



| Phillip Lai | 菲利普·黎 |

INTRODUCTION

A large concrete cylinder heavily rests, the hint of soot brimming from the inner edges; a collection of kitchen pans tied loosely together by a coloured string hang against a pile of cloth; a commonplace plastic bowl unexpectedly appears on the wall, grains of rice resting at the base. Phillip Lai approaches objects in a manner that appeals to, and reflects on, their intrinsic existence and properties. Observing that in one's daily encounters with 'things' there is both a physical projection and an assumptive perception, Lai creates scenarios that draw objects away from these two conditions towards a state of autonomy. Through careful, delicate compositions that place the object in plain sight, Lai creates moments that lull you into a line of thinking only to then flip that original thought and allow room for another.

Intrinsic to Lai's practice is the notion of getting to the heart of the object: what it is, how it is created, how it is perceived, what kind of value we've been tuned to assign to it. Through a systematic process of observation and identification Lai tends to extract the object from its societal context, a construction rooted on our impulse to categorise in order to understand and use. Consider for example 'The thing of it' (2014) composed of tyre strips arranged in an aluminium basin; each item is individually identifiable yet, in their collectively presented mode a form of sculptural abstraction is created, which lends a different classification and awarding of value. In a sense, one may draw a parallel with Jacques Derrida's notion of 'deconstruction', which as described in 'Of Grammatology' and subsequently 'Positions' defies categorisation and the placement of hierarchy. Rather than distilling to a 'truth', Lai's approach to the object is akin to the process of questioning, untangling our presumptions.

A further aspect in Lai's approach or process is spatiality, the relationships between objects and how these traditionally occupy space, informing our understanding as well as our building of associations. On the one hand, Lai approaches space as a medium, integrating the void in his works. Consider for example 'Hang on' (2012) composed of timber, cooking pots, polypropylene rope and dyed jute. Delicately suspended, there is a tension between the string and pots, the weight of gravity pulling the total into a position that nods to relations and simple notions of dependency. Upon observation one remarks the weight of the pots nagging at the string, the stick brought in to press the pots against the cloth, against the wall. Whilst one is drawn to the geometry of the pans' curvature as well as the sharp line created by the tense rope, it all starts with a spatial focus on the stability or rootedness of the wall and floor. The objects are anchored and there is a locational relationship between them, space emerging as part of the composition, a bridge between the compositional elements.

Lai is equally interested in the politics of space, how on a more macro level it frames objects or assemblages of, and how in turn this distance informs our observations. A key example is 'Untitled' (2011) composed of a wooden frame, varnish, lamp, concrete, leather shoes, cooking pots. A sort of sculptural diptych, one remarks how space between the hanging objects and frame grants visual weight each element. The scale of the artwork furthermore beckons you to step back and see through it, around it, feel the space, and be attuned to how that informs our preconceived relationship with each individual entity. Lai's relationship with space is not limited, however, to a literal 'void', it's also associated with the placement of, which informs planes of sight. Whether it be a plastic basin hanging from the wall such as 'Untitled' (2016) or a delicately balanced collection of finely crafted aluminium pots as in 'Certain pressures' (2016), Lai plays with arrangement, from the wall to the floor, to create different observation angles which in turn inform our physical encounter.

This sense of a 'meeting' between self and object, self and composition of, is where the poetry of Lai's work lies. Permeating his practice is a tension between simplicity and complexity, how that very 'thing' one recognises is reduced to what it actually is, yet how, through this arrival at an essence, a new level of awareness is unveiled and unfolded. Lai effectively lays out an epistemological methodology that is not pinned by absolutes. Rather, it opens the seemingly definitive to the abstract, urging a contemplative step away from the assumed and contained towards the open and dispersed.

Phillip Lai's work has been featured internationally in solo exhibitions at Spike Island, Bristol (2026); Kiang Malingue, Hong Kong (2023); Modern Art, London (2021); Galleria Franco Noero, Turin (2019); Edouard Malingue Gallery, Hong Kong (2018); Camden Art Centre, London (2014); and Transmission Gallery, Glasgow (2009).

In 2018, he was shortlisted for the Hepworth Prize for Sculpture, and from 2017–19 was awarded the Sculpture Fellowship at the Kenneth Armitage Foundation, London. His works are held in collections including the Arts Council Collection, London; M+, Hong Kong; Museo Jumex, Mexico City; Sifang Art Museum, Nanjing; and Tate, London.

介紹

輪胎橡膠、水泥、木頭、塑料盆、繩子、似是而非的廚房金屬製品和容器，通過在空間裡不同的組合和陳列方式，同時調動色彩的搭配，被呈現出一種簡陋但不同尋常的美感。這是菲利普·黎的作品給觀眾的最初感受。隨著對他作品的深入觀察，繼而獲得超出視覺之外的，對作品的觸覺、溫度、重量感、緊張感這些與身體感受相關的聯想，在沉浸在藝術家製造的場域之後，觀眾甚至會感受到來自作品內部或是作品與作品之間的，類似舞蹈中的編舞，音樂中的節奏那樣，藝術家在空間中對物件獨特的安排和對造型的控制。

1969年生於馬來西亞吉隆坡，在英國切爾西藝術與設計學院分別獲得了藝術學士和碩士學位，菲利普·黎多年來一直生活和工作在倫敦。在他的作品中可以看到極簡主義、意大利貧窮藝術和日本物派對他的影響，他既利用現成品也使用原始材料，還會設計製造一些造型簡約、功能曖昧的幾何形物件。他會在作品中利用自然規律來進行創作，懸掛的物體受重力作用而自然下墜，例如在作品《無題》(Untitled, 2016) 中殘留於懸掛的塑料盆裡的大米，作品《無題》(Untitled, 2011) 中被懸掛在木製框架上的燈具和鋁製烹飪鍋；或是人為改變物體的物理性質以此凸顯作品暗含的張力，作品《希望我能盡快到達》(I hope I shall arrive soon, 2014)中被捲曲捆綁的輪胎橡膠。他注重物的存在、空間的場域和觀者的意識之間的關聯，作品是在一個系統中建構，物體非單獨存在，這個系統更注重其外形之外的深度和延伸，它可以激發一種與世界本身的直接和互動性聯繫。在他的作品中一個物體不再是它本身，而是包含了其周圍存在與非存在的分析與概念，他思索物質如何在時間和空間中建立關聯。

菲利普·黎的藝術靈感來自生活中他與周圍環境或情景的偶遇，通過與圖像、街道、公共空間中的各種相遇，他獲得了一種極其個人的藝術描述的生產方式。他對空間中的不確定性深感興趣，觀察我們與身邊的物件、圖像和空間的關係，並試圖進行重新整理和配置，他時常將他的想法，和我們在日常生活中對這種關係的習慣性思考相對照，並探尋簡單的物質屬性，即物件是如何被形態化，又如何為人類所感知的。

菲利普·黎的作品曾在世界範圍內多家畫廊和藝術機構進行過展示，其中包括Spike Island藝術中心，布里斯托(2026)；馬凌畫廊，香港(2023)；Modern Art畫廊，倫敦(2021)；Galleria Franco Noero畫廊，都靈(2019)；馬凌畫廊，香港(2018)；卡姆登藝術中心，倫敦(2014)；及 Transmission Gallery 藝術中心，格拉斯哥(2009)等。

在2018年，他曾入圍赫普沃斯韋克菲爾德雕塑獎，並曾榮獲倫敦Kenneth Armitage Foundation頒發的2017-19年度雕塑獎。菲利普·黎的作品已被多個公共機構收藏，包括：英國藝術委員會，倫敦；M+，香港；Jumex美术馆，墨西哥市；四方美术馆，南京；以及泰特收藏，伦敦等。

Spike Island presents a major solo exhibition of new work by Phillip Lai (b.1969, Kuala Lumpur), bringing together a body of sculptural commissions that continue the artist's exploration of the material world around us. This will be the most significant institutional presentation of Lai's work to date.

Lai's sculptures combine everyday objects with his own intensive re-makings of them to create a parallel imprint of the real world. Within this familiar visual landscape, he isolates moments of sculptural potential, often by intervening into the industrial processes used to make these objects – often things that provide comfort and facilitate our daily lives. These interventions effect a transformation in the object – a shift, a turn, a slippage – that erodes the logic of its material grammar and leaves you wondering what, exactly, you are looking at.

At Spike Island, Lai returns to familiar types of objects that denote containment: trays, dishes and other receptacles that typically carry food or water, as well as larger vessels like beds or cages that might hold bodies. A strange, cage-like enclosure holds court over Spike Island's large central gallery. Suspended high off the ground, its galvanised metal form is loosely inspired by observations of urban infrastructure, such as the structures that hold monitoring and signalling equipment. A spectral sonic element pulses through the air, as if its machinic rhythm were an echo of Spike Island's industrial past. The work simultaneously invokes a sense of peripheral attention and subliminal alertness, while alluding to aspects of management and control.

Elsewhere, a series of low-lying sculptural forms extend Lai's material engagements, cross-referencing one another in their formal vocabularies as well as in their referential motifs. Lai envisions transfers and retentions of energy within sculptures that suggest the support of basic daily functions: a bed-like form, a tray of food, a basin of water. These flows of energy are also reflected in Lai's processes, which often incorporate expenditures of kinetic and thermal energy, from metal spinning to bringing materials such as pewter and wax to a molten state in the casting process. Several installations were also instigated by rekindling the latent potential of ideas and processes from earlier video works, such as *Introduction* (2009). Here, mysterious flares of colourful smoke, set against a black backdrop and presented across multiple LCD screens, are integrated into a new sculptural assemblage, inviting reflections on the passage of time, displacement and transmission.

While Lai's forms might point to questions of sustenance and survival, these questions do not coalesce around any individual human narrative. Rather, the materials carry the score. The sculptures feel anonymous and transient, located in an uncertain zone where time and space feel somehow out of joint. Many of the works offer in sculptural terms what is plainly present, while also evoking an ungraspable site or a time that is not the present.

Within this interplay of forms, notions of the proximal and the remote, the sacred and the profane, and of surplus, excess and destruction are quietly held in tension. Made using varied materials such as wax, stainless steel, concrete, resin and burnt wheat, each sculpture represents the crystallisation of many slow, attentive processes, often involving multiple castings of objects. As ever, the intricacy of their construction belies the simplicity of their final form.

- Text by Spike Island

RAIN / RUIN

Solo Exhibition 個展

Spike Island, Bristol, UK
斯派克島當代藝術中心·布里斯托·英國

31.01 - 10.05.2026

Breaks, Precipitates

Alex Bennett

'[...] it began to rain. What a notion it is, after all—these small shapes! I would get lost counting them. Who first thought of it? How did he describe it to the others?'¹

'a word's a precious vase to sip from, an illicit verb.'²

So, we sip. This place is spilled with space, with lacunae, with descriptions of capacity. You take it in. Your porosity absorbs the respiring empty centre of that black bag, breathing with it; the fusion or fission of wax within wax; the resinous pressures of burnt wheat, all into a circuitry of slowed physicality and particularised reception that allows you to – what – to dwell, to drift. To enter material relations as they are cast and recast in barest, basest form – a bowl, a basin, a tray – whose absence they hold within them, then offer to you.

You think of them as offerings because the liquid rhythms of their material states are so often syncopated by recesses and receptacles. Yet even the remotest dimensions are somehow regularised. You consider that modularity of folded stainless steel, studded with screens, as a tracking of interspersing temporalities. Reintroducing footage from a past work, here the materiality of time purls in the inherent transiency of its content. Segmented linearity projects recorded material of billowing vapours, its speeds behaving less for viewing than for functioning as its bracketed area defines its time. In this non-site of sheer release, anonymous and edgeless, fumes store and stream their own duration. Delicately exposed cables tenderly relay the electrical energy. Those warm, slender tethers are channelling dissolvable and dissipative pyrotechnic smokes, flowing out, asynchronised, as blinking and moving images. Trailing the air, smokes rebegin from a picked-out spark.

There: a fulsomely flashing matt screen. Pure chroma, creasing. There's a density to it, a deepening. An arrhythmic node of grammar, or, stronger, a seam that organises all else that is strayed, is smoked. A vial and a fixture. Where else does this effect transmit, with difference? There: that backdropped acoustic, blossomed out from a glitched remnant. A curl of sonic swarf, it was once internalised as a fault that glimmered in the amplitude of a low volume source from a previous work. Now, stretched and toned, it externalises a peculiar industrial drawl from its capsule up above. You feel exposed or held – you cannot tell. The metallic pulse, it gels with your awareness of dilatory alarm since it accents an elevated cage reminiscent of the structures of tipper trucks that collect the city's refuse. Less inward container than outward releaser, the cage's faulty confines can but sieve the sound, whose reverberant whirr diffuses, unbound.

Where else? The pewter that curdled by harnessing its thermal reactions. Magmatic, these lumps are inlaid with the kinetic silkiness of aluminium-spun dishes as if in adherence to some self-organising intensity. Their solidities weigh down folded tarpaulins whose provisional textures advance vulnerability while the interposed metals convene a sense of rite, request or replenishment. All this readied, lightly equipped lowness bears attributes of portable lodgings, whose roughened care is employed with quicksilvered haste. Folded, thickened, refined, the diversely temporalised materials impress one another, expanding the tensions of time between intimacy and isolation. Such material dependencies, along with the psychic conditions they embody, probe how a place might be resituated and inhabited by an itinerant body. Sketching an alimentary schema with the restive logics of sharing and sustenance, they also focalise the grain of survival. Through tenors of giving you are reminded, too, of simply *what it takes*.

Yes, things are latently familiar here, yet not quite copy, cognate, or twin. Despite a plain facticity about certain forms, what is *there* still leverages an unsettled 'elsewhere' that is enabled by the parallels and equivalencies inherent to casting, revisiting and redescribing. It all results from careful siphoning, an exploratory process of 'diffused rigour'³ that, like the rain, is 'as precise as it is chancy'.⁴ Slicked by traces of industrial manufacture yet divested of clues as to their handmade source, the works escape certainty in favour of resuming and redistributing potential in the volumes between interior and exterior, proximity and distance, retention and release. Extracted from daily life, these energies reimpress the very concreteness of abstraction since 'to abstract' stems from the Latin verb *trahere*, meaning to draw something essential out from the totality of which it is a part. As fabulation leaks out from fact, you ask yourself: what is the real, really? You feel without a reference point but it's within this seeming deficit that exists its own dimension, that is the real.

This getting to the *heart of things* — that's the heated effect, the red shimmer, you are seeking. Something acutely experiential but whose vantage points untether by displacement, displacing things into the real. There: a brilliant metal-spun cylinder upon a woven ratan mat, the two loaded by a dune of incinerated wheat. A slag heap of cheap jewels and their forgotten settings, these charred kernels imply an ashy wastage whose lyrical extraction has borne an absolute result, an exertional ore. Something in this cindery mass summons a surplus energy that, in its defacement, releases a sacrificial quality. Defacements are revealments that make the energy in a system visible and active.⁵ And so, this wheat's despoiling reenchants us. With looseness, these materials synthesise valences of energy transfers whose activities are elaborated by the fumed expenditures of our own wonderment: How is a cavity transformed once its desirous resource is mined? Where does loss or gain gather as a result? Might these remainders bear embers of relief, of *unburden*?

Then: like that sound but in reverse — not substrate but supplement. Upon a third tarpaulin: a sequence of transparent and interlocking cylinders entrapping a core of concrete powder. Why does this pulverous essence slake your attention so? Is it secreted or is it preserved? Powder is here a prefix that bespeaks solidity as sign. Latency is centralised as a container of pure promise. Allured, you pause. Lapsed by this succession of orderly siloes, its dormant properties are transfigured into something sporal, floral: a desiderate bloom.

Residuality, then, as it is (dis)continuous with what surrounds it. It's the *kind* of contact, the consistency or the substance of that connection. How it behaves. You dwell on these behaviours when peering into a niche that hosts a tray of tableware and comestible substances. Set alongside readymade items, the original glassware, ceramic crockery and metal cutlery are variously cast in resin and pewter, each form stroked by nuances of opacity and translucency. Obscurities and clarities are at once obvious and secretive. You learn that this display arose from a film still of a used breakfast tray put out on a doorstep. Different, now: the thin dish, the sugar cube, the knife *just so* — their substitutions of usage and decomposition assume a vague consciousness through the ambient sharpness of casting, as though the tray models, or displays, associative thinking via the expressive matters of material relations themselves. What sort of domestic scenario would depend on such a tray, anyway? To capture or to cosset? Some illicit verbs, surely. You regard how all these asymmetries and counterflows are activated by expressly expended vessels and their dregs. As if dust were a container. As if a sugar cube were steeping in rainwater. Though committed to interiority, the work leverages outwardness as a mediator, an interzone, a memorial to a passage. This disarrayed display of counter-imaged elements releases the morphological intelligence of handled objects, allowing shadow-forms to grasp at semi-permanence. In this 'semi-' is the ripple of ambivalence — it's what these vessels hold out.

What else might these sculptures *hold out* to you? A hand, *almost*. A pair of shallow trays, cast in white concrete and wax, are contoured by pale luminance. Its shape draws out a circular inspection of some fresh quarry within you, silhouetting a need, a thirst, a wish. Circumscribing availability, the trays lip the cusp of purpose. You find similar senses within a whorled ground comprising repeat wax castings of gold panning vessels. Fatiguing and imprinting the positive and negative space of the containers, here process has stressed the tolerances of casting itself. Your attention renews and reinscribes its carefully writ rings, they draw you in, as if your very thoughts might sift a glistened epiphany. Its roving radiality occasions a votive attendance from you as you orbit it. Arriving like a skipping stone with its dispersive physics, you take its hollows in.

The sky, it breaks. A relief, a raindrop. You don't know what yields and evaporates, what rises and falls, with the discontinuities of downpours and the infra-ordinary chaos of all their shapes and all their contacts. Still, you want to trace it, now — to enter it, to chance it.

¹ Anne Carson, *Plainwater* (New York: Vintage Books, 1995), 39.

² Lisa Robertson, *Magenta Soul Whip* (Toronto: Coach House Books, 2009), 18.

³ Phillip Lai, 'Between Desire and Dependency', interview by Jacob Charles Wilson, *ArtAsiaPacific*, 6 November 2018.

⁴ Francis Ponge, 'Rain', in *Unfinished Ode to Mud*, trans. Beverley Bie Brahic (London: CB editions, 2008), 3.

⁵ Following Phillip Lai's insight, I am referencing Michael Taussig's ethnographic theory: Michael Taussig, *Defacement* (California: Stanford University Press, 1999), 2–3.



Installation view of "RAIN / RUIN", Spike Island, Bristol, 2026
「RAIN / RUIN」展覽現場，斯派克島當代藝術中心，布里斯托，2026年

Image Courtesy of the artist and Spike Island. Photo: Lisa Whiting
圖片由藝術家及Spike Island提供。攝影：Lisa Whiting



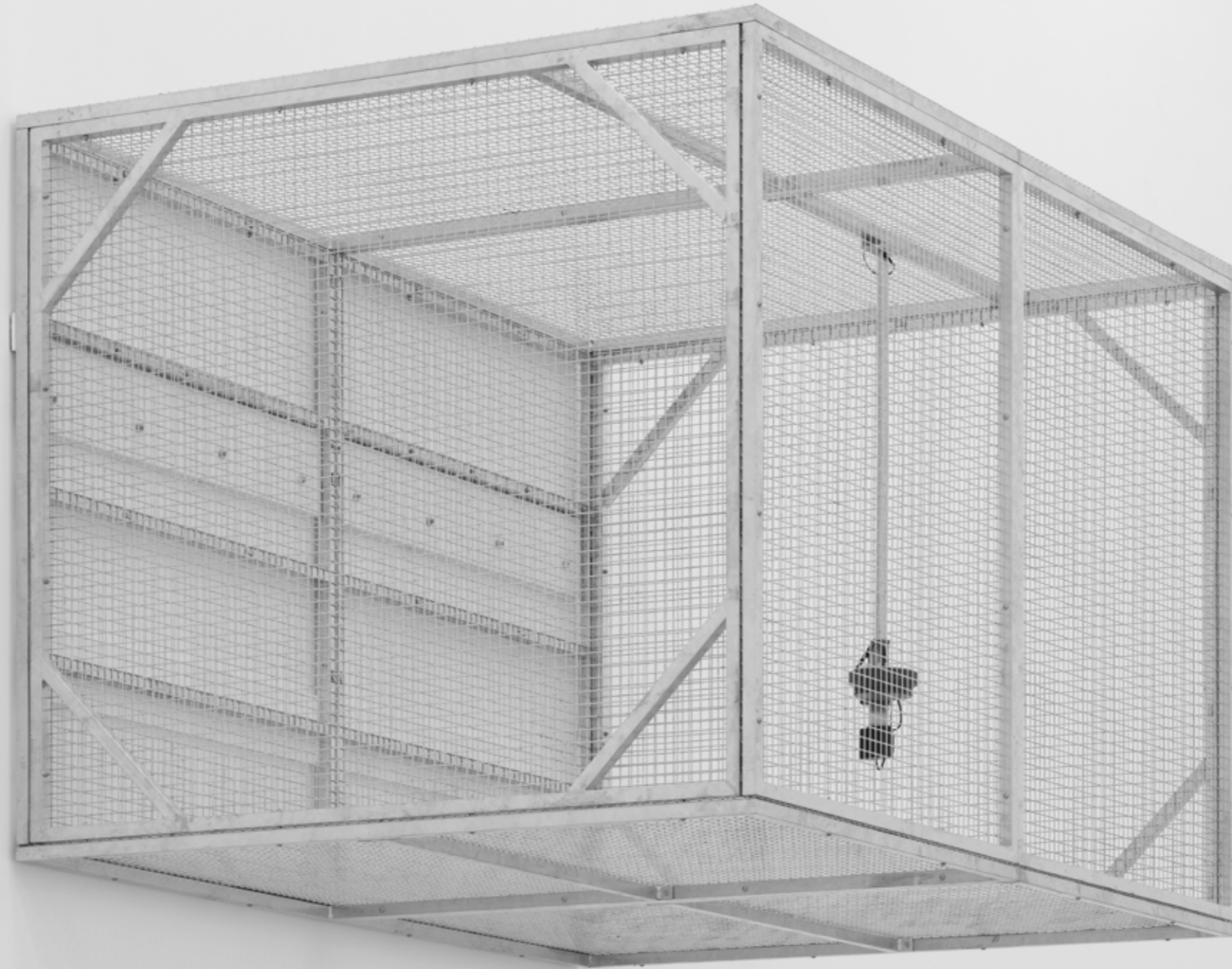
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Untitled
2026

Galvanised steel and steel mesh, stainless steel, cast epoxy resin, 3D-printed nylon, electronics, sound



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Untitled
2026

Cast epoxy resin, cast pewter, found and sewn fabrics, metal spoon, sugar, wall enclosure



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Untitled
2021

Cast pewter, aluminium, polypropylene fabric



Untitled
2021
Cast pewter, aluminium, polypropylene fabric



Untitled
2026

Cast epoxy resin, cement powder, polypropylene rubble sacks



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Untitled
2026
Cast pigmented concrete, cast pigmented wax



Untitled
2026

Cast epoxy resin, dyed water, stainless steel



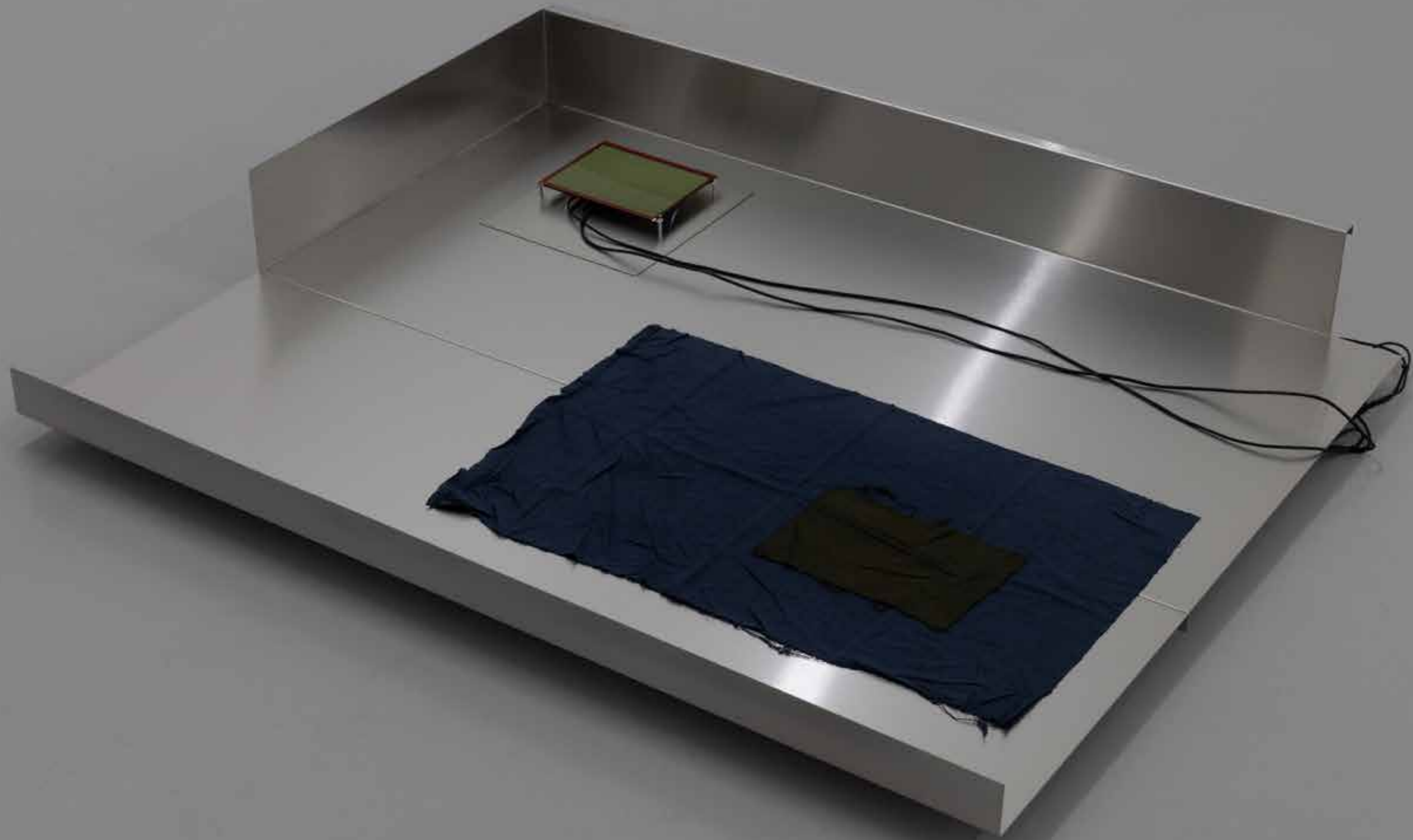
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Untitled
2026

Stainless steel, LCD screens, dyed and sewn fabrics, HDV transferred to HD



Untitled
2026
Stainless steel, LCD screen, dyed fabrics



Installation view of "RAIN / RUIN", Spike Island, Bristol, 2026
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RAIN / RUIN
2026
Cast pigmented concrete and wax, rainwater



Untitled
2026
LCD screen, DV video transferred to digital, stainless steel



Installation view of "RAIN / RUIN", Spike Island, Bristol, 2026
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Untitled
2026
Burnt wheat, aluminium, woven cane

For Caution
為警醒

Solo Exhibition 個展

Kiang Malingue, Hong Kong
馬凌畫廊, 香港

29.12.2023 - 27.01.2024

Kiang Malingue presents “For Caution”, an exhibition of new work by Phillip Lai. This is the London-based artist’s second solo exhibition with the gallery.

Over the past three decades, Phillip Lai has developed a sculptural language which explores approaches to the ubiquitous materials and experiences that derive from a techno-industrial culture - such as that of mass production, functionality, the mechanistic, automation, ergonomics, infrastructure. Its basis refers to our psychological interactions in this culture, as well as an intermingling with it. Transfers or retentions of energy are envisioned, through materials and objects that often suggest the support of basic daily functions, needs and the sustaining of human life.

For his exhibition at Kiang Malingue, Lai’s work occupies various floors of the gallery. The new works made for this show cross-reference each other in their formal vocabularies as well as in their resonances and discords, building upon each other’s offerings. Cages and enclosures appear in this exhibition, making reference to municipal tipper refuse vans, hazardous storage or emergency vehicles that control waste and risk in our everyday life. The work probes a peripheral attention and subliminal alertness to these commonplace features of the urban.

For example, the notional perimeter of safety and danger is explored sculpturally through the work *Four Cautions*. The inverted caution signs on the red metal enclosure deflects the subject of protection, and the design of the structure blurs its compliance. An aspect of management and control is also re-imagined in other work. Inside a galvanised metal cage, two beacons reside on the tip of bent pipes, creating a roving new order through strobing and acoustics. In a further series of work, functionality and the operations of signalling are rendered defunct. Instead, the shells and fixtures of light-bars from emergency vehicles are refabricated, exchanging function for a material closeness, and share the contained cavities of the objects with various materials of sustenance.

Across all of Lai’s work, he excavates for something deeper and beyond the apparent inertia of objects. This excavation, as though to glimpse more clearly the underlying interaction of things, seems to reach for the quietest, most remote trace of figuration that may belie their abstraction.

馬凌畫廊榮譽呈現「為警醒」，展出菲利普·黎新近創作的作品。此次展覽是在倫敦生活工作的菲利普·黎於馬凌畫廊舉辦的第二次個展。

在過去的三十年中，菲利普·黎通過獨特的雕塑語言探索來自技術—工業文化的日常物質及經驗，檢視應用這些物質及經驗的多種方式。他在創作中關注的技術—工業文化包括大規模生產；功能性；機械式；自動化；人體工學，及基礎設施等。其藝術實踐的基礎指向人們與此種文化的心理互動關係，以及與之相混合的姿態。菲利普·黎使用指示了基本日常運作模式、需求及生存狀態的材料及物件，以此渲染能量的傳導及留存過程。

菲利普·黎於馬凌畫廊的「為警醒」展覽佔據了畫廊空間的多個樓層，多個全新創作的作品在形式語言及和諧/不和諧結構層面均相溝通，以彼此的型態為基礎建構自身。展覽中可見數個籠狀結構及封閉空間，多件作品引用了市政廢料傾倒車、有害物質儲存車及應急車輛的型態——這些設備在日常生活中起到了控制廢料及風險的重要功用。眾多作品關注了都市日常生活中的邊緣焦點，以及潛在的危險。

以雕塑作品《四個警醒》為例，此件作品探索了安全與危險的邊界。紅色金屬封閉空間上的反向警示牌扭曲了受保護對象，而整體結構的設計方案則模糊了其功用。在鍍鋅金屬籠內，彎曲管道頂端可見兩個燈，通過頻閃和聲音元素製造了新的秩序。在另一件作品中，信號的功能性和運作模式變得無效：藝術家重新製作了急救車的外殼和頂燈，在摒棄功能性之時強調了一種物質親近性，用多種食物填充了結構內部空間。

菲利普·黎在藝術實踐中不斷深入挖掘貌似惰怠的日常事物，檢視超越其表面形式的意義。其挖掘實踐旨在更明晰地觀察事物的底層互動關係，觸碰其抽象表面之下最為靜謐、遙遠的具象蹤跡。



Installation view
展覽現場



Untitled
《無題》
2023

Galvanised steel and steel mesh, stainless steel, cast epoxy resin,
3D printed nylon, electronics, programmed light and sound
鍍鋅鋼和鋼網、不銹鋼、鑄造環氧樹脂、
3D打印尼龍、電子產品、程控燈光和聲音
175.8 x 342 x 158 cm



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Untitled
《無題》
2023

Galvanised steel mesh, incinerated
breakfast cereal, epoxy resin
鍍鋅鋼網、焚燒早餐麥片、環氧樹脂
28 x 132.2 x 13.7 cm



Installation view
展覽現場



Installation view
展覽現場



Untitled
《無題》
2023

Emergency vehicle light fitting chassis, cast epoxy resin, cast pewter,
aluminium, steel brackets, miscellaneous wiring, polythene bag, rice
緊急車輛燈具底盤、鑄造環氧樹脂、鑄造錫鑽、鋁、鋼支架、雜線、聚乙烯袋、米
153 x 29 x 10.6 cm



Untitled
《無題》
2023

Emergency vehicle light fitting chassis, cast epoxy resin, cast pewter,
aluminium, steel brackets, miscellaneous wiring
緊急車輛燈具底盤，鑄造環氧樹脂，鑄造錫合金，鋁，鋼支架，雜線
153 x 29 x 10.6 cm



Untitled
《無題》
2023

Emergency vehicle light fitting chassis, cast epoxy resin, cast pewter,
aluminium, steel brackets, miscellaneous wiring, cornflakes
緊急車輛燈具底盤、鑄造環氧樹脂、鑄造錫鑼、鋁、鋼支架、雜線、玉米片
153 x 29 x 10.6 cm



Untitled
《無題》
2023

Emergency vehicle light fitting chassis, cast epoxy resin, cast pewter,
aluminium, steel brackets, miscellaneous wiring, modified sleeping bag
緊急車輛燈具底盤、鑄造環氧樹脂、鑄錫合金、鋁、鋼支架、雜線、改裝睡袋
153 x 29 x 10.6 cm



Four Cautions
《四個警醒》
2023

Powder-coated steel
粉末塗層鋼
201.3 x 241 x 241 cm



CAUTION



(Detail 作品細節)



Untitled (Hypnos)
《無題(催眠)》
2023

Aluminium, incinerated breakfast cereal, epoxy resin, rotating beacon light, electronics
鋁、焚燒早餐麥片、環氧樹脂、旋轉信標燈、電子部件
164.5 x 115.2 x 22.8 cm



Installation view
展覽現場



(Detail 作品細節)

Drunken Sailor

Solo Exhibition 個展

Stuart Shave/Modern Art, London, UK
Stuart Shave/Modern Art 畫廊, 倫敦, 英國

24.06 - 31.07.2021

Since the early 1990s, Phillip Lai has been working with sculpture to develop a visual language that enables a certain kind of thinking about abstraction and specificity in the ubiquitous objects and material that much of human life depends upon for sustenance and survival. Lai returns to similar typologies of objects in his work. Containers – plates, sinks, bowls, or barrels – the receptacles that typically carry raw materials or food, repeatedly appear in Lai's sculptures, often alongside other motifs, such as cloth—in the form of jute, clothing, tarpaulin—layers utilized to provide protection, shelter or warmth. Lai works within a language of these foundational formal motifs to consider how visual and conceptual attention is structured in daily life.

Phillip Lai's exhibition for Modern Art consisted of a group of new sculptures both wall-based and floor-based that cross-reference each other across the spaces of the gallery. Their colour palette is limited to mostly blue and silver, but made with a range of materials including poured concrete, pewter, polyurethane resin, aluminum, and tarpaulin. Much of the work explores a sense of retention and loss of physical material. In Blue Food, a blue cast-concrete form with defined depressions and hollows eventually becomes the clogged container for more concrete poured through it. Within these lengthy processes, positive and negative spaces are sometimes muddled, using the reversing logic of casting; nothing is quite what it first seems. Drunken Sailor, a work with cast barrel-like objects, also titled the show as a whole, denoting qualities of physical immersion and disorientation. Perhaps it is a kind of reverie, or something more oblique.

- Text by Modern Art

自20世紀90年代初以來，菲利普·黎一直在利用雕塑創作出一種視覺語言，使人們能夠思考隨處可見、賴以生存的物體和材料的抽象性和特殊性。菲利普·黎的作品回歸到物體相似的象徵意義。諸如盤子、水槽、碗或桶的這些通常裝載原材料或食物的容器，經常出現在菲利普·黎的雕塑中，與其他主題組合在一起，如用來保護、提供庇護或保暖的黃麻、衣服、防水布等布料。菲利普·黎用這些基礎的形式主題的語言創作，思考如何在日常生活中結構化視覺和概念的注意力。

菲利普·黎在 Modern Art 畫廊的展覽由一組新雕塑組成。這些雕塑有的懸於牆上，有的置於地上，在畫廊空間內相呼應。雕塑基本是藍色和銀色的，使用了一系列諸如澆注混凝土、錫、聚氨酯樹脂、鋁和防水布的材料。許多作品探索了物質的保留和損失的感覺。在《Blue Food》（藍色食物）中，一個有著明顯的凹陷和洞的藍色混凝土雕塑被澆注了更多混凝土，最終成為一個被堵塞的容器。在這些漫長的過程中，利用鑄造的反轉邏輯，正負空間有時會被混淆；所有物品都是完全不像最初的樣子。《Drunken Sailor》（醉酒的水手）是一件澆鑄的桶狀物體，作品名也是整個展覽的標題，表現了物理浸沒和迷失的特質。或許是一種幻想，又或者是一種更拐彎抹角的東西。

—— 譯自Modern Art畫廊提供的文字



Installation view
展覽現場

Courtesy of Modern Art
圖片由Modern Art 畫廊
Photo by 攝影: Ben Westoby



Installation view
展覽現場

Courtesy of Modern Art
圖片由Modern Art 畫廊
Photo by 攝影: Ben Westoby



Installation view
展覽現場

Courtesy of Modern Art
圖片由Modern Art 畫廊
Photo by 攝影: Ben Westoby



Installation view
展覽現場

Courtesy of Modern Art
圖片由Modern Art 畫廊
Photo by 攝影: Ben Westoby



Installation view
展覽現場

Courtesy of Modern Art
圖片由Modern Art 畫廊
Photo by 攝影: Ben Westoby

The Hepworth Prize for Sculpture
赫普沃斯獲獎展覽

Group Exhibition 群展

The Hepworth Wakefield, Gallery Walk, Wakefield, West Yorkshire, England
英格蘭西約克郡韋克菲爾德赫普沃斯韋克菲爾德美術館

26.10.2018 - 20.01.2019

 Watch Documentation

The Hepworth Prize for Sculpture exhibition presents work by the five artists - Michael Dean, Mona Hatoum, Magali Reus, Phillip Lai and Cerith Wyn Evans - shortlisted for the second iteration of the prize. The Hepworth Prize for Sculpture recognises a British or UK-based artist of any age, at any stage in their career, who has made a significant contribution to the development of contemporary sculpture. The winner of the £30,000 biennial prize was selected by a panel of judges comprising Sarah Brown (Senior Curator, Leeds Art Gallery), Martin Clark (Director, Camden Arts Centre), Margot Heller OBE (Director, South London Gallery) and Helen Legg (Director of Tate Liverpool).

Simon Wallis, Director of The Hepworth Wakefield said: 'We are delighted that each of the shortlisted artist will be showing new work for The Hepworth Prize for Sculpture. We created the Prize to encourage wider engagement and debate regarding sculpture - one of the most significant and rewarding visual art forms of our time. The breadth of work that will be on display explores the distinct approach to sculpture taken by each artist and it will allow our broad audience to experience the engaging richness of this powerful art form'.

Phillip Lai debuts a group of new sculptures alongside his 2016 work 'Guest loves host in a way like no other'. Using existing mass-produced objects as well as his own precisely fabricated forms, Lai's surprising and poetic arrangements investigates ideas of production, consumption and hospitality. A major new work consisting of a series of stacked cast polyurethane basins will unfold across one long wall of the gallery space. Lai describes these objects as images of an 'absurd expenditure of labour', their accumulation invoking both the protracted processes of the artist and the construction activity implied by their cement-marked surfaces.

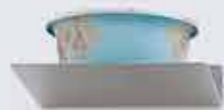
- Text by The Hepworth Wakefield

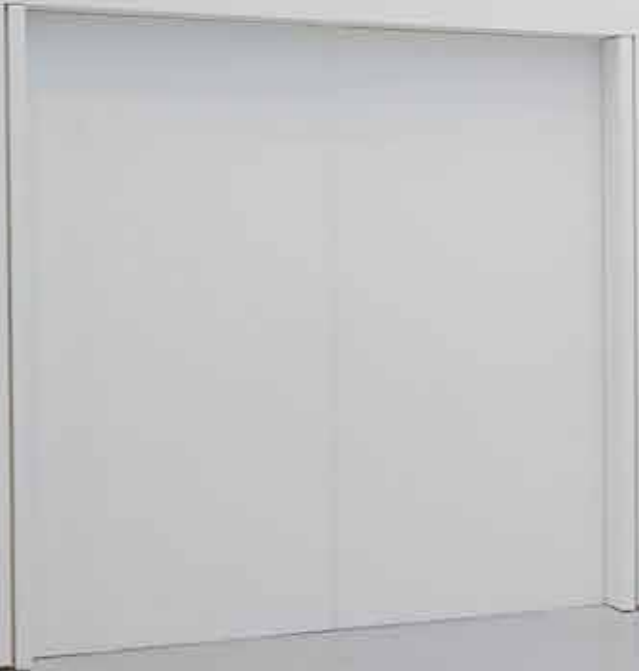
赫普沃斯雕塑獎展覽展出第二屆評選入圍的五位藝術家的作品—邁克爾·迪恩, 莫娜·哈透姆, 馬加利·雷烏, 菲利普·黎以及賽里斯·懷恩·埃文斯。赫普沃斯雕塑獎旨在表彰一位任何年齡以及任何職業階段, 英國或者居住在英國的, 對雕塑藝術的發展產生巨大貢獻的藝術家, 獲獎者將得到三萬英鎊的雙年展獎金。評委包括莎拉·布朗(資深策展人, 里茲藝術博物館), 馬丁·克拉克(總監, 卡姆登藝術中心), 瑪戈·海勒(總監, 南倫敦美術館) 以及海倫·萊格(泰特利物浦總監)。

赫普沃斯韋克菲爾德的總監西門·沃利斯說道, “我們很高興每一位入圍藝術家在赫普沃斯雕塑獎展覽上都將展出新作品。雕塑在當下是最重要並且最具有視覺能量的藝術媒介之一, 我們設立這個獎項就是為了鼓勵對其更加廣泛的參與和討論。展出作品之廣度能體現每位藝術家對於雕塑創作的不同方式, 也能夠給我們廣大的觀眾一個體會該媒介豐富性的機會。”

菲利普·黎展出一系列新作品, 以及2016年的創作《Guest loves host in a way like no other》。賴運用量產的現成品, 以及他早前的編織物, 令人驚異又充滿詩意的作品探索生產、消費以及接受等概念。新作品的主要一件包括一系列疊層鑄造聚氨酯盆子, 沿著畫廊牆邊一字排開。賴將這些物件形容為一種“荒謬的勞動支出”的畫面, 他們的疊加, 以及最終水泥封印也讓人聯想到藝術家攏長的創作和搭建過程。

-文字來自赫普沃斯韋克菲爾德







Installation View of Phillip Lai in *The Hepworth Prize for Sculpture 2018*.
26 October 2018 – 20 January 2019. Photo, Stuart Whipps.

菲利普·黎在赫普沃斯獲獎展覽 2018 展覽現場。
26.10.18-20.01.19 拍攝: Stuart Whipps。



Installation View of Phillip Lai in *The Hepworth Prize for Sculpture* 2018.
26 October 2018 – 20 January 2019. Photo, Stuart Whipps.

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Installation View of Phillip Lai in *The Hepworth Prize for Sculpture 2018*.
26 October 2018 – 20 January 2019. Photo, Stuart Whipps.

菲利普·黎在赫普沃斯獲獎展覽 2018 展覽現場。
26.10.18-20.01.19 拍攝: Stuart Whipps。









In the Half Life
懸於半生

Solo Exhibition 個展

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

26.03.2018 - 05.05.2018

 Exhibition Documentation

'In the Half Life', the first solo exhibition in Asia of Phillip Lai (b. 1969 Malaysia/UK) at Edouard Malingue Gallery, Hong Kong is a group of new works by the artist whose gestures are abstractly contained whilst also immediately assimilated via a highly familiar lexicon of the daily. The imprint of domesticity, public environments and the industrial are variously present both in the shape the work takes as well as its surfaces and how the materials have been handled. In some cases the clear presence of the manual prompts an exaggerated visual experience of them, and in others it is conversely the apparent removal of the hand that does this. In more of an overview we might see, in every instance of these embodied forms, the interlocking relationship that we have with the material world that we inhabit and that we have designed. The works isolate, distort and probe this relationship.

'Half Life' is also loosely premised on a quality of inhabitation and on an aspect of division or a divide. With many of the basic processes of these works, mold-making and casting is involved, and so conceiving of interiors, exteriors and the volumes that exist between are a constant. In visual terms, a possible image of productivity and progress is often immediately conflated with that of depletion, waste or expenditure.

Lai approaches objects in a manner that appeals to, and reflects on, their intrinsic existence and properties. Observing that in one's daily encounters with 'things' there is both a physical projection and an assumptive perception, Lai creates scenarios that draw objects away from these two conditions towards a state of autonomy. Through careful, delicate constructions that place the object in plain sight, Lai creates moments that guide you into a line of thinking only to then divert that original thought and allow room for another – gestures that open dialogue and invite novel modes of approach.

There is perhaps a sense of restlessness to the materials that constitute the object forms of the work in this show. And this is despite the rational and pragmatically reassuring suggestions of function that are seen. Although each element is individually identifiable there is crucially a running defiance of categorised value and hierarchy, and this is both a challenging position as well as the basis of a precarious aspect.

A 'meeting' between self and object, self and composition of, is where the poetics of Lai's work lies. Permeating his practice is a tension between simplicity and complexity, how that very 'thing' one recognises is reduced to what it actually is, yet how, through this arrival at an essence, a new level of awareness is enabled and unfolded. It opens the seemingly definitive to the abstract, urging a contemplative step away from the assumed and contained, towards the open and dispersed.

在馬凌畫廊香港空間呈現的展覽《懸於半生》，是藝術家菲利普·黎（生於1969年，馬來西亞/英國）亞洲範圍內的首次個展，本次展覽是藝術家的一組新作，他的動作抽象地蘊含其中，同時也透過日常生活中十分熟悉的語彙而被旋即吸收。家庭生活、公共環境和工業生產的印記，無論在作品的外形和表面、還是在材料處理的方式上，都有不同的表現。一些情況下，手工的清晰存在產生了誇張的視覺體驗，另一些情況下，恰恰相反地，反而是手工的明顯移除造成了此類效果。從更多是某種概述的說法中，我們不難看出，在這些具體形式的每一個實例裡，我們與所居住和設計的物質世界之間存在著的連鎖關係。這組作品將這種關係加以隔離、扭曲與探討。

展覽《懸於半生》也鬆散地基於一種居住的質量和某種分支或是分裂的一個方面。在創作這些作品的許多基本過程中，模具製作與鑄造均有所涉及，因此，關於內部、外部和兩者之間體積的構想都是恆定的。從視覺上看，生產力和進步的可能形象，往往會即刻與消耗、浪費或是開支混為一談。

菲利普·黎以一種獨特的方式對待物，籍此吸引、並反映了他們內在的存在和屬性。觀察到人們與“物”的日常接觸中，既有物理的投射、又有假設的感知，菲利普·黎創造的場景，將物從這兩種情境抽離，轉而引向一種自主狀態。通過仔細、精妙的結構，將物置於一目了然的視野內，菲利普·黎創造的一個個瞬間，引導你進入一條思維的線索，只是為了在之後轉變原有的想法，並留出空間給其它——打開對話的動作，和引入新的方法模式。

本次展覽中，或許有一絲惴惴不安感，縈繞在構成作品物的形式的材料周圍。儘管人們看到了理性和務實層面上令人寬慰的功能建議，但它依舊存在。雖然每個元素都可以被單獨識別，但關鍵的是對於分類價值和等級制度的一種持續蔑視，這既是一種挑戰性的立場，又是一個不穩定因素的基礎。

自我與物、自我與構成之間的“交匯”，正是菲利普·黎的作品詩學所在之處。滲透入其藝術實踐的，是簡單和複雜之間的張力，人們所認知的“物”如何被簡化為它的本質，以及通過抵達本質，一個嶄新的意識水平是如何被企及與展開的。它將看似篤定的事物向抽象的敞開，敦促人們邁出深思熟慮的一步，從假定和克制走向開放和分散。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



The empties
2018

Cast polyurethane, concrete, laminated plywood, timber, lamp holders, bulbs
聚氨酯, 混凝土, 層壓膠合板, 木材, 燈座, 燈泡
333 W x 60 D x 35 H cm





(Detail 作品細節)



Untitled
2018

Cast polyurethane, concrete, laminated plywood, bolts
聚氨酯, 混凝土, 層壓膠合板, 螺栓
48 w x 53.5 D x 49.5 H cm





(Detail 作品細節)



Untitled
2018

Fibreglass, aluminium, soot, straps, cambuckles, d-rings, carbine hooks, bolts
玻璃纖維, 鋁, 煙灰, 皮帶, 凸輪扣, D形環, 卡賓鉤, 螺栓
210 W x 80 D x 25 H cm



(Detail 作品細節)



Untitled
2018

Fibreglass, cast polyurethane, straps, cambuckles, d-rings, carbine hooks, bolts
玻璃纖維, 鋁, 煙灰, 皮帶, 凸輪扣, D形環, 卡賓鉤, 螺栓
210 W x 80 D x 25 H cm

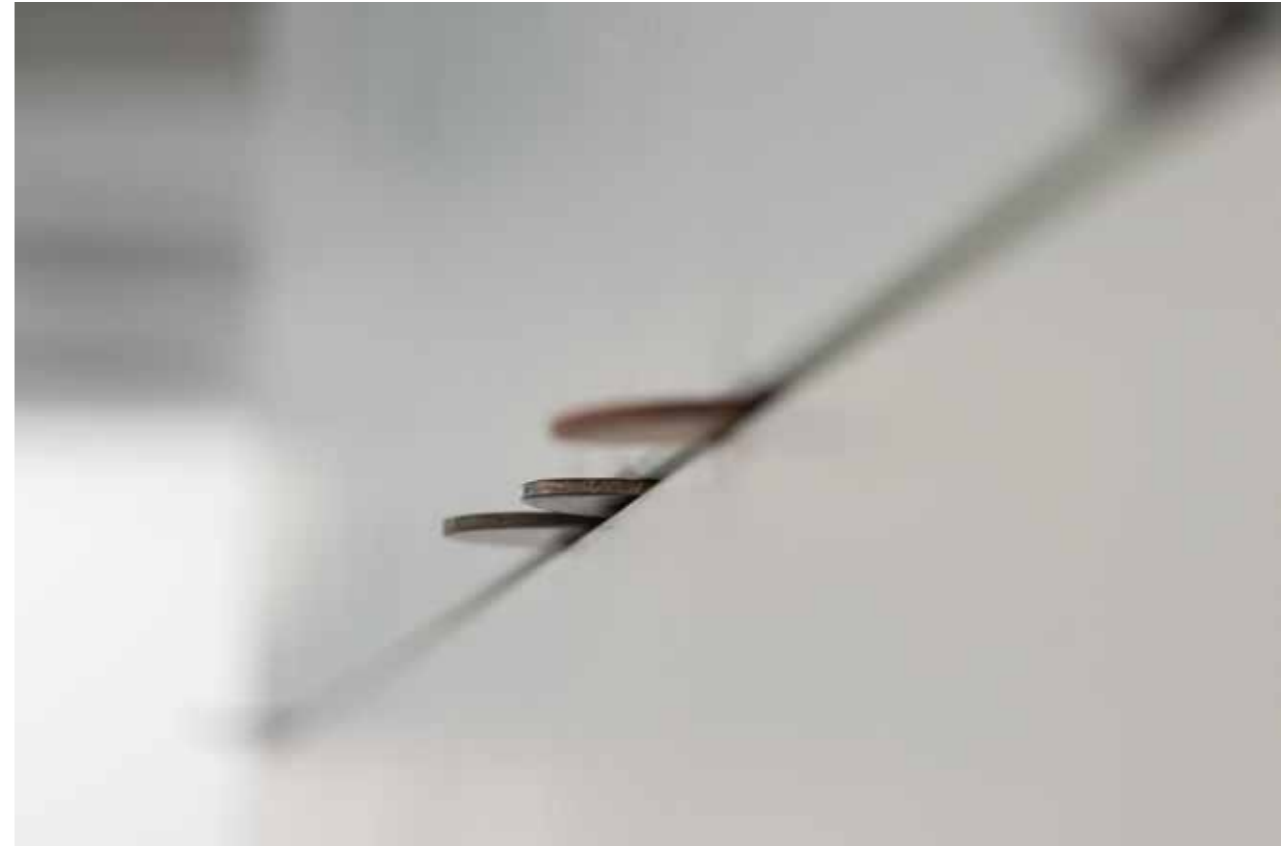


(Detail 作品細節)



Untitled
2018

Fibreglass, discoloured copper and brass, straps, cambuckles, d-rings, carbine hooks, bolts
玻璃纖維,變色的銅和黃銅,皮帶,凸輪扣,D形環,卡賓鉤,螺栓
92 W x 18 D x 144 H cm





Untitled #1-4
2018

Cast polyurethane, rice
聚氨酯,大米



Untitled #1
2018

Cast polyurethane, rice
聚氨酯,大米
38 W x 20 D x 38 H cm



Untitled #2
2018

Cast polyurethane, rice
聚氨酯,大米
40 W x 22 D x 40 H cm



Untitled #3
2018

Cast polyurethane, rice
聚氨酯,大米
35.5 W x 15 D x 35.5 H cm



Untitled #4
2018

Cast polyurethane, rice
聚氨酯,大米
36.5W x 20D x 36.5Hcm

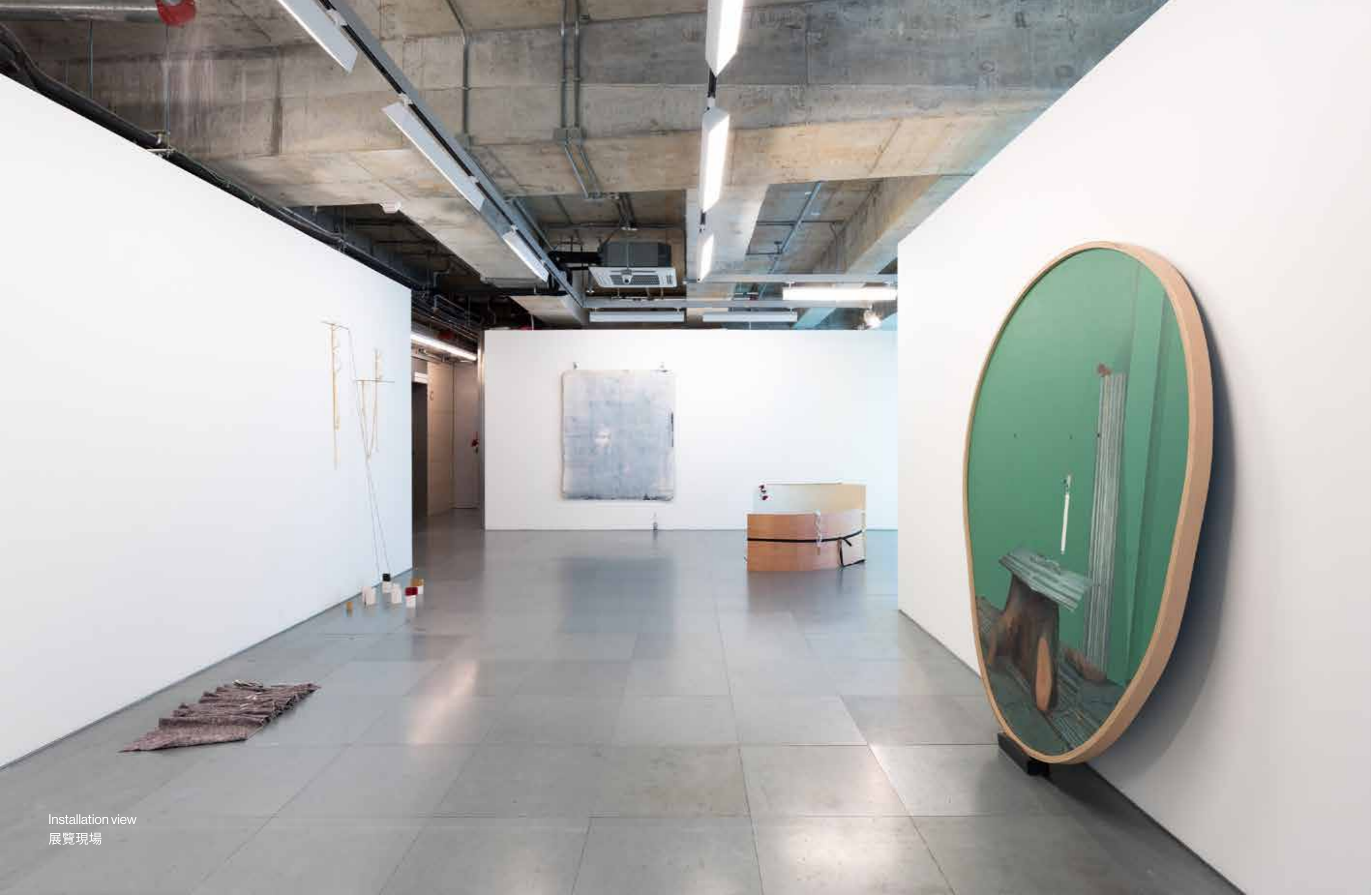
one second ago
轉瞬之間

Group Exhibition 群展

Jeremy Everett, He Yida, Phillip Lai, Handiwirman Saputra, Tao Hui
傑里米·埃弗雷特·何意達·菲利普·黎·翰迪懷兒曼·薩普川·陶輝

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

08.07.2017 - 26.08.2017



Installation view
展覽現場



Installation view
展覽現場





Installation view
展覽現場



Skin and bones
2014

Cutlery, transit blanket, thread, string, leather
餐具, 運輸毯, 線, 繩, 皮革
5.5 x 84 x 51 cm





(Detail 作品細節)

Certain pressures
2014

Aluminium, rubber, acrylic
鋁, 橡膠, 丙烯酸
30 x 289 x 139.5 cm



(Detail 作品細節)



Other Works
其他作品



Installation view at Stuart Shave/Modern Art, London, UK, 2016
展覽現場 Stuart Shave/Modern Art, 倫敦, 英國, 2016年



Installation view at Stuart Shave/Modern Art, London, UK, 2016
展覽現場 Stuart Shave/Modern Art, 倫敦, 英國, 2016年



Installation view at Stuart Shave/Modern Art, London, UK, 2016
展覽現場 Stuart Shave/Modern Art, 倫敦, 英國, 2016年



Installation view at Stuart Shave/Modern Art, London, UK, 2016
展覽現場 Stuart Shave/Modern Art, 倫敦, 英國, 2016年



Installation view at Stuart Shave/Modern Art, London, UK, 2016
展覽現場 Stuart Shave/Modern Art, 倫敦, 英國, 2016年



Untitled
2016

Plastic basin, rice
塑料盆, 大米
47 x 47 x 18 cm



Untitled
2016

Aluminium, paint
鋁, 油漆
12.5 x 122 x 60.5 cm



Untitled
2016

Wood, plywood, light bulbs, lamp holders, paint
鋁・油漆
122 x 244 x 18 cm



(Detail 作品細節)



Untitled
2016

Cast polyurethane resin, concrete, PVC foam, plywood, aluminium
鑄造聚氨酯樹脂, 混凝土, PVC泡沫, 膠合板, 鋁
101 x 60 x 68 cm



Guest loves host in a way like no other
2016

Aluminium
鋁
87.5 x 330 x 120 cm





An Intervention
2015

Installation view at John Hansard Gallery, Southampton, UK
展覽現場 John Hansard Gallery, 南安普敦, 英國



An Intervention
2015

Installation view at John Hansard Gallery, Southampton, UK
展覽現場 John Hansard Gallery, 南安普敦, 英國



Besides
2014

Installation view at Camden Arts Centre, London, UK
展覽現場 Camden Arts Centre, 倫敦, 英國



Besides
2014

Installation view at Camden Arts Centre, London, UK
展覽現場 Camden Arts Centre, 倫敦, 英國



Besides
2014

Installation view at Camden Arts Centre, London, UK
展覽現場 Camden Arts Centre, 倫敦, 英國



Installation view at Stuart Shave/Modern Art, London, UK, 2012
展覽現場 Stuart Shave/Modern Art, 倫敦, 英國, 2012年



Visitor
2012

Installation view at Galleria Franco Noero, Turin, Italy
展覽現場 Galleria Franco Noero, 都靈, 意大利

Visitor
2012

Installation view at Galleria Franco Noero, Turin, Italy
展覽現場 Galleria Franco Noero, 都靈, 意大利





This seems to be a mistake
2012

Reinforced concrete, soot
鋼筋混凝土，煤煙
117 x 258 cm



(Detail 作品細節)



Co-presence
2012

Dyed jute, cymbals, teaspoons, needle, blue polypropylene rope, shackle, carbines
染黃麻, 鈸, 茶匙, 針, 藍色聚丙烯繩索, 鉤環, 卡賓槍
309 x 780 x 15 cm

(Detail 作品細節)





Untitled (keys)
2012

Wood, paint, keys, mixed media
木材, 油漆, 鑰匙, 混合媒體
79.5 x 89.5 x 11cm



(Detail 作品細節)



Monument of possibles
2012

Painted steel, cooking pots, concrete, newspaper
塗鋼, 烹飪鍋, 混凝土, 報紙
45.5 x 137 x 440 cm



(Detail 作品細節)



Subjects and objects that cannot meet
2012

Dyed fabrics, eyelets, laminated wood, lampshade, bulb
染色面料, 孔眼, 層壓木, 燈罩, 燈泡
260 x 126 x 120 cm



(Detail 作品細節)



Untitled
2009

Cast flexible expanding foam
鑄造彈性膨脹泡沫
20 × 295 × 75 cm

Kiang Malingue

馬凌畫廊

kiangmalingue.com

Phillip Lai

Born in Kuala Lumpur, Malaysia, 1969. Lives and works in London.

Education

1993-94 MA Fine Art, Chelsea College of Art & Design, London, UK
1990-93 BA Fine Art, sculpture, Chelsea College of Art & Design, London UK
1988-89 Foundation Course, Middlesex Polytechnic, London, UK

Solo Exhibitions

2026
"RAIN / RUIN", Spike Island, Bristol, UK

2023
"For Caution", Kiang Malingue, Hong Kong

2021
"Drunken Sailor", Stuart Shave/Modern Art, London, UK

2018
"In the Half Life", Edouard Malingue Gallery, Hong Kong
"Spinning (with Peter Robinson)", Hopkinson Mossman, Auckland, New Zealand

2016
Stuart Shave/Modern Art, London, UK

2014
"Besides", Camden Arts Centre, London, UK

2012
Galleria Franco Noero, Turin, Italy
Stuart Shave/Modern Art, London, UK

2009
Stuart Shave/Modern Art, London, UK
"Introduction and Jargon", Transmission Gallery, Glasgow, UK

2008
"Open Container", Galerie Giti Nourbakhsch, Berlin, Germany

2007
"A Metal Bar Fell on Someone's Head or Something", Galleria Franco Noero, Turin, Italy
"Free to Meet For Coffee Sometime Soon", Stuart Shave/Modern Art, London, UK

2000
"His Divine Grace", Stuart Shave/Modern Art, London, UK

1997
"Phillip Lai", The Showroom, London, UK (commissioned by The Showroom in collaboration with inIVA)

Group Exhibitions

2025
"From Being Jealous of a Dogs Vein", Kiang Malingue, New York, USA

2024
"Transposition 1: Observing the Walking Patterns", Whistle, Seoul, Korea
Modern Art, London

2023
"Modern Art", Paris, France
"Phantom Sculpture", Mead Gallery, Warwick Arts Centre, Coventry, UK
"Ubiquitous no.14", Tube Gallery, Palma, Spain

2022
"Water Being Washed Away", curated by Alessandro Rabottini, Galerie Hubert Winter, Vienna, Austria
"SSSSSSSSSCULPTURESQUE", Kiang Malingue, Hong Kong
"Testament", Goldsmiths Centre for Contemporary Art, London, UK

2021
"L'acqua", Galleria Franco Noero, Turin, Italy

2019
"Yona Lee, Phillip Lai, Hany Armanious", Fine Arts, Sydney, Australia

2018
The Hepworth Prize for Sculpture, The Hepworth Wakefield, Wakefield, UK
"Spinning (with Peter Robinson)", Hopkinson Mossman, Auckland, New Zealand
"Fences & Windows", Stuart Shave/Modern Art, London, UK

2017

"one second ago", Edouard Malingue Gallery, Hong Kong

2016

"Theories of Modern Art", Stuart Shave/Modern Art, London, UK

"Can I Step on It?", Galeria Franco Noero, Turin, Italy

"When Did Intimacy Begin Width", Jeffrey Stark, New York, NY, USA

2015

"An Intervention", John Hansard Gallery, Southampton University, Southampton, UK

2014

"Interior", Stuart Shave/Modern Art, London, UK

"Somewhat Abstract", Nottingham Contemporary, Nottingham, UK

2012

"London Twelve", City Gallery Prague, Prague, Czech Republic

2010

"No Soul For Sale: A Festival of Independents" (Mousse contribution, curated by Jonathan Griffin), Tate Modern, Turbine Hall, London, UK

2008

"Seven Times Two or Three", Cubitt, London, UK

2007

"Republic - L'est", London, UK

"In the Poem about Love you don't write the word Love", Overgaden, Institute for Samtidskunst, Copenhagen, Denmark; and Midway Contemporary Art, Minneapolis, MN, USA

2006

"In The Poem About Love You Don't Write The Word Love", Artists Space, New York, NY, USA

"John Frumism", Phillip Lai, Paul Thek, Mike Nelson, Hotel, London, UK

"The Triumph of Painting, Part 6", The Saatchi Gallery, London, UK

"f It Didn't Exist You'd Have To Invent It: A Partial Showroom History", The Showroom, London, UK

2005

"In The Poem About Love You Don't Write The Word Love", CCA, Glasgow, UK

"Drawing Two Hundred", The Drawing Room, London Tannery Arts Exhibition, part of Artists Studios Open Weekend, Tannery Arts, London, UK

2004

"Uscita Pistoia", SpazioA, Pistoia, Italy

"Strange Weather", Stuart Shave/Modern Art, London, UK

"Tag Team Experiment", two-person relay exhibition, alternative project space, Edinburgh, UK

2003

"Drawing One Hundred", The Drawing Room, London, UK

2002

"We Want Out", CityLights Project, Melbourne, VIC, Australia

2000

"Senselessness-lessness", Tramway, Glasgow, Scotland, UK

"Death Race 2000", Threadwaxing Space, New York, NY, USA

"Drawing Exhibition", Herefordshire College of Art & Design, Hereford, UK

1999

"Cities on the Move," Hayward Gallery, London, UK

"Black Box", Angel Row, Nottingham; Artezium, Luton, UK

"New Video from Great Britain", Sala Mendoza, Caracas, Venezuela; Museo Carillo Gil, Mexico City, Mexico

1998

"Black Box", Open Eye, Liverpool; Lift, London; Aspex, Portsmouth; ARC, Stockton-on-Tees, UK

"New Video from Great Britain", MoMA, New York, NY, USA

"Bed and Workshop", alternative space, Rennes, France

"Grey Area", Bonnington Gallery, Nottingham, UK

1996

"Deep Signal", Gasworks, London, UK

"Deep Signal", Collective Gallery, Edinburgh, UK

"Off Camp/On Base (Pimple Life)", Tokyo Big Sight Exhibition Centre, Tokyo, Japan

"I beg to differ", Milch, London, UK

"Update 96", The Old Turbine Hall, Copenhagen, Denmark

1995

Institute of Cultural Anxiety, ICA, London

"Fresh", Video Positive 95, Liverpool; Tate, London, UK

1994

"Weirdos", SAGA Basement, Copenhagen, Denmark

"Fresh", ICA, London; CCA, Glasgow; Ikon Gallery, Birmingham, UK

"Miniatures", The Agency, London, UK

"No Vacancies", alternative venue, Frankfurt, Germany

Collection

M+, Hong Kong

Tate, London, United Kingdom

Arts Council Collection, London, United Kingdom

Camden Arts Centre, London, United Kingdom

Goss-Michael Foundation, USA

Nomas Foundation, Rome, Italy

La Colección Jumex, Mexico

Astrup Fearnley Museum of Modern Art, Oslo, Norway

Sifang Art Museum, Nanjing, China

K

M

菲利普·黎

1969年出生於馬來西亞吉隆坡。現工作並居住於英國倫敦。

學歷

1993-1994 倫敦切爾西藝術與設計學院, 藝術碩士
1990-1993 倫敦切爾西藝術與設計學院, 藝術學士, 雕塑學士
1988-1989 密德薩斯理工學院 (現密德薩斯大學), 基礎課程

精選個展

2026
「RAIN / RUIN」, 斯派克島當代藝術中心, 布里斯托, 英國

2023
「為警醒」, 馬凌畫廊, 香港

2021
「Drunken Sailor」, Stuart Shave/Modern Art 畫廊, 倫敦, 英國

2018
「懸於半生」, 馬凌畫廊, 香港
「Spinning (with Peter Robinson)」, Hopkinson Mossman, 奧克蘭, 新西蘭

2016
Stuart Shave/Modern Art 畫廊, 倫敦, 英國

2014
「Besides」, Camden Arts Centre, 倫敦, 英國

2012
Franco Noero 畫廊, 都靈, 意大利

2009
Stuart Shave/Modern Art 畫廊, 倫敦, 英國
Introduction and Jargon Transmission 畫廊, 格拉斯哥, 英國

2008
「Open Container」, Galerie Giti Nourbakhsch, 柏林, 德國

2007
「A Metal Bar Fell on Someone's Head or Something」, Galleria Franco Noero, 都靈, 意大利
「Free to Meet For Coffee Sometime Soon」, Stuart Shave/Modern Art 畫廊, 倫敦, 英國

2000
「His Divine Grace」, Stuart Shave/Modern Art, 倫敦, 英國

1997
「Phillip Lai」, The Showroom, 倫敦, 英國

精選群展

2025
「From Being Jealous of a Dogs Vein」, 馬凌畫廊, 紐約, 美國

2024
「Transposition 1: Observing the Walking Patterns」, Whistle, 首爾, 韓國
Modern Art, 倫敦, 英國

2023
「Modern Art」, 巴黎, 法國
「Phantom Sculpture」, Mead畫廊, Warwick藝術中心, 考文垂, 英國
「Ubiquitous no.14」, Tube畫廊, 帕爾馬, 西班牙

2022
「Water Being Washed Away」, 由Alessandro Rabottini策展, Hubert Winter畫廊, 維也納, 奧地利
「如雕如塑塑塑塑塑塑塑」, 馬凌畫廊, 香港
「Testament」, Goldsmiths當代藝術中心, 倫敦, 英國

2021
「Group Show」, Stuart Shave/Modern Art 畫廊, 倫敦, 英國

2018
赫普沃斯雕塑獎群展, 赫普沃斯·韋克菲爾德美術館, 韋克菲爾德, 英國
「Fences & Windows」, Stuart Shave/Modern Art畫廊, 倫敦, 英國

2017
「轉瞬之間」, 馬凌畫廊, 香港

2016
「Theories of Modern Art」, Stuart Shave/Modern Art 畫廊, 倫敦, 英國

「Can I Step on It?」, Galeria Franco Noero, 都靈, 意大利
「When Did Intimacy Begin Width」, Jeffrey Stark 畫廊, 紐約, 紐約州, 美國

2015
「An Intervention」, John Hansard 畫廊, 南安普敦大學, 南安普敦, 英國

2014
「Interior」, Stuart Shave/Modern Art 畫廊, 倫敦, 英國
「Somewhat Abstract」, 諾丁漢當代畫廊, 諾丁漢, 英國

2012
「London Twelve」, City Gallery Prague, 布拉格, 捷克共和國

2010
「No Soul For Sale: A Festival of Independents」, 泰特現代美術館, 倫敦, 英國

2008
「Seven Times Two or Three」, Cubitt, 倫敦, 英國

2007
「Republic」, L'est, 倫敦, 英國
「In the Poem about Love you don't write the word Love」, Overgaden, 當代藝術學院, 哥本哈根, 丹麥;
Midway Contemporary Art, 明尼阿波利斯, 明尼蘇達, 美國

2006
「In The Poem About Love You Don't Write The Word Love」, 藝術家空間, 紐約, 紐約州, 美國
「John Frumism, Phillip Lai, Paul Thek」, Mike Nelson Hotel, 倫敦, 英國
「The Triumph of Painting, Part 6」, 薩奇美術館, 倫敦, 英國
「If It Didn't Exist You'd Have To Invent It: A Partial Showroom History」, The Showroom, 倫敦, 英國

2005
「In The Poem About Love You Don't Write The Word Love」, 當代藝術中心, 格拉斯哥, 英國
「Drawing Two Hundred」, The Drawing Room, London Tannery Arts Exhibition, part of Artists Studios
Open Weekend, Tannery Arts, 倫敦, 英國

2004
「Uscita Pistoia」, SpazioA, 皮斯托亞, 義大利
「Strange Weather」, Stuart Shave/Modern Art 畫廊, 倫敦, 英國
「Tag Team Experiment」, two-person relay exhibition, alternative project space, 愛丁堡, 英國

2003
「Drawing One Hundred」, The Drawing Room, 倫敦, 英國

2002
「We Want Out」, CityLights Project, 墨爾, 維多利亞州, 澳大利亞

2000
「Senselessness-lessness」, Tramway, 格拉斯哥, 英國
「Death Race 2000」, Threadwaxing Space, 紐約, 紐約州, 美國

「Drawing Exhibition」, Herefordshire College of Art & Design, 赫里福德, 英國

1999
「Cities on the Move」, Hayward 畫廊, 倫敦, 英國
「New Video from Great Britain」, 卡里洛吉爾博物館, 墨西哥城, 墨西哥

1998
「New Video from Great Britain」, 現代藝術館, 紐約, 美國
「Bed and Workshop」, alternative space, 雷恩, 法國
「Grey Area」, Bonnington 畫廊, 諾丁漢, 英國

1996
「Deep Signal」, Gasworks, 倫敦, 英國
「Deep Signal」, Collective 畫廊, 愛丁堡, 英國
「Off Camp/On Base (Pimple Life)」, 東京國際展示場, 日本, 東京
「I beg to differ」, Milch, 倫敦, 英國
「Update 96」, The Old Turbine Hall, 哥本哈根, 丹麥

1995
「Institute of Cultural Anxiety」, ICA, 倫敦, 英國
「Fresh, continued screenings venues inc.: Video Positive 95」, 利物浦, 泰德藝術館, 倫敦, 英國

1994
「Weirdos」, SAGA Basement, 哥本哈根, 丹麥
「Miniatures」, The Agency, 倫敦, 英國
「No Vacancies」, alternative venue, 法蘭克福, 德國

收藏

M+, 香港
泰特現代美術館, 倫敦, 英國
英國藝術委員會, 倫敦, 英國
卡姆登藝術中心, 倫敦, 英國
高斯-邁克爾基金會 (Goss-Michael Foundation), 美國
諾馬斯基金會 (Nomas Foundation), 意大利
Jumex藝術博物館, 墨西哥
阿斯特魯普·費恩利現代藝術博物館, 挪威
四方美術館, 中國

K

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10 Sik On Street, Wanchai,
Hong Kong

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NY 10002

Phillip Lai | 菲利普·黎

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