应展演所涉及的政治, 以及本地珠宝买卖中那种存在于珠宝行与顾客之间、犹如经过编排的固定行为。自古传统对珍贵的概念遇上现代对消费的焦虑和奢侈品的民主化, 从而驱使了黎卓华的一番审视。在展览中与她的作品相邻的是 School of Zanabazar 的 17 世纪末蒙古雕塑。这尊镀金像体现了一种描绘各式佛教主体的风格特征, 更被艺术史家视为在佛教普及化中推动国内对金色形像的慕拜的重要创作风格。

作为与这惯常和传统行业的强烈对比, 联展将展出 Alfredo Jaar (智利 / 美国, 1956) 于 1985 年赴巴西金矿塞拉佩拉达, 受旅程启发的重点之作。这一系列的作品旨在表达环球黄金市场的高价与开采黄金所涉及的贪婪和原始的人类活动两者之间的矛盾。透过与之不同的美学和地理观点, Prabhakar Pachpute (印度, 1986) 的新画作亦呈现了人类对矿物的开采以及当中所牵涉的资本力量。借其独特的木炭肖像, Pachpute 更对采矿而造成的自然景观改造置疑。

展览的另一部分环绕黄金的真正和象征价值。展出作品包括 Marcel Broodthaers (比利时, 1924 - 1976) Musée d'Art Moderne 系列中, 借刷新金条与典型西方艺术大师和环球贸易商品价值相关的象征价值, 从而挑衅市场思维的 70 年代作品。Danh Vo (越南 / 丹麦, 1975) 的雕塑作品和何翔宇 (中国, 1986) 不约而同地呼应了 Broodthaers 对机制的批判和以金比喻财富的灰谐; 他们的作品各自将黄金套用在平庸的必需品之上。就关尚智 (香港, 1980) & 黄慧妍 (香港, 1981) 的展出项目而言, 针对机制的批判, 又或更确切地说 - 机制对经济、政府等的批判 - 在利用黄金的价值的同时, 亦带出以香港现时的弱势社群为中心的道德命题。

在这亲密的展览空间里, 以 Regina Jose Galindo (危地马拉, 1974) 的行为艺术表演纪录尤为瞩目。她的作品旨在质疑扎根于美洲印第安社会的欧洲殖民势力的掠夺史。纵然演出仅以艺术家的身躯作其唯一的媒介, 它所包含的, 是伴随了黄金开采过程达多个世纪之久的历史重量和剥削。

中文有一谚语: 众口铄金。它所含的道德层面可以诠释作“众可熔金”, 有“三人言而成虎”, 听者信而为真之意。据说孙中山曾引用此说, 以检讨或警诫群众集腋成裘的力量

4 August 2015

中國藝術品網 CNARTS.NET

Link: <http://www.cnarts.net/cweb/news/read.asp?id=327376&kind=%D5%B9%C0%C0#>

2015年8月6日 星期四 | 农历 乙未年(羊)六月廿二

登录 | 注册

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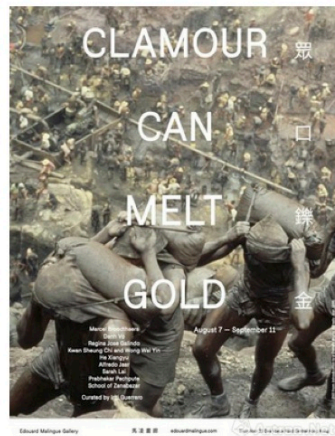
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首页 > 艺术新闻 > 展览资讯 > 正文

“众口铍金”群展

时间：2015-8-4 16:21:18 信息来源：雅昌艺术网



展览海报

展览时间：2015-08-07 - 2015-09-11

开幕时间：2015-08-06 18:00

展览城市：中国 - 香港

展览地点：马凌画廊

主办单位：马凌画廊

策展人：Inti Guerrero

参展人员：Marcel Broodthaers 关尚智 黄慧妍 何翔宇 Alfredo Jaar Regina Jose Galindo 黎卓华

Prabhakar Pachpute School of Zanabazar Danh Vo

展览介绍

众口铍金简介

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【上海香江画廊】上海时光——一起...

【上海喜马拉雅美术馆】不合时宜 | CURR...

【中国国家博物馆】抗战与文艺：纪...

【上海香江画廊】苏岩声版画展

【188当代艺术中心】墨阶——陈奇的...

【艺术门上海】杜震君：通天网国

【唐云艺术馆】笔墨水融——尤无曲绘画精品...

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相关新闻

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内蒙草原缝布画艺术展举行(图)
“应和”鞠婷个展
上海纺织博物馆举办“胡拉斯·秀杰艺术作品展”

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11月13-16日

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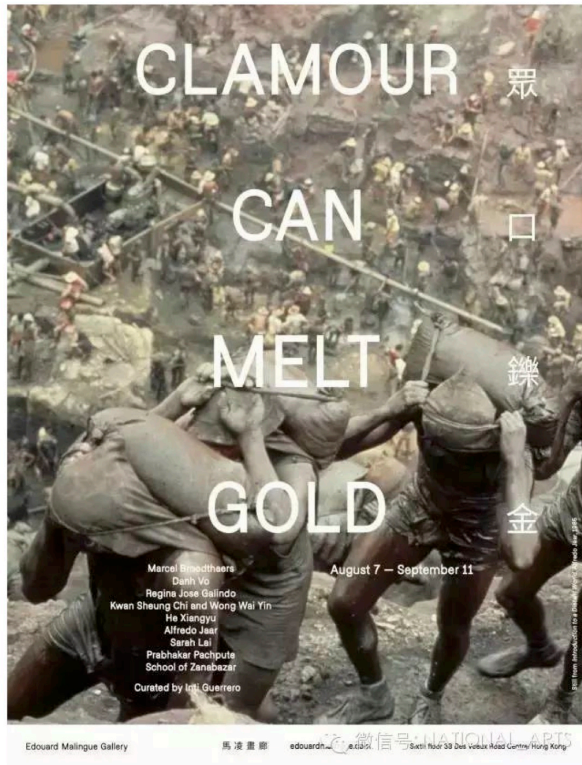
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国家美术 | 本周展览推荐

2015-08-05 国家美术 NATIONAL ARTS



众口铄金

时间：2015.8.6-2015.9.11

地点：马凌画廊

推荐指数：★★★★★

展览旨在探索黄金的呈现、文化价值以及围绕其开采过程的经济活动。汇集Marcel Broodthaers, Danh Vo, 何翔宇, Alfredo Jaar, Regina Jose Galindo, 关尚智&黄慧妍, 黎卓华, Prabhakar Pachpute和School of Zanabazar等多位国际艺术家的作品。联展由驻港策展人Inti Guerrero策划。黄金作为财富的象征,在大多数社会有着几乎普遍的存在。它亦是其中一种最受信赖的货币类型,一般被视为缺乏如纸币等抽象货币的风险。在中国,黄金在传统文化和现行消费文化中都担当着核心的角色。在香港,这重大的市场日渐迎合来自国内正兴起的中产阶级消费者。是次展览呈现一种双轨的重迭叙事:一方面以黄金市场和黄金价值的社会表达方式作探究对象,另一方面给观众展现黄金开采过程的地缘性及社会复杂性。

11 August 2015

大公報

「眾口鑠金」探索黃金文化

文：周婉京

文化 | 責任編輯：黃 蔭

「眾口鑠金」探索黃金文化

【大公報訊】記者周婉京報導：「眾口鑠金」一詞出自《國語·周語下》，本指輿論力量之大足以混淆視聽。馬凌畫面現以「眾口鑠金」為主題，展出九位藝術家共十七件與「金」有關的藝術作品，探索黃金跨地域的價值與文化象徵。

以黃金市場作文化探究

提到黃金，人們往往先留意到它與流通貨幣的緊密關係，及它的保值價值，卻很少留意黃金市場與黃金開採過程之間的「兩個現實世界」。在駐港飛展人Inti Guerrero眼中，兩個看似平行的世界呈現出一種雙軌式的重疊敘事：香港的鬧市處處可見金舖，可民眾卻對黃金的來源一無所知。人們使用黃金、崇拜黃金，甚至為其建廟出一系列想像，卻忽視黃金市場的產物與黃金開採過程惡劣之間的矛盾，亦不願承認自身對消費品的盲目崇拜。

展廳中央擺放了一幅三聯打印的作品《Rushes》：中間是巴西礦工正在進行淘金作業的全景視角相片，左邊紅色背景映襯着香港的黃金市價，右側則以黑色為底標明上海的黃金市價，價格雖有不同，底部卻統一寫着「UP」（價格上升）。

美籍智利裔藝術家Alfredo Jaar見記者看得入神，向記者講解了他於一九八五年隻身前往巴西的塞拉佩拉達金礦的經歷：「我到達金礦的時候，不敢相信自己的眼睛，五萬名礦工為淘金而來，在人工開採的礦內搬上搬下。我前後在那裡住了三周，同他們朝夕相對，第一次近距離了解探礦者的辛苦。」

作為第一個用錄像記錄巴西礦工生活的藝術家，Alfredo Jaar從這些強壯的「武士」身上看到了開採活動所牽涉的難以計量的人力資本——這是住在華爾街附近高級公寓裡的他從未設想的。藝術家此次亦帶來短片作品《Introduction to a Distant World》（記者譯：自遙遠的地方），其中一個畫面是淘金男孩身負五十公斤重物，在一瞬間望向Alfredo Jaar。Alfredo特意將那一剎停頓下來，反覆思考男孩的視視。

借黃金審視藝術商業化

Alfredo Jaar作品旁，擺放着丹麥籍越南裔藝術家傅丹（Dash Vo）二〇一四年創作的金箔紙皮兩裝置《Coke》。耀眼的金色「Coke」字眼，引人再度聯想資本主義世界中品牌對大眾消費的影響與消費者對品牌的反作用。自去年九月進入司法程序的「克魯克狀告傅丹」藝術爭議，以法院判決藏家克魯克勝訴告終。該案源於收藏家克魯克購買傅丹作品，事後與克魯克近日常頻繁買賣其庫存有關。藝術市場中過度商業化的發展趨勢塑造了「兩個現實世界」後第三個層次的「現實世界」——藝術家是否被當作有價商品？藝術品是否像上黃金般的價值討論？

此外，展廳中另有五件展品由私人藏家或機構提供，包括台灣藏家收藏的丹麥字體印刷作品《Marel Broodthuisen》的兩幅印刷作品、本地藝術家關向智、黃慧妍夫婦的作品等，以談諧或諷刺的口吻揭露出黃金背後鮮為人知的事。

「眾口鑠金」即日起於中環馬凌畫廊展至九月十一日。詳情可電二八二〇〇三二七，或瀏覽：www.edourdalingue.com。



▲ Alfredo Jaar 與他的作品《Rushes》
大公報記者周婉京攝



▶ 策展人 Inti Guerrero，其背後是 Prabhakar Pachpute 的紙本繪畫《Second Sight》
大公報記者周婉京攝



▲ 傅丹《Coke》
大公報記者周婉京攝



▲ 展覽獨闢一室，在黑暗中播放一面鏡子，觀者透過「坑洞」般的視覺空間檢視照片的同時也檢視自己



▲ 「商賈百貨」展區倉庫 大公報實習記者黎凱欣攝



▲ 「小球大世界」巨型懸垂球體以三百六十度視效展現香港百年變遷
大公報實習記者黎凱欣攝

【大公報訊】實習記者黎凱欣報導：「香港製造：我城、我故事」專題展覽正於中環八號碼頭香港海事博物館舉行。參觀者透過幾代不同階層界別人士對香港的追述及一些從未公開風出過的私人珍藏和文物，重溫香港百年往事。

是次展覽共設有三個主題區：「物換星移」、「商賈百貨」及「人微地遠」。透過口述、影像及展品等多種形式，配合最新的互動科技呈現一百個源自各行各業人士的故事與展品，參觀者猶如身臨其境親歷香港過去逾一百五十年的歷史。

「物換星移」展區內，通過圖像與動畫等媒介，闡述百年來香港地理、社會及政治上的轉變如何奠定其成長，觀眾透過多媒體可以近距離認識多個界別的香港傳奇人物，並發掘當年的漁村香港是怎樣借助一粒方糖發展成環球貿易中心等引人入勝的小故事。

「商賈百貨」展區以特別視覺效果展現數十年來香港在推動全球經濟擔當的重要角色，讓觀眾探索本地產業如何自開埠以來在環球經濟上獨佔鰲頭。

「人微地遠」展區展示了香港人的故事與成就，描繪以香港為家的人，並透過歷史人物、當代人才及各行各業人士的靜態圖像、原創藝術品、表演短片、體短訪問等，體現香港的無窮活力、輝煌成就和成功的推動力。

此外，是次展覽設有一系列藝術及文化講座、導賞團、民間工藝工作坊，以及適合親子共同參與的多項趣味學習活動，讓參觀者有更全面豐富的觀覽體驗。

此次專題展覽由香港匯豐贊助，展至九月四日，免費入場。詳情請瀏覽 www.hkmaritimemuseum.com/MadeinHK。

海博展香港歷史故事




14 August 2015

StandNews 立場新聞

“地緣政治 (Geopolitics) 藝術家— Alfredo Jaar” by Art Serene

Link: <https://thestandnews.com/art/地緣政治-geopolitics-藝術家-alfredo-jaar/>

STANDNEWS

2015年8月17日   



Art Serene

畢業於倫敦「蘇富比藝術學院」碩士課程，正職廣告文字創作，兼職談談藝術，作為一種行為藝術。

地緣政治 (Geopolitics) 藝術家 ——Alfredo Jaar

2015/8/14 — 14:42



Alfredo Jaar 作品《Gold in the Morning》展出於馬凌畫廊

有說社會學家將處於厄困的低下階層人分成四大類：一) 罪犯(criminals)、二) 流浪者及難民(vagrants and refugees)、三) 貧窮及低教育者(poor and illiterate)、四) 動亂分子(the political militants)。(註) 生於智利、現居美國紐約的著名藝術家 Alfredo Jaar (b.1956)，將藝術與地緣政治 (Geopolitics) 緊扣，尤其對第二及第三類的民眾 — 即難民和勞工 - 懷著知識分子的好奇、關切與憐憫，努力揭露一般人不願正視的社會及政治矛盾。

Jaar 在智利修讀建築及電影，1981年從由軍政府統治的智利移居紐約。過去30多年來，他跑遍幾乎世界每一個角落，探索在天災、人禍及傳染病下的眾生相，深深感懷發達國與發展中國家之間的貧富懸殊。攝影無疑祇是基本步，由此帶出多元化的裝置與佈局，他拒絕客觀的紀實，擅長融合多層次的 Gazes (視點)，不時呈現觀者或苦難者的觀點。地緣政治焦點取材廣闊，刻劃的對象跨越地域，如盧旺達大屠殺災民、巴西淘金者、還有香港越南難民營裡的船民等。

15萬巴西淘金者徒手作業

「1985年，我住在紐約 Soho，買賣黃金的華爾街就在附近，當時看到巴西淘金熱的新聞，聽到有15萬來自巴西農村的淘金者正趕往塞拉佩拉達 (Serra Pelada)，感到很驚訝。那知來到現場，目睹活生生的原始人力市場，更覺震撼。」Jaar 說他是全世界首位到該地拍攝的人，並親身感受黃金買賣與黃金開採猶如天堂與地獄般之差距。

我來到了馬凌畫廊，一系列彌足珍貴的《Gold in the Morning》作品就在眼前，亦是當年 Jaar 混進礦坑中取得的珍貴視像。細看當中之「三聯作」，燈箱影像混和了晨光與泥土氣息，面目模糊的淘金工人混身黏著泥濘與汗水，即使負重達數十公斤，身體變得扭曲，動作仍充滿幹勁；同一系列七個淘金者並排站著，無畏地與觀者正視，足見拉丁美洲人樂天知命、絕處逢生的性格；另外，Jaar 亦喜用鏡子，刺激觀者跳出自戀，反思另一個角度的真相，例如在畫廊一個漆黑房間，先擺放了一個阻礙視野的裝置，讓觀者從修窄的空間中探索現場。最令人觸動，要數

《Introduction to a Distant World》長9分30秒的影片，年輕的淘金男孩凝視前方，眼神若有所感，讓觀眾也陷入迷思。



《Gold in the Morning》(三聯作) 1985



《Gold in the Morning》 1985-2002, 彩色燈箱=



《Gold in the Morning》 1985, 彩色燈箱



《Gold in the Morning》 (Detail) 1985, 彩色燈箱



《Introduction to a Distant World》1985 影片，片長9分30秒

揭露政治黑暗與貧富差距

「整個礦場只容男人，有的逗留一、兩個月，也有長達五年，直到金礦被淘盡。」
Jaar 說：「淘金者都是自僱人仕，把淘來的金沙拿到政府處變換金錢，多勞多得。」
懂葡文的Jaar曾有數星期，與這些勞工們朝夕相處，對他們徒手挖掘的方法，感受至深。
「徒手挖掘極度虛耗辛勞，卻可令更多人有工作，若政府改用機器淘金，便不需要那麼多勞工，這也成了巴西政客統治人民的一種手段。」



《Rushes》1986-2015, 2015

Jaar 承接之前的創作概念，特別炮製了以香港及上海為主題的《Rushes》， 蟻民一般細小的勞工藏身於貧瘠的淘金山區，呈現昏黃一片，突顯著左右兩旁分別以紅黑背景色作襯托的香港及上海黃金報價，恰好齊齊標升，暗諷現實世界中貧富兩極社會共存的現象。

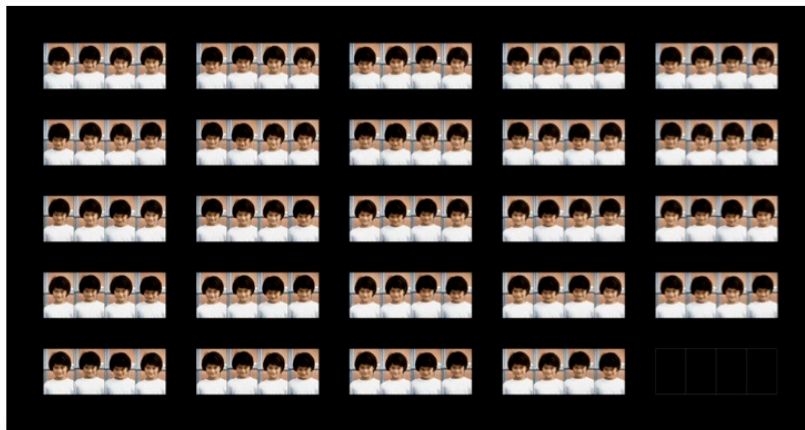
曾來港拍攝越南船民

說到Jaar 對勞工和難民特別關切，必需一提這件不在展出之列的作品《A Hundred Times, Nguyen》1994。事源越南難民問題長期困擾香港（1975-2000），1991年 Jaar 來港時，難民被阻折上岸，人道立場與實利証策產生衝突，正是「地緣政治」的一個貼身例子。Jaar 在「望後石難民營」遇上一個越南小女孩 Nguyen，雖然雙方言語不通，卻成了朋友。Jaar 拿起照相機連環快拍，一舉拍下小女孩四個笑臉，其後砌出共 25 個次序排列不同的版本，起名「一百次」，觀者需細心投入閱讀，才可找到分別。這也是 Jaar 的原意：否定簡單理解，讓觀者自己找答案。



Alfredo Jaar, A Hundred Times Nguyen, 1994

（圖片來源：藝術家提供）



Alfredo Jaar, A Hundred Times Nguyen, 1994

（圖片來源：藝術家提供）

Jaar 不算是商業畫廊的寵兒，反而是藝術展的常客，以上提及的作品祇為其中之一，皆因他創作及參與的項目至今已超逾 60 個，專題著作超過 50 本；曾參與過威尼斯雙年展（1986、2007、2009、2013）、聖保羅雙年展（1987、1989、

2010)、卡塞爾 Documenta (1987、2002) ;此外, 繼 1985 年成為 Guggenheim Fellow 後, 2000 年又獲選為 MacArthur Fellow, 在學術及藝術上的貢獻屢獲肯定。

香港馬凌畫廊《眾口鑠金》聯展, 展出了 Alfredo Jaar 一系列《Gold in the Morning》作品及《Introduction to a Distant World》影片, 是一個難得的機會得以欣賞 Jaar 的作品; 另外, 展覽策展人 Inti Guerrero 更呈商藏家及美術館帶來已故藝術家 Marcel Broodthaers、越南裔藝術家傅丹 (Danh Vo)、本地藝術家關尚智及黃慧妍、台灣藝術家何翔宇等作品, 以黃金帶出社會、經濟及消費文化等議題, 大家別錯過呀。

(註) Stefan Jonsson, A Brief History of the Masses (three Revolutions). Columbia University Press, 2008. P.158-161

藝術家 Alfredo Jaar 網址 :

<http://www.alfredojaar.net/>

展覽 :

《眾口鑠金》

"Clamour Can Melt Gold" Group Exhibition

Curated by Inti Guerrero

地點 :

Edouard Malingue Gallery

馬凌畫廊

<http://edouardmalingue.com/>

日期 :

6/8 - 12/9/2015

週一至週六 10:00- 19:00