



Brook Hsu 許鶴溪

Oranges, Clementines and Tangerines

橙，柑橘和橘

6.10-10.11.2022

Brook Hsu's paintings are living and breathing, fueled by a commitment to her visual language. Comfort and illness reside in verdant shades, amplifying the artist's role as practitioner of care and synthesizer of personal experience.

Hsu insists that formlessness takes its own shape, resulting in an unbridled swell of abstract and figurative forms. Skeletons, girls and hares — expressions of animation within and beyond the mortal realm — emerge alongside efforts to maintain painting's viability. Loops and lines commingle in sensuous fields of green and blue. Iron oxide enters as a violent sabotage, disrupting the more pensive hues while also providing complement to them: red as love and anger, green as tranquility and nature: It's an unholy matrimony of opposites. Hsu just can't seem to find her way out of green. Conceptual double binds execute the same tempestuous dance in her practice: love and death, violence and desire, bittersweetness. She reconciles differences by encouraging communion.

Tragedy strikes and so does the brush. The content of Hsu's work is generated in service of satisfying a painful event by transmuting it into something else. In the act of painting, rehearsals and demonstrations of love are fostered by affection and time invested. Koether's maxim provides a competitive dimension, "Can desire be reinvented with and in painting? Slowly against the tide?" (Hsu has transcribed part of this lecture on fluorescent orange paper, which is on view in the gallery). The crisis of love and desire cannot be understated - nurture sustains the former while lack prompts the latter. This becomes a paradox that Hsu is tasked with working through. Desire proliferates as she paints, mirroring that of a lover who seeks an embrace from the Other. Consequently, an erotic tether is inscribed within the compositions — they become loving objects.

Drawing and reading are foundational to Hsu's practice, her literary reference points making themselves known, whether scrawled on paper or evidenced in forms. Her drawings are intrinsically diaristic — providing the closest access point to the artist's most intimate domain. "Drawing is a great school of truth and exactingness" proclaims Balthus! This exhibition is the first time that Hsu's work on paper are viewable alongside her paintings, registering as a gesture to elevate drawing onto the painting field. The intimacy of pen and paper becomes maximized by its transformation on the canvas. One can see Hsu's consistent elaboration

許鶴溪的繪畫是有生命的、呼吸著的，在其中充盈的是對其視覺語言的專注。恬靜和病態均棲息於她艷綠色的畫面中，強調了藝術家作為看護者及個體經驗合成者的身份。

許鶴溪堅持要讓無形之物獲得形狀，在創作時催生了肆意擴張的抽象及具象形式。骷髏、女孩及野兔——在有涯之生領域內外的生命體現——這些具象形象不斷湧現；藝術家亦同時致力於保持繪畫的潛能。另一方面，抽象的圓環及線條也在綠色或藍色的色域中交融流淌。在作品中時而出現的鐵鏽色則是暴戾的構陷元素，干擾了沈靜的畫面色彩，但也為其提供了補充：代表愛慾與憤怒的紅色，代表寧靜與自然的綠色——這是激烈對立面的不潔聯姻。許鶴溪似乎完全不能從綠色中逃逸。其創作在觀念層面的雙重綑綁結構總能跳出狂亂的舞蹈：愛與死、暴力與慾望、苦與樂。通過鼓勵分餐，她讓差異得以與彼此和解。

悲劇落了下來，畫筆也落了下來。許鶴溪作品的主題因此目的而生：將痛苦事件轉化為他種情感。在繪畫行動中，愛的排演及展示是通過傾注情感及時間來催發的。尤塔·科特爾的定理提供了一種對比參照維度：「慾望能否通過繪畫、在繪畫之內再造？緩慢地、力排眾浪潮地再造？」（許鶴溪在此次展覽中展出的橘色螢光紙作品上轉寫了科特爾此次講座的部分內容）。愛和慾望的危機不可被輕視——自然維持了前者，而缺失催生了後者。這種危機是個矛盾，而許鶴溪在創作時致力於解決這一矛盾。慾望在其動筆作畫時不斷繁殖，反映了一個愛人渴求來自他者的擁抱的願望。最終，她在眾多構圖中嵌入了一條情慾紐帶——這些畫作變成了愛之物。

素描和閱讀對於許鶴溪的創作來說是非常重要的，她不吝於展露其文學參考，常在紙上直接寫出來自文學作品的語句或是描繪相關的形象。其素描作品的內核是日記式的——提供了直接通往藝術家最私密領域的路徑。巴爾蒂斯曾感嘆：「素描是真相與確切性的偉大學院。」此次「橙，柑橘和橘」展覽首次同時展出了許鶴溪的繪畫及素描作品，在展示姿態上將素描提升到了繪畫的領域。筆與紙的親密關係因藝術家在畫布上完成的進一步轉化工作而被無限放大。觀眾可在這些不同媒介的作品中觀察到許鶴溪在眾多繪畫表面上發展的形式一致性。

of forms alighted on different surfaces.

The spiral is a recurring form, compelling due to its uncategorical nature as either abstract or figurative. Its communicative properties are based in the eye of the beholder and the producer at once, an arcane exchange. Building an alphabetical code out of its symbology and eternal promise, Hsu asks again and again, "What is a spiral?" In one composition, beneath a tangle of stains rendered in blue, green and red, "SCIENCE" is written in a spiral script.

In an interview with Benjamin H. D. Buchloh, Jutta Koether professed "I tried to find operations to pull painting into a problematized terrain where it could perform a change on its own terms, where it could develop into something that was not merely rehashed or pastiched but actively dealt with its own fucked-up history, its pleasures and pains," a distinct onus in Hsu's practice as well. She is a disciple of her predecessors — making her references known. A Koether and Balthus union rendered with her specific formalism. Hsu's process is nonetheless sustained between canvases, an untitled ink composition and *Oranges* each bear Hsu's signature mark-making. The latter partially exposes an illustrative skull-and-bones figure carrying a heap of orbic fruits — an energetic counter to Cézanne's placid still lifes.

In Hsu's *Pan et son élève*, Pierre Klossowski's Satan and flute player are replaced by two blue skeletons. Hsu's contemporary manifestation is discrete and suffused with frivolity as she pares down the original's perversities. She performs an operation of sketches rather than rendering minutiae, subsuming antecedents within her own vocabulary, searching and destroying in an infinite loop. Klossowski astutely notes that "Intensity is subject to a moving chaos without beginning or end," with one's *self* as the most dynamic *sign*, "Everything is led back to a single discourse, namely, to fluctuations of intensity that correspond to the thought of everyone and no one." Frames of reference yield to this proverb: authorship remains an unstable tension prone to updates and divergences.

Olympia sees a grid set faintly beyond a skeleton sprawled out atop a mess of books. The geometry is fussily doubled in the unorganized collection of literature situated at the painting's fore. What's crucial here is the painting's relationship to Manet, made explicit by its title and exacted in the cartoonish figure's sprawl as it improvises

螺旋是常在許鶴溪作品中出現的形式，因其既抽象又具象的不可分類特質而引人入勝。觀者和創作者的目光共同催生了這螺旋的溝通屬性——一種奧秘的交流形式。許鶴溪以螺旋的象徵主義及循環許諾建立了一種字母書寫體系，一次又一次地詢問：「螺旋是什麼？」在其中一幅作品中，在藍色、綠色及紅色渲染得出的斑跡下，藝術家以螺旋字體寫下「科學」。

在一次與本傑明·H. D. 布克洛的對談中，尤塔·科特爾指出：「我想要找到能夠將繪畫拉入一個被問題化處理的領域，讓它得以依照自身邏輯進行變化，讓它得以發展出一種不僅是循環再用或重複利用其自身糟糕歷史的型態，而是能夠積極地去面對這歷史，面對其中的愉悅與悲痛」——許鶴溪也將此視為己任。她是眾多先輩畫家的學徒，毫不吝嗇於展示其靈感來源，其特異的形式主義沾染了科特爾與巴爾蒂斯的融合風格。許鶴溪在不同畫作之間維繫了同一個連續的創作過程：一幅無題水墨作品和以《橙》為題的布面作品均體現了她的標誌性繪畫姿態。《橙》中另有一個部分可見的、捧著一堆圓形水果的骷髏形象，以精神充沛的畫面回應了塞尚的安寧景物繪畫。

在《潘神和他的學徒》中，許鶴溪將皮埃爾·克羅沃斯基的撒旦與吹笛人形象轉換成了兩具藍色骷髏形象。她的當代詮釋是不連續、不嚴肅的，降低了原作的乖張意味。她在這裏進行的是整體描繪行動，而非糾結於細枝末節；她用自身的語言體系吸收了前人的語彙，在無盡循環中進行探尋與破壞行動。克羅沃斯基曾犀利地指出：「運動中的、無首無尾的混沌決定了力度」；一個人的自我是最富活力的象徵，而「所有事物都將被引領回一個單一話語中去，也就是回歸至力度的波動至中去。這波動與每個人的思維相關聯，同時也不與任何人的思維相關聯。」藝術創作的參考框架也為這陳述提供了支持：作者性始終是一種需要不斷更新、不斷產生分歧的不穩定張力。

許鶴溪的《奧林匹亞》中有一具癱在書堆上的骷髏，其上還罩著一層薄薄的網格。這幾何形式與散落在畫面前景處的文學著作互為呼應。很重要的一點，是這繪畫與馬奈的關係——作品標題即指向了馬奈，而帶有漫畫色彩的癱軟骷髏也就是馬奈的《奧林匹亞》中妓女形象的即興演繹。死亡與知識在《在圖書館與我相見》再次出現，這作品中新加入了性愛情景：兩個瘦骨嶙峋的形象在另一堆散落的書上做愛，背景中有

the original's prostitute. Death and knowledge appear again in *Meet Me at the Library*, this time with sex as a new recruit. The two boney figures copulate in a similar pile of books, this time with haphazard shelves mounted in the background. Hsu reproduces settings and subjects with intrepid revisions, destabilizing whatever mythos her viewers may come to understand in other works. She poses affronts to her own oeuvre as well as to those of artists with whom she shares a lineage.

Hsu's material approach is deeply entwined with the work of other artists. In regard to her use of fabric, this is especially the case with *Sigmar Polke*. Hsu invokes his tripartite usage of fabrics as ground, form, and iconography (Christine Mehring identifies this approach in the essay "Polke's Patterns"). How can sourced materials aid in the compositional process? How does the tangibility of cloth furnish context, texture, and form? Ink stains these textiles — art and design are staged in harmony and conflict at once. Subject is the point at which the two artists' paths diverge. Hsu paints in deference to old masters, the portrait of a girl persisting over the fabrics. In contrast to Polke's women-as-material, the agency of Hsu's girl is presupposed by defiant stances, sensitive linework, and repetition of form.

Allegories, personal experience, fact, fiction, and cultural products are all embedded in a fertile mass of reference material. Hsu's inspirations and modes of creation are porous, consistently seeping into one another, and ultimately through her filtration system. She establishes a catalog of touchstones in an effort to renegotiate epochal virtues. Hsu's endurance as a painter is inscribed with love's status as a verb — continuity defines "success" in both endeavors. In seeking understanding she finds herself enmeshed within painting's historicity and its ability to rupture time's supposed linearity.

– Text by Reilly Davidson.

書架和大量七零八落的書目。許鶴溪通過大膽的修正工作重塑前人創制的景象及主題，讓觀眾從其他作品中了解到的神秘知識重新變得不穩定。她在自身藝術實踐及其他與其共享創作脈絡的藝術家之前擺出鮮明的繪畫姿態。

許鶴溪的創作材料選擇也與其他藝術家的傾向緊密相連。在使用織物、布料這件事上，她與西格瑪·波爾克的聯繫尤其顯著。許鶴溪引用了波爾克分為三種模式的布料使用方法——基底、形式及偶像（克莉絲汀·梅林在《波爾克的圖樣》中指認了這種創作方法）。覓得來的材料要如何對構圖過程做出貢獻？布料的實體性要如何妝點語境、肌理及形式？墨汁沁入這些布料中去——藝術與設計的關係既是和諧的，又是互相衝突的。這兩位藝術家在主題層面則大相逕庭。許鶴溪在創作時尊重老大師們，讓女性肖像處於布料之上。波爾克將女性用作材料，而許鶴溪筆下女孩的主體性則配備有不敬的姿態，敏感的線條輪廓，以及重複的形式。

寓言、個體經驗、事實、虛構及眾多文化產物均內嵌在許鶴溪豐饒的參考材料體系中。她的靈感及創作模式是多孔、富有吸收性的，不斷彼此滲透，而這全是在其過濾系統內發生的。她建立了一整套的試金石，以重新協調時代精神。許鶴溪作為畫家的強韌體現在作為動詞的「愛」身上——持續性即是繪畫與愛是否「成功」的重要定義。在尋求理解之時，許鶴溪將其自身陷入繪畫的歷史性中去，陷入繪畫在線性時間中創造裂縫的潛能中去。

撰文：萊利·戴維森

(About Brook Hsu)

Brook Hsu was born 1987 in Pullman, Washington, USA, and currently lives and works in New York. Recent solo exhibitions include: Kiang Malingue, Hong Kong (2022); Kraupa-Tuskany Zeidler, Berlin (2021); Manual Arts, Los Angeles, USA (2021); Bortolami Gallery, New York (2019). Group exhibitions include: *Reference Material*, Adler Beatty, New York (2022), *The Practice of Everyday Life*, Derosia Gallery, New York (2022), *Sweet Days of Discipline*, Hannah Hoffman, Los Angeles (2022); kaufmann repetto, New York and Milan (2021), *More, More, More* (curated by Passing Fancy), TANK, Shanghai (2020); *LIFE STILL*, CLEARING, New York (2020); *The End of Expressionism*, Jan Kaps, Cologne (2020); *Polly*, Insect Gallery, Los Angeles (2019-2020); *A Cloth Over a Birdcage*, Château Shatto, Los Angeles (2019); *Finders' Lodge*, in lieu, Los Angeles (2019); and *Let Me Consider It from Here*, The Renaissance Society, Chicago (2018-2019). Her work is part of the collections of X Museum, Beijing; Long Museum, Shanghai. The monograph 'Norwegian Wood' was published by American Art Catalogues in 2021.

(關於許鶴溪)

許鶴溪1987年生於華盛頓州普爾曼，現生活和工作於紐約。她近期的個展包括：馬凌畫廊，香港（2022）；Kraupa-Tuskany Zeidler 畫廊，柏林（2021）；Manual Arts 畫廊，洛杉磯（2021）；Bortolami畫廊，紐約（2019）。她近年參加的群展包括：「Reference Material」，Adler Beatty 畫廊，紐約（2022）；「The Practice of Everyday Life」，Derosia 畫廊，紐約（2022）；「Sweet Days of Discipline」，Hannah Hoffman畫廊，洛杉磯（2022）；kaufmann repetto 畫廊，紐約及米蘭（2021）；「More, More, More」，油罐藝術中心，上海（2020）；「LIFE STILL」，CLEARING畫廊，紐約（2020）；「The End of Expressionism」，Jan Kaps 畫廊，科隆（2020）；「Polly」，Insect畫廊，洛杉磯（2019-2020）；「A Cloth Over a Birdcage」，Chateau Shatto畫廊，洛杉磯（2019）；「Finders' Lodge」，in lieu畫廊，洛杉磯（2019）；「Let Me Consider It From Here」，文藝復興協會，芝加哥（2018-2019）。她的作品被收藏於X美術館，北京；龍美術館，上海。American Art Catalogues於2021年出版了許鶴溪的最新個人畫冊《挪威的森林》。



For Brook Hsu, what grounds “Oranges, Clementines and Tangerines” are not the paintings, but their studies.

The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame so that the drawing would have a more expansive field of color around it.

Quiet and concise, this *Study for Pan et son élève* manages to reveal details that are well hidden in the painting, representing in an independent atmosphere a type of drawing that is irreducible to preliminary drafts.

Study for Pan et son élève
2022

Pen on paper , with artist frame
74.5 x 65.7 cm

對於許鶴溪來說，「橙，柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。

展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀟灑。

相較於《潘神和他的學徒》，《手稿：潘神和他的學徒》安靜且簡練，揭示了許多在畫作中隱含的細節，代表了一種無法僅作為草稿、前期準備存在的素描類型。

《手稿：潘神和他的學徒》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm



Often when there is a drawing in pencil on tracing paper, it indicates that it is not the original drawing, rather a duplicate and possibly also an edit of the original. This can be seen as well in the ground floor with the studies for *Girl*. When making the drawings to then be worked with in the paintings, Hsu will trace the initial study and rework it, fine tuning the image for the proportions of the canvas.

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Study for Girl
2022

Pencil on paper, with artist frame
77.2 x 67 cm

一般來說，在描圖紙上用鉛筆做畫，這意味著此畫並非原作，而是一件複製品，或是原作的另一版本。圍繞《女孩》繪畫作品創作的手稿即表現了這一點。在創作隨後要以繪畫形式復現的作品時，許鶴溪常描摹原初手稿、改變其構圖，為在畫布上重塑畫面而精細調整圖像。

對於許鶴溪來說，「橙，柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀰漫。

《手稿：女孩》
2022

紙上鉛筆，配有藝術家定製畫框
77.2 x 67 cm







This work drawn in blue ink on printer paper was the first in the series of studies for *Girl* that Hsu executed. She drew it while reading an essay on the work of Sigmar Polke.

The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist also worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame, so that the drawing would have a more expansive field of color around it.

Brook Hsu created a number of works from the exhibition "Oranges, Clementines and Tangerines" after looking into the history of World War II, including *Girl*, the subject of which is caught in a both dominant and submissive pose. She stares directly and rather softly at the viewer. For Hsu, this painting, along with *Portrait of a Girl* and *Science*, reflects on the misuse of reason. Current issues in the US that Hsu is referring to include the removal of *Roe vs. Wade*. To Hsu, woman are completely dehumanized when they do not have the legal right to safe abortion. Speaking of the subject, Hsu also mentioned admired female artists who have tackled the theme of the girl or the woman, including Jutta Koether and Rita Ackermann.

Study for Girl
2022

Pen on paper , with artist frame
74.5 x 65.7 cm

此件以藍色墨水在複印紙上創作的作品是許鶴溪首張為《女孩》創作的手稿。她在讀一篇有關西格瑪·波爾克創作的文章時創作了這幅作品。

展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀰漫。

許鶴溪在檢視第二次世界大戰歷史後創作了包括《女孩》在內的一系列作品。《女孩》中的人物形象處於一種既有統治性却又卑微的狀態中，以一種輕柔的方式直視觀者。對於許鶴溪來說，《女孩》、《女孩的肖像》以及《科學》均代表了對濫用理性的反思。許鶴溪在創作這些作品時指向的當代美國事件包括推翻羅訴韋德案等。對於她來說，剝奪女性的安全墮胎法律權利，即是將女性非人化。在談到繪畫中的女性形象時，許鶴溪曾提到其重視的包括尤塔·科特爾及李塔·艾克曼在內的女性藝術家。

《手稿：女孩》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm



Science

For Brook Hsu, what grounds “Oranges, Clementines and Tangerines” are not the paintings, but their studies.

The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame so that the drawing would have a more expansive field of color around it.

Quiet and concise, this *Study for Pan et son élève* manages to reveal details that are well hidden in the painting, representing in an independent atmosphere a type of drawing that is irreducible to preliminary drafts.

Study for Pan et son élève
2022

Pen on paper, with artist frame
77.2 x 67 cm

對於許鶴溪來說，「橙，柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。

展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀟灑。

相較於《潘神和他的學徒》，《手稿：潘神和他的學徒》安靜且簡練，揭示了许多在畫作中隱含的細節，代表了一種無法僅作為草稿、前期準備存在的素描類型。

《手稿：潘神和他的學徒》
2022

紙上鋼筆，配有藝術家定製畫框
77.2 x 67 cm







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The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame so that the drawing would have a more expansive field of color around it.

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Study for Pan et son élève
2022

Pen on paper, with artist frame
77.2 x 67 cm

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《手稿：潘神和他的學徒》
2022

紙上鋼筆，配有藝術家定製畫框
77.2 x 67 cm



For Brook Hsu, what grounds “Oranges, Clementines and Tangerines” are not the paintings, but their studies.

The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame so that the drawing would have a more expansive field of color around it.

Study for Reading
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

對於許鶴溪來說，「橙、柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。

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《手稿：閱讀》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm







For Brook Hsu, what grounds “Oranges, Clementines and Tangerines” are not the paintings, but their studies.

The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame so that the drawing would have a more expansive field of color around it.

Study for Jutta Koether on Agnes Martin is exceptional: its content is Brook Hsu's transcription of Jutta Koether's lecture on Agnes Martin from 2013. It is arguably the most relaxed work in the exhibition as well it is possibly the most painterly in how the color of the orange paper interacts with the green painted mat and frame. Also the work is an open acknowledgement of influences and inspirations. Koether: “Can desire be reinvented with and in painting? Slowly against the tide? Well, when I can't build, I draw, when I can't draw, I write, when I can't write, I talk, well that is what happens now.” The drawing sets the tone for the exhibition, sitting at the front of the space, confronting the viewer upon entry to the gallery.

Study for Jutta Koether on Agnes Martin
2022

Artist on Artist Lecture Series, Dia Art Foundation, YouTube, August 1, 2016, pen on paper, with artist frame
74.5 x 65.7 cm

對於許鶴溪來說，「橙，柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。

展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀰漫。

《手稿：尤塔·科特爾論艾格尼絲·馬丁》是奇異的：其主題內容是尤塔·科特爾在2013年一次講座的記錄文字。這可被視作是展覽中最为鬆弛的作品之一，也是最具有繪畫性的作品之一——橙紅色紙張與淡綠色背景及特製畫框交相呼應。此作品也是許鶴溪開放地指認其靈感來源的契機。科特爾：「慾望能否通過繪畫、在繪畫之內再造？緩慢地、力排眾浪潮地再造？當我無法建造時，我繪畫，當我無法繪畫時，我寫作，當我無法寫作時，我言說，而此刻我就在言說。」此作品確立了展覽的調性，在空間前方與進入展廳的觀眾直接對峙。

《手稿：尤塔·科特爾論艾格尼絲·馬丁》
2022

Dia藝術基金會「藝術家論藝術家」系列講座錄像，2016年8月1日於YouTube，紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm

Jutta Koether on Agnes Martin - Artists on Artists Lecture Series -
Dia Art Foundation, August 1, 2016.

the Double Session Reloaded. Material Martin. Can desire
desire be converted with and in painting? Slowly against
the tide? Well, when I can't build, I draw, when
I can draw I write, when I can't write I talk.
Well that is what happens now, I talk. I like
talk about what I call the Double Session. The
Double Session considers painting as an unresolved
category, a broader praxis. The meaning itself of
painting disseminates. As it generates an irreducible
and generative multiplicity of semantic effects. It does
not rely on oppositions between original and version,
natural and artificial, masculine and feminine,
but rather on their rearticulation. Lie flat on your
back and stop thinking then something will happen. It
creeps up on you from all sides and brings you all sorts
of torment. You whine and shake yourself in torment
until you finally let go and everything falls away from
you. Then there is only clarity and recognition. And
your imagination awakens. Yes, I've broken a chair
once in that kind of state. A real rocking chair with
feathers. And it was already in two before I knew ~~myself~~
where I was myself. "Anything is a mirror," said Agnes
Martin. My interest in her

This drawing was actually made in 2018 in preparation for the carpet painting Hsu painted for her show pond-love at Bortolami Gallery in New York.

Study for pond-love
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

許鶴溪在2018年準備其紐約「池愛」展覽中的地毯繪畫時創作了這件作品。

《手稿：池愛》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm





(Detail 作品細節)



Study for Two Skeletons was made prior to Hsu finishing the two small paintings of the same title (One showed in Berlin in her show *Fictions* and the other in a group show at Kaufmann repetto gallery). The rectangular frame in the drawing was made by tracing the shape of the piece of wood onto the paper.

Study for Two Skeletons
2022

Pencil on paper, with artist frame
74.5 x 65.7 cm

《手稿：兩具骷髏》是在同名小型繪畫作品面世前創作的——其中一件繪畫作品曾於許鶴溪展覽「虛構」展出，另一件作品曾參加一次群展。藝術家通過描摹木板繪畫的邊緣繪製了畫面上的矩形框架。

《手稿：兩具骷髏》
2022

紙上鉛筆，配有藝術家定製畫框
74.5 x 65.7 cm



The namesake of the show and the source for the title of the exhibition. The drawing came first before Hsu arrived at the title for the show.

這件作品與「橙、柑橘和橘」展覽同名——畫作是展覽標題的來源。許鶴溪首先創作了畫作，隨後確定了此次展覽的標題。

Oranges, Clementines and Tangerines
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《橙、柑橘和橘》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm



ORANGES, CLEMENTINES AND
TANGERINES





Hsu has produced a series of paintings that are inspired by films by Stanley Kwan, Takeshi Kitano, Tsai-Ming Liang and Wong Kar-wai. Describing actors in character as “surrogates in pure form,” she takes screenshots of moments that express an exceptional openness, before making drawings and large-scale paintings.

Study for Happy Together is a study for the painting *Happy Together*, which showed in Hsu's solo show *Fictions* in Berlin last year at Kraupa-Tuskany Zeidler Gallery.

Study for Happy Together
2022

Pen on paper, with artist frame
77.2 x 67 cm

許鶴溪曾創作一系列以關錦鵬、北野武、王家衛等導演的電影為靈感來源的作品，並稱入戲的演員為「純粹形式的替身」。她提取眾多電影作品的截圖，並隨後繪製素描及繪畫作品。

《手稿：春光乍洩》的同名作品曾在許鶴溪在2021年於德國柏林的個展「虛構」中展出。

《手稿：春光乍洩》
2022

紙上鋼筆，配有藝術家定製畫框
77.2 x 67 cm



Study for Science makes central the female figure that is barely visible in *Science*, revealing the juxtaposing relationship between *Science* and two *Girl* paintings. The woman strikes a submissive yet simultaneously confident pose in *Study for Science*. The title of the painting and the source of the spirals is rooted in the study.

Study for Science
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《手稿：科學》以《科學》中模糊不可見的女性形象為核心，揭示了《科學》與兩幅《女孩》繪畫的對立關係。《手稿：科學》中的女性以卑微卻又自信的姿態自處。此手稿奠定了《科學》的主題及其中的螺旋形狀。

《手稿：科學》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm





에세이



This work, titled *Study*, is not a study for any particular drawing. Its reference material was a photograph by Japanese photographer Nobuyoshi Araki. Hsu removed the body from the original portrait. With writing on verso that is mostly illegible taking the place of her flesh. The text reads:

How do two people who have carved a deep connection get to know one another? I remember a time when he used to write me letters. Today and tomorrow already feel a drifting.

Study
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

此幅名為《手稿》的作品事實上不是任何作品的手稿。作品引用了日本攝影師荒木經惟的一張人像攝影作品。許鶴溪去除了那人像照片中的人物身體，在作品反面用幾乎不可見的文字替代了她的身體。其中文字如下：

「兩個彼此建立了深厚聯繫的人要如何互相瞭解？我記得他曾寫信給我。今天和明天似乎在飄移。」

《手稿》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm



Feel a drifting.
Letters. Today and tomorrow already.
A time when he used to write me
got to know one another? I remember
us to have carved a deep connection
How do two people

This work, titled study, is not a study for any particular drawing. It's reference material was a photograph by Japanese photographer Nobuyoshi Araki. It depicts a female figure from the back, lying down with her arms tied together.

Study
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

此幅名為《手稿》的作品事實上不是任何作品的手稿。作品引用了日本攝影師荒木經惟的一張人像攝影作品。作品描繪了一個女性形象的背面，她躺在地上，手被綁在背後。

《手稿》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm







This work was the first drawing that Hsu made for the painting *Vicky*, which showed in Berlin last year in her solo exhibition *Fictions* at Kraupa-Tuskany Zeidler Gallery. This work represents the beginning of Hsu's foray into portraiture and painting representations of the human figure.

此件作品是許鶴溪為繪畫作品《維琦》創作的第二幅素描——《維琦》曾在許鶴溪在2021年於德國柏林的個展「虛構」中展出。此作品代表了許鶴溪以人像為題材創作繪畫的起始點。

Study for Vicky
2022

Pen and pencil on paper, with artist frame
74.5 x 65.7 cm

《手稿：維琦》
2022

紙上鋼筆及鉛筆，配有藝術家定製畫框
74.5 x 65.7 cm



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Study for Portrait of a Girl
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

對於許鶴溪來說，「橙，柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。

展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀰漫。

《手稿：女孩的肖像》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm







Often when there is a drawing on tracing paper, it indicates that it is not the original drawing, rather a duplicate and possibly also an edit of the original. This can be seen as well in the ground floor with the studies for *Girl*. When making the drawings to then be worked with in the paintings, Hsu will trace the initial study and rework it, fine tuning the image for the proportions of the canvas.

The drawings in the exhibition are all studies; the artist highlighted this point in the titles, with the intention to emphasise their significance. In order to solidify their presence, the artist worked with a framer to design the unique frames that house them. The pale greens and greys are all matched to swatches she produced in the studio. The framer matched the swatches and painted both the mat and frame so that the drawing would have a more expansive field of color around it.

Study for Meet Me at the Library
2022

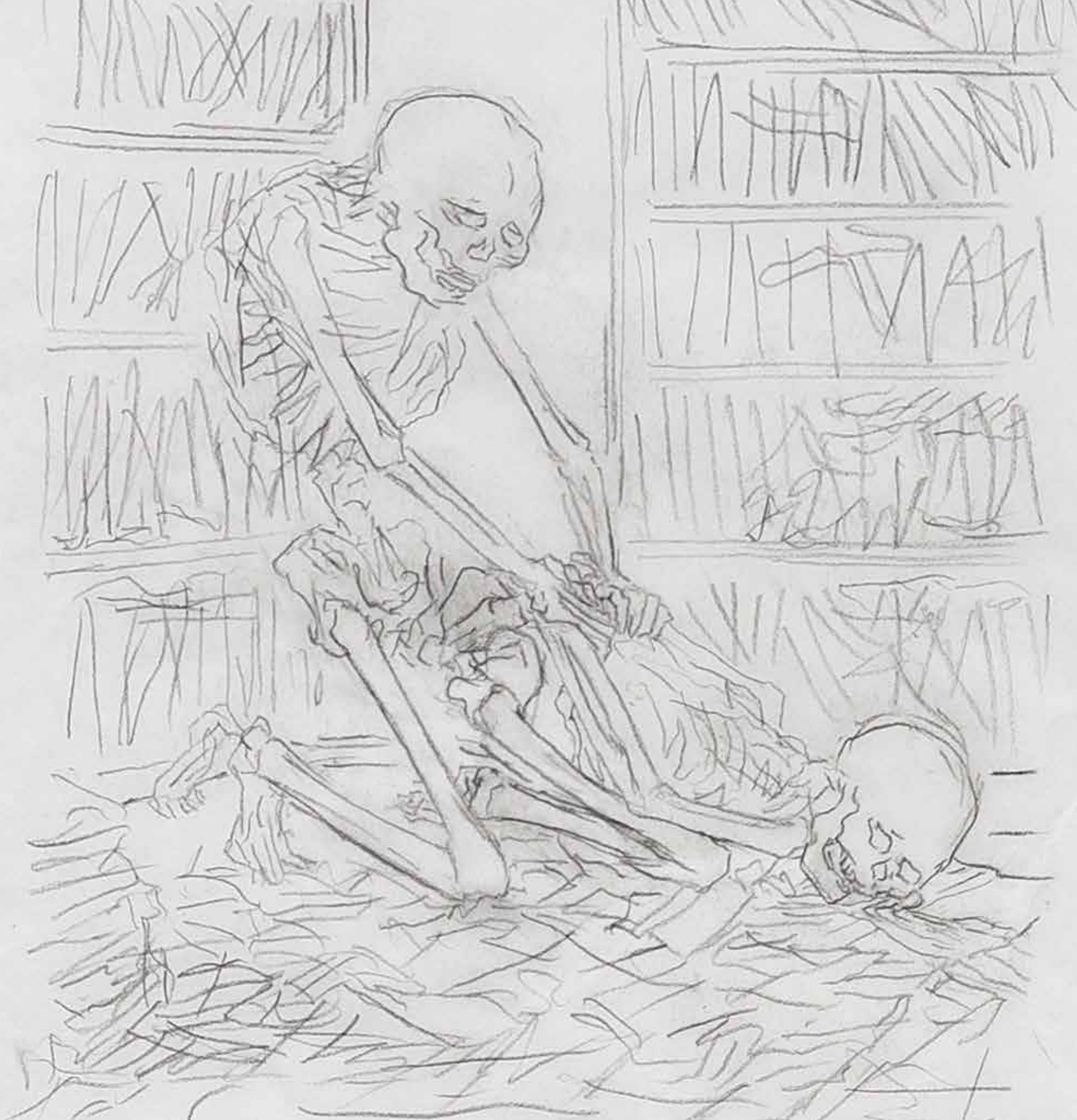
Pencil on paper, with artist frame
77.2 x 67 cm

一般來說，在描圖紙上用鉛筆做畫，這意味著此畫並非原作，而是一件複製品，或是原作的另一版本。圍繞《女孩》繪畫作品創作的手稿即表現了這一點。在創作隨後要以繪畫形式復現的作品時，許鶴溪常描摹原初手稿、改變其構圖，為在畫布上重塑畫面而精細調整圖像。

對於許鶴溪來說，「橙，柑橘和橘」展覽的重要基礎並不是其中的繪畫作品，而是眾多同時展出的手稿。展覽中的所有素描作品皆是手稿；藝術家在作品標題中點明了這一點，以強調它們的重要性。為了進一步強調它們作為獨立作品的意義，藝術家與一名畫框匠人合作為其設計了獨特的畫框。畫框的淡綠色及灰色色彩均與藝術家工作室中的色彩一致。畫框匠人為畫框及背景布上色，讓每一件作品得以持續擴展、瀰漫。

《手稿：在圖書館與我相見》
2022

紙上鉛筆，配有藝術家定製畫框
77.2 x 67 cm



One of the few drawings in the show that are not studies for other works. It was made at the same time as Hsu's painting *Flower of Buffoonery*, which showed in 2020 at CLEARING in New York. This drawing is an interpretation of the original cover to Osamu Dazai's English translation of his 1948 novel *No Longer Human* (*Ningen Shikkaku*).

The title and subject of this work ties to not just the book but the time in which it was written, to the histories that are embedded in it, especially in regards to this region of the world and the notion of the dehumanization of humanity by the misuse of reason.

No Longer Human
2022

Pen on paper, with artist frame
65.7 x 74.5 cm

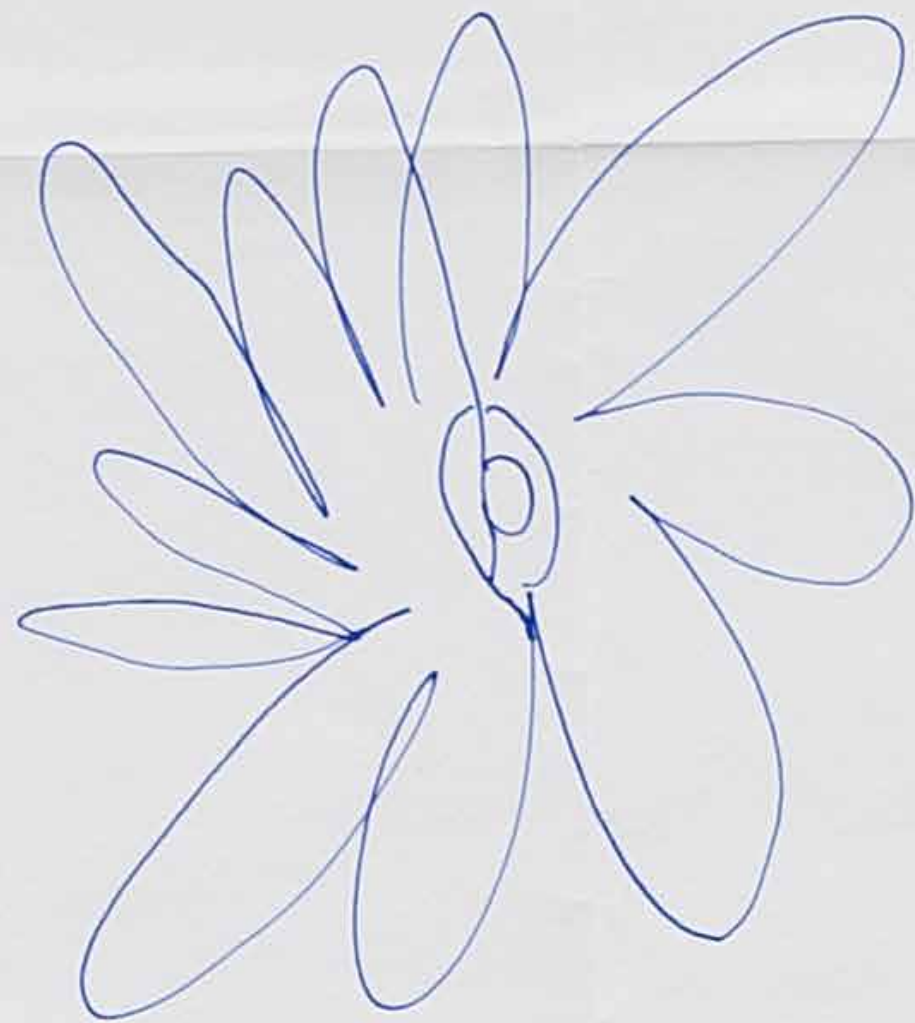
「橙·柑橘和橘」展覽中有少量紙上作品並非其他作品的手稿，《人間失格》即是其中之一。許鶴溪在創作繪畫作品《小丑之花》的同時創作了《人間失格》，這件作品是基於太宰治於1948年問世小說的首個英文版本封面繪製的。

《人間失格》
2022

紙上鋼筆，配有藝術家定製畫框
65.7 x 74.5 cm



NO LONGER HUMAN





This is another work that is not a study for a specific painting. It presents itself as a diary entry. The text reads:

I lied to everyone. And harbored all my fantasies. It was all done in order to survive. There is no one else now. There is only my desire, which I am balancing with a love of solitude. April 12, 2021.

The image of the two skeletons comes from a tarot card from a tarot reading Hsu had done last year.

這是另一件並非其他作品手稿的紙上作品，看起來就像是一頁日記。其中文字如下：

「我向所有人說了謊。深藏我的所有幻想。我這樣做，是為了活下去。現在再也沒有其他人了。有的只不過是我的慾望，而我嘗試在這慾望和孤獨之愛之間達到平衡。2021年4月12日。」

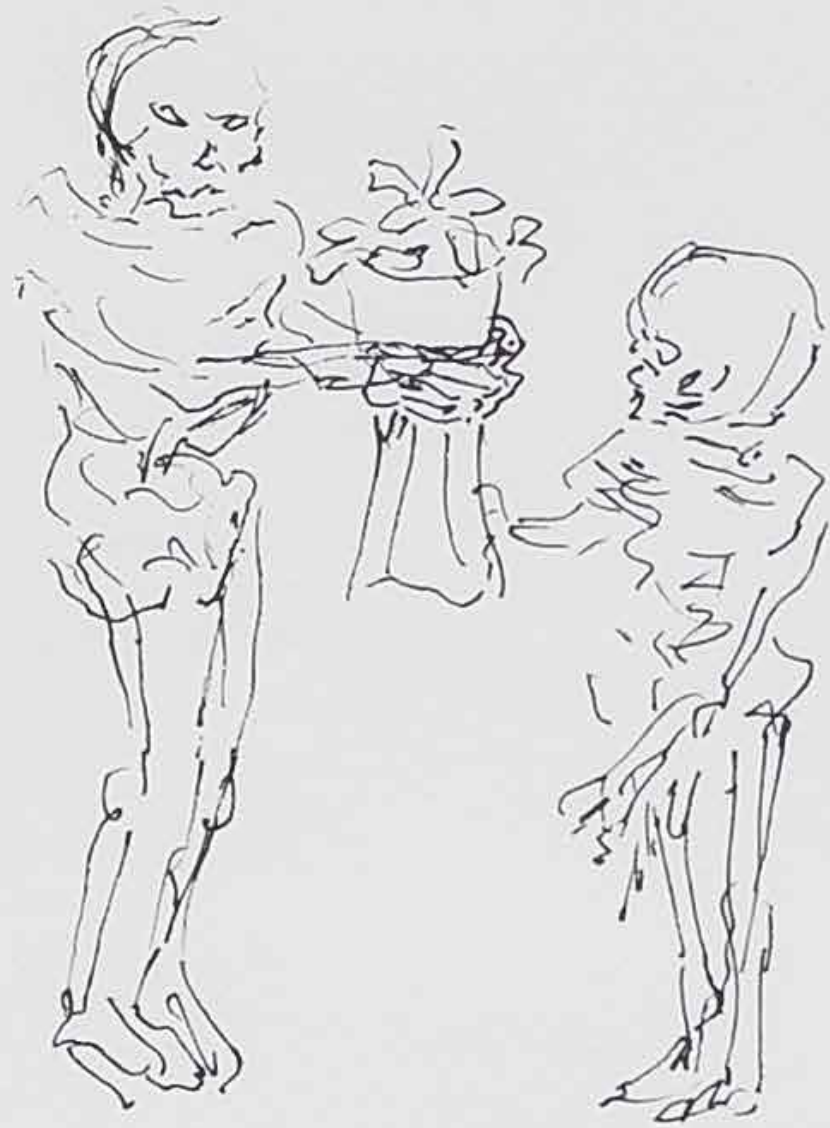
許鶴溪在2021年進行了一次塔羅牌占卜，而這幅作品上兩個骷髏的圖像來自那次占卜中使用到的塔羅牌。

April 12, 2021
2022

Pen on paper, with artist frame
65.7 x 74.5 cm

《2021年4月12日》
2022

紙上鋼筆，配有藝術家定製畫框
65.7 x 74.5 cm



I lied to everyone.
and harbored all my
fantasies. It was all
done in order to survive.
There is no one else
now. There is only
my desire, which
I am balancing
with a love of
solitude.

April 12, 2021

Olympia was the first painting completed for Brook Hsu's exhibition "Oranges, Clementines and Tangerines." Initially, the artist meant to depict two skeletons lying in a pile of books, only later removing the second skeleton from the painting. This work was made in an attempt to make works that were no longer green, hence it being completely blue. As Hsu was largely inspired by the idea to open up the color green, exploring the depth of the color, she feels that the spectrum of other works in the show allowed for this all blue work to be brought into the body of work. Blue here doesn't feel like an outsider wishing the exhibition. It demonstrates, as a number of other paintings do, the artist's desire to create a broader spectrum of green. *Olympia* was not modeled after Manet's masterpiece. A year after its completion, Manet's work came to mind when Hsu titled the painting, because she wanted to imply the sex of the skeleton. As well, she wanted to converse with the history of the work and the format of the composition.

Olympia
2021

Ink on canvas
132 x 220 cm

《奧林匹亞》是許鶴溪為此次「橙、柑橘和橘」展覽完成的首件作品。藝術家在最初想要描繪兩具臥於書堆上的骷髏，但僅在最終畫面中呈現了一具。在創作此作品時，許鶴溪想要創作不再是綠色的作品，因此《奧林匹亞》完全是藍色調的。她欲求拓展綠色的邊界，探索此顏色的深度，也認為展覽中其他作品形成的寬廣維度允許純粹藍色的作品在展覽中出現。《奧林匹亞》的藍色並不是一個希冀進入展覽的外來者。如同展覽中的許多其他作品一樣，這件作品展示了藝術家創制更廣闊綠色維度的興趣。許鶴溪的《奧林匹亞》在最初並非是以馬奈的同名作品為藍本的。在創作完成一年後、為作品命名之時，許鶴溪想要通過馬奈的名作題目來暗示畫中骷髏的性別特質。另外，她也意欲同《奧林匹亞》的歷史及構圖形式展開交流。

《奧林匹亞》
2021

布面墨水
132 x 220 cm



Commenting on the *Pan et son élève* on canvas, Reilly Davidson identifies Hsu's replacement of Pierre Klosowski's Satan and flute player in the two skeletons. Davidson: "Hsu's contemporary manifestation is discrete and suffused with frivolity as she pares down the original's perversities. She performs an operation of sketches rather than rendering minutiae, subsuming antecedents within her own vocabulary, searching and destroying in an infinite loop."

Hsu completed this work early on in the development of this exhibition. The underpainting of this work was done with reds, oranges, blues and purples. Layers of green washes and line work with green and blue were then layered on top. The inclusion of so many more colors, with their interactions with green, was a new discovery that was found in this work. You can see in the center of this work a warm red glow. A kind of heartbeat of color emanating from underneath.

Pan et son élève
2022

Ink on canvas
170 x 140 cm

萊利·戴維森在她為「橙、柑橘和橘」展覽撰寫的文章中指出，《潘神和他的學徒》的兩具骷髏替代了皮埃爾·克羅夫斯基筆下的撒旦與吹笛子手形象。戴維森：「她的當代詮釋是不連續、不嚴肅的，降低了原作的乖張意味。她在這裏進行的是整體描繪行動，而非糾結於細枝末節；她用自身的語言體系吸收了前人的語彙，在無盡循環中進行探尋與破壞行動。」

許鶴溪在展覽準備初期創作了此件作品。作品的底層是用紅色、橙色、藍色及紫色繪製的，上層則有鱗次櫛比的綠色色塊、綠色線條及藍色線條。對於許鶴溪來說，這件作品如此大量顏色與綠色的互動關係是一個新發現。作品中心處可見一個溫暖的紅色光暈，就像是從畫作深處散發的心跳顏色。

《潘神和他的學徒》
2022

布面墨水
170 x 140 cm





Depicting the recurring theme of the Greek god Pan, Brook Hsu examines the comparison between a painting proper and an assemblage that involves more than one canvases, as well the use of fabric. Hsu is known for incorporating fabric in her art, for painting on industrial area rugs, and has made hand-dyed and felted wall works. To begin working with fabric, Hsu used the color green as a guide for selecting what fabrics she would use. The use of fabric in one of the *Pan et son élève* once again pertains to the thematic idea of exploring green's depth.

Commenting on the *Pan et son élève* on canvas, Reilly Davidson identified Hsu's replacement of Pierre Klossowski's Satan and flute player in the two skeletons. Davidson: "Hsu's contemporary manifestation is discrete and suffused with frivolity as she pares down the original's perversities. She performs an operation of sketches rather than rendering minutiae, subsuming antecedents within her own vocabulary, searching and destroying in an infinite loop."

Pan et son élève
2022

Ink and fabric on canvas
Overall: 170 x 280.6 cm + overhanging fabric

「橙·柑橘和橘」展覽中的兩件名為《潘神和他的學徒》的作品均是在《奧林匹亞》之後完成的。許鶴溪再次描繪了多年來屢次出現於其畫作中的希臘潘神形象，檢視了同一主題的兩種處理方式：以傳統形式為框架的繪畫，以及通過多幅畫布和織物組成的拼合繪畫裝置。許鶴溪也常在創作時使用織物、直接於地毯上作畫，或是創作手工染色的毛氈作品。其中一幅《潘神和他的學徒》中的織物元素再一次展示了藝術家想要探索綠色色彩深度的目標。

萊利·戴維森在她為此次展覽撰寫的文章中指出，《潘神和他的學徒》的兩具骷髏替代了皮埃爾·克羅沃斯基筆下的撒旦與吹笛子手形象。戴維森：「她的當代詮釋是不連續、不嚴肅的，降低了原作的乖張意味。她在這裏進行的是整體描繪行動，而非糾結於細枝末節；她用自身的語言體系吸收了前人的語彙，在無盡循環中進行探尋與破壞行動。」

《潘神和他的學徒》
2022

布面墨水及布料
整體：170 x 280.6 cm + 懸垂布料





(Detail 作品細節)



(Detail 作品細節)

Revisiting the tradition of vanitas, the artist considers the skeletons in her art a reminder of the inevitable. The theme of a long, stretched skull will be a fixture in Brook Hsu's future exhibitions, and she wanted, for "Oranges, Clementines and Tangerines," an exhibition of her "most all together incoherent body of work," to present the *Untitled (stretched skull)*. Being one of the only two paintings on wood in the exhibition, the work makes a direct reference to Holbein and his anamorphic skull in *The Ambassadors* (1533).

Untitled (stretched skull)
2022

Oil on wood
3.5 x 82.5 cm

許鶴溪回顧了虛空繪畫的傳統，將骷髏視作是不可避免的命運的象徵。細長、扭曲的頭骨是許鶴溪未來展覽項目的核心元素之一，而她希望在「橙，柑橘和橘」這個「最為全面且不連貫的作品展覽」中通過《無題(拉伸的頭骨)》呈現這一元素。「橙，柑橘和橘」展覽中僅有兩件木板繪畫，《無題(拉伸的頭骨)》即是其中之一。此件作品的直接歷史基礎便是霍爾拜因創作的《出訪英國宮廷的法國大使》(1533)。

《無題(拉伸的頭骨)》
2022

木板油畫
3.5 x 82.5 cm



Brook Hsu created a number of works from the exhibition "Oranges, Clementines and Tangerines" after looking into the history of World War II, including *Girl*, the subject of which is caught in a both dominant and submissive pose. She stares directly and rather softly at the viewer. For Hsu, this painting, along with *Portrait of a Girl* and *Science*, reflects on the misuse of reason. Current issues in the US that Hsu is referring to include the removal of Roe vs. Wade. To Hsu, woman are completely dehumanized when they do not have the legal right to safe abortion. Speaking of the subject, Hsu also mentioned admired female artists who have tackled the theme of the girl or the woman, including Jutta Koether and Rita Ackermann.

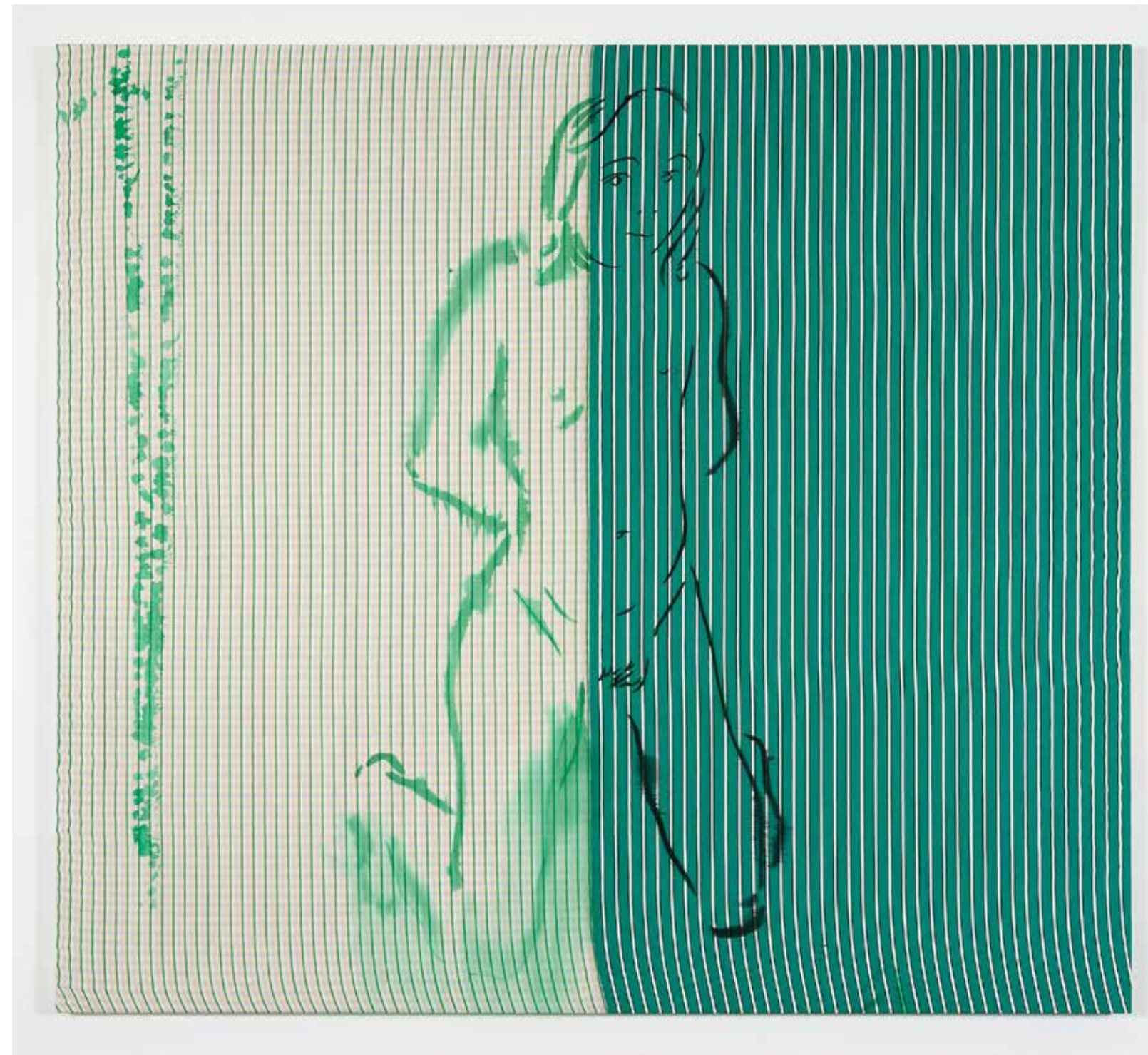
Girl
2022

Ink and fabric on canvas
180 x 200 cm

許鶴溪在檢視第二次世界大戰歷史後創作了包括《女孩》在內的一系列作品。《女孩》中的人物形象處於一種既有統治性却又卑微的狀態中，以一種輕柔的方式直視觀者。對於許鶴溪來說，《女孩》、《女孩的肖像》以及《科學》均代表了對濫用理性的反思。許鶴溪在創作這些作品時指向的當代美國事件包括推翻羅訴韋德案等。對於她來說，剝奪女性的安全墮胎法律權利，即是將女性非人化。在談到繪畫中的女性形象時，許鶴溪曾提到其重視的包括尤塔·科特爾及李塔·艾克曼在內的女性藝術家。

《女孩》
2022

布面墨水及布料
180 x 200 cm







Reilly Davidson suggests reading *Untitled* along with *Oranges*; both are telling of Brook Hsu's signature mark-making. The slightly smaller untitled painting, however, also bridges the astonishingly coloured *Olympia* with other paintings and drawings in the exhibition "Oranges, Clementines and Tangerines", by explicating in detail the relationship between the colour of blue and skeletal white, against a dark green background. Additionally, when viewed along with other artworks that are textual in essence, the patently abstract composition of *Untitled* also addresses the calligraphic, literary aspect of Brook Hsu's oeuvre.

Untitled
2022

Ink on canvas
132 x 139.7 cm

萊利·戴維森在其為「橙、柑橘和橘」展覽撰寫的文章中建議並置閱讀《無題》與《橙》兩幅畫作：這兩件作品均展示了許鶴溪標誌性的、帶有強烈個人風格的筆法。這一幅尺寸較小的未命名作品同時也為色彩驚人的《奧林匹亞》及展覽中的其他作品搭建了觀念性橋樑，細密地敘述了藍色與骨白色結構及暗綠色背景的色彩關係。另外，考慮到展覽中其他以文字為主體的作品，純粹抽象的《無題》也揭示了許鶴溪創作中肆意狂亂的書法及文學傾向。

《無題》
2022

布面墨水
132 x 139.7 cm



(Detail 作品細節)

One of the only two paintings on wood from the exhibition "Oranges, Clementines and Tangerines", *The Flute Player* depicts a scene in which a flute player walks among other skeletons, many of whom are vomiting. Revisiting the tradition of vanitas, the artist considers the skeletons in her art a reminder of the inevitable.

The Flute Player
2022

Oil on wood
8.9 x 14 cm

「橙、柑橘和橘」展覽中僅有兩件繪於木板上的作品，《吹笛子手》即是其中一件。此作品描繪了吹笛子手在一群骷髏之中演奏的情景，而許多骷髏同伴均在嘔吐。許鶴溪回顧了虛空繪畫的傳統，將骷髏視作是不可避免的命運的象徵。

《吹笛子手》
2022

木板油畫
8.9 x 14 cm







Reilly Davidson identifies in the *Oranges* Brook Hsu's signature mark-making, and an illustrative skull-and-bones figure carrying a heap of orbic fruits — an energetic counter to Cézanne's placid still lifes. The writer highlights the significance of the red marks: "Iron oxide enters as a violent sabotage, disrupting the more pensive hues while also providing complement to them: red as love and anger, green as tranquility and nature: It's an unholy matrimony of opposites."

Oranges
2022

Ink on canvas
170 x 140 cm

在萊利·戴維森看來，《橙》體現了許鶴溪有強烈個人風格的筆法，也通過其中手捧水果的骷髏形象對塞尚沈鬱的景物繪畫做出回應。在為「橙，柑橘和橘」展覽撰寫的文章中，戴維森也特別強調了紅色筆觸的意義：「鏽色則是暴戾的構陷元素，乾擾了沈靜的畫面色彩，但也為其提供了補充：代表愛慾與憤怒的紅色，代表寧靜與自然的綠色——這是激烈對立面的不潔聯姻。」

《橙》
2022

布面墨水
170 x 140 cm





Brook Hsu created a number of works from the exhibition “Oranges, Clementines and Tangerines” after looking into the history of World War II, including *Science*, the subject of which is caught in a both dominant and submissive pose. She stares directly and rather softly at the viewer. For Hsu, this painting, along with *Portrait of a Girl* and *Girl*, reflects on the misuse of reason. Current issues in the US that Hsu is referring to include the removal of Roe vs. Wade. To Hsu, women are completely dehumanized when they do not have the legal right to safe abortion.

Reilly Davidson observes that the spiral — occupying the lower half of *Science* — is a recurrent form in Hsu’s work, “compelling due to its uncategorical nature as either abstract or figurative. Its communicative properties are based in the eye of the beholder and the producer at once, an arcane exchange.”

Science
2022

Ink on canvas
200 x 180 cm

許鶴溪在檢視第二次世界大戰歷史後創作了包括《科學》在內的一系列作品。對於許鶴溪來說，《科學》、《女孩》及《女孩的肖像》均代表了對濫用理性的反思。

萊利·戴維森指出，佔據了《科學》下半部的螺旋形狀是許鶴溪創作中常見的形象，並「因其既抽象又具象的不可分類特質而引人入勝。觀者和創作者的目光共同催生了這螺旋的溝通屬性——一種奧秘的交流形式。」

《科學》
2022

布面墨水
200 x 180 cm





(Detail 作品細節)



The sensitive, sparse *Reading* is seemingly autobiographical in nature; Reilly Davidson emphasises the importance of reading for Brook Hsu: "Drawing and reading are foundational to Hsu's practice, her literary reference points making themselves known, whether scrawled on paper or evidenced in forms. Her drawings are intrinsically diaristic - providing the closest access point to the artist's most intimate domain." Compared with other paintings from the exhibition "Oranges, Clementines and Tangerines," *Reading* comes closer to the numerous studies on paper, which are described by Hsu as "pages out of my diary."

Taking other Hsu's other paintings into consideration, one may understand this work as gently accentuating the mortal, sexualised existence of the subject of reading a book. Striking a pose that is casual, careless yet consciously confronting the viewer's gaze and art history — from at least Courbet to Balthus and Rita Ackermann — the woman in *Reading* brings peace and anxiety.

Reading
2022

Ink on canvas
180 x 200 cm

纖細、氤氳的《閱讀》似乎是帶有自傳式意義的：萊利·戴維森在其為此次展覽撰寫的文章中強調了許鶴溪強烈的閱讀興趣：「素描和閱讀對於許鶴溪的創作來說是非常重要的，她不吝於展露其文學參考，常在紙上直接寫出來自文學作品的語句或是描繪相關的形像。其素描作品的內核是日記式的——提供了直接通往藝術家最私密領域的路徑。」《閱讀》與「橙，柑橘和橘」展覽中的多件紙上作品型態相近，而許鶴溪曾將後者描述成「我日記中的散頁。」

考慮到許鶴溪其他繪畫作品的面貌，《閱讀》可被視作是強調了閱讀主體的生命特質及性別特質。這女性讀者以恬靜、散漫但有強烈自主意識的姿態面對觀者及藝術史——從庫爾貝到巴爾蒂斯乃至李塔·阿克曼——散發出既平靜又焦慮的氣氛。

《閱讀》
2022

布面墨水
180 x 200 cm



Brook Hsu created a number of works from the exhibition "Oranges, Clementines and Tangerines" after looking into the history of World War II, including *Portrait of a Girl*, a painting that is sharply divided in the centre. For Hsu, this painting, along with *Girl* and *Science*, reflects on the misuse of reason.

On a symbolic level, Hsu's bold juxtaposition of surfaces reveals a woman's transition from a particular kind of ephemerality to another. On a material level, it reiterates the artist's interest in using fabric and in examining the history of the material in art, by mediating between a number of works, most notably *Pan et son élève* and *Girl*.

Speaking of the subject, Hsu also mentioned admired female artists who have tackled the theme of the girl or the woman, including Jutta Koether and Rita Ackermann.

Portrait of a Girl
2022

Ink, pencil and fabric on canvas
200 x 180 cm

許鶴溪在檢視第二次世界大戰歷史後創作了包括《女孩的肖像》在內的一系列作品。對於許鶴溪來說，這幅將畫面從中一分为二的作品與《女孩》及《科學》均代表了對濫用理性的反思。

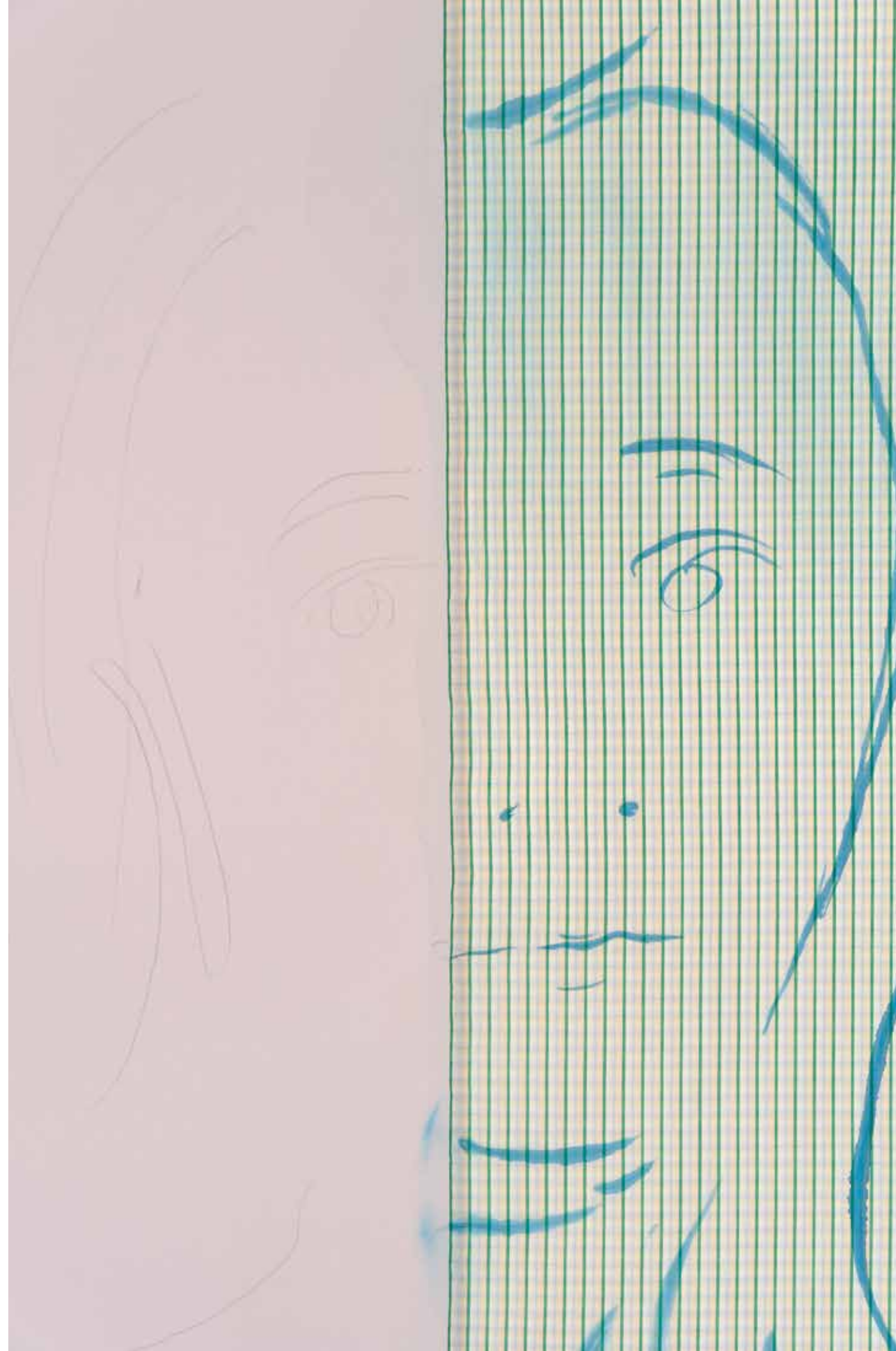
在象徵層面，許鶴溪用不同材料分割畫面的做法揭示了女性從一種虛幻狀態轉向另一種同等虛幻狀態的過程。在物質層面，這幅作品再次展示了藝術家對布料、織物的興趣，以及對織物藝術史的興趣。在平衡織物與傳統繪畫材料這一方面，《女孩的肖像》可被視作是應用了織物的《潘神和他的學徒》及《女孩》作品的中間地帶。

在談到繪畫中的女性形象時，許鶴溪曾提到其重視的包括尤塔·科特爾及李塔·艾克曼在內的女性藝術家。

《女孩的肖像》
2022

布面墨水、鉛筆及布料
200 x 180 cm







Brook Hsu created a number of works from the exhibition "Oranges, Clementines and Tangerines" after looking into the history of World War II, including *Girl*, the subject of which is caught in a both dominant and submissive pose. She stares directly and rather softly at the viewer. For Hsu, this painting, along with *Portrait of a Girl* and *Science*, reflects on the misuse of reason. Current issues in the US that Hsu is referring to include the removal of *Roe vs. Wade*. To Hsu, women are completely dehumanized when they do not have the legal right to safe abortion. Speaking of the subject, Hsu also mentioned admired female artists who have tackled the theme of the girl or the woman, including Jutta Koether and Rita Ackermann.

Girl
2022

Ink on canvas with gilded frame
Framed: 143.8 x 175 cm

許鶴溪在檢視第二次世界大戰歷史後創作了包括《女孩》在內的一系列作品。《女孩》中的人物形象處於一種既有統治性却又卑微的狀態中，以一種輕柔的方式直視觀者。對於許鶴溪來說，《女孩》、《女孩的肖像》以及《科學》均代表了對濫用理性的反思。許鶴溪在創作這些作品時指向的當代美國事件包括推翻羅訴韋德案等。對於她來說，剝奪女性的安全墮胎法律權利，即是將女性非人化。在談到繪畫中的女性形象時，許鶴溪曾提到其重視的包括尤塔·科特爾及李塔·艾克曼在內的女性藝術家。

《女孩》
2022

布面墨水·配有鍍金畫框
140 x 170 cm



Meet Me at the Library is one of the most explicit works from the exhibition "Oranges, Clementines and Tangerines", depicting two skeletons having intercourse in a library. The top and the bottom of the painting are in a darker hue, further directing the viewer's gaze towards the subjects in action. The intensity of their action could be felt in the enclosed, claustrophobic and shaken environment, but it is eventually difficult to determine whether the lines in the foreground are, as a result of the violent sex, books or bones.

Meet Me at the Library
2022

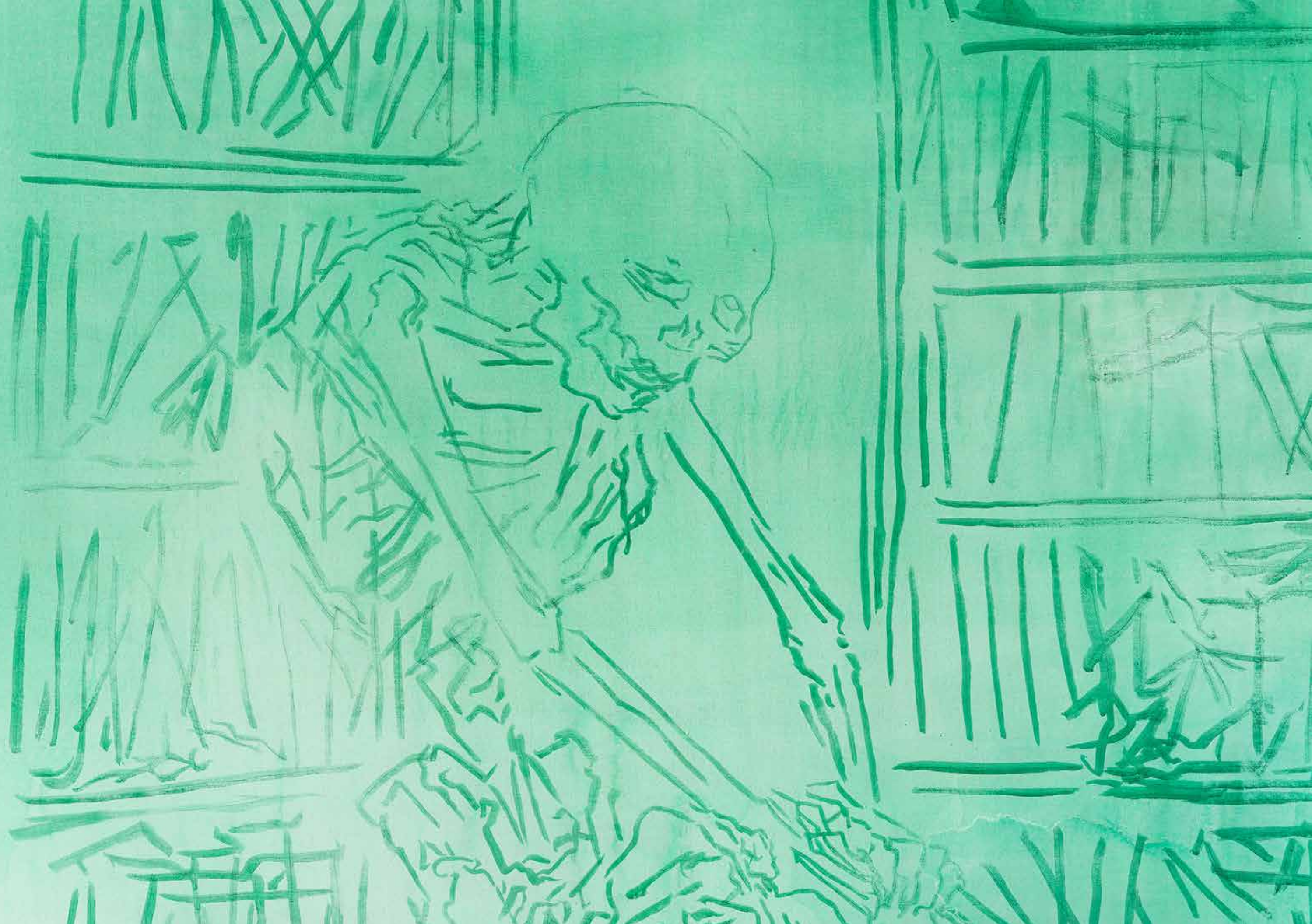
Ink on canvas
200 x 180 cm

《在圖書館與我相見》是「橙、柑橘和橘」展覽中主題最為大膽的作品之一，描繪了兩具骷髏在圖書館中做愛的情景。畫面上方與下方的暗色將觀者的目光推向正在熱烈做愛的主體人物身上去——觀者可通過狹小空間中搖晃傾倒的書籍感受他們行動的熱烈程度，但難以判斷的是，畫面前景中的線條僅是圖書，還是書籍與骨堆的集合。

《在圖書館與我相見》
2022

布面墨水
200 x 180 cm





Kiang Malingue Brook Hsu

馬凌畫廊

Born 1987 in Pullman, Washington, USA

Education

2016 MFA in Painting and Printmaking, Yale University, New Haven, Connecticut, USA

2010 BFA in Painting, Kansas City Art Institute, Kansas City, Missouri, USA

Grants, Residencies and Awards

2016 Elizabeth Canfield Hicks Award, Yale University, New Haven, Connecticut, USA

2009 Ellen Battell Stoeckel Fellowship, Yale University, NewHaven/Norfolk, Connecticut, USA

2005 Merit Scholarship Award, KCAI, Kansas City, Missouri, USA

Solo Exhibitions

2022

“Oranges, Clementines and Tangerines”, Kiang Malingue, Hong Kong

2021

Kraupa-Tuskany Zeidler, Berlin, Germany

Frieze London, Edouard Malingue Gallery, Hong Kong

“Blue Bunny”, Manual Arts, Los Angeles, USA

2019

“Conspiracy theory”, Et al. Gallery, San Francisco, California, USA

“pond-love”, Bortolami Gallery, New York City, New York, USA

2018

“Fruiting Body”, Bahamas Biennale, Detroit, Michigan, USA

2017

“Panic Angel”, Deli Gallery, New York City, New York, USA

“Signs of Life”, Vernon Gardens, Vernon, California, USA

2015

“Spectra Presents: Brook Hsu”, Vacant Farm, Kansas City, Missouri, USA

Group Exhibitions

2022

“Reference Material”, Adler Beatty, New York, USA

“Familiars”, Et al. Gallery, San Fransisco, California, USA

“The Practice of Everyday Life”, Derosia Gallery, New York City, New York, USA

“Sweet Days of Discipline”, Hannah Hoffman Gallery, Los Angeles

2021

Bureau, New York City, New York, USA

“Particularities”, X Museum, Beijing, China

“Earthly Coil”, Magenta Plains, New York, USA

Art Basel Hong Kong, Edouard Malingue Gallery, Hong Kong

“Modal Soul: George Carr & Brook Hsu”, Et al. Gallery, San Francisco, California, USA

2020

“More, More, More”, TANK, Shanghai, China

“To Dream a Man”, Clima Gallery, Milan, Italy

“Eigenheim”, Soft Opening, London, United Kingdom

“LIFE STILL”, CLEARING, Brooklyn, New York, USA

“This Sacred Vessel”, Arsenal Contemporary, New York City, New York, USA

“Polly”, Insect Gallery, Los Angeles, California, USA

“The End of Expressionism”, Jan Kaps, Cologne, Germany

2019

“BURiED iN THE SNOW”, Institute for Thoughts and Feelings, Tucson, Arizona, USA

“A Cloth Over a Birdcage”, Chateau Shatto, Los Angeles, California, USA

“Finders’ Lodge”, in lieu, Los Angeles, California, USA

“Go Away Road”, Loyal, Stockholm, Sweden

“Fever Dream”, Gianni Manhattan, Vienna, Austria

“no body to talk to”, Invisible-Exports, New York City, New York, USA

2018

“Let Me Consider It From Here”, Renaissance Society, Chicago, Illinois, USA

“Flamboyance and Fragility”, From the Desk of Lucy Bull, Los Angeles, California, USA
“Defacement”, The Club, Tokyo, Japan
“Vision of the Other Worlds”, Sargent’s Daughters, New York City, New York, USA
“Maiden Form”, AEG Underground, New York City, New York, USA
“Superette”, in lieu, Los Angeles, California, USA
“bodybodymoreless”, Monaco, St. Louis, Missouri, USA

2017

“Yawnings and Dawnculture”, Peppers Art Gallery, Redlands University, Redlands, California, USA
“Rodeo Drive”, BBQLA, Art Toronto, Toronto, Canada
“Bodies on Display”, Mammal Gallery, Atlanta, Georgia, USA
“Visible Range”, Deli Gallery, New York City, New York, USA
“Tempt Fest”, Navel Space, Los Angeles, California, USA
“The Split”, GRIN Contemporary, Providence, Rhode Island, USA
“Mom...Dad...I’m getting a dog”, Bahamas Biennale, Mukwonago, Wisconsin, USA
“Visible and Permanent”, Carrie Secrist Gallery, Chicago, Illinois, USA
“Hobson – Jobson”, BBQLA, Los Angeles, California, USA
“Mind Control”, Alter Space/Deli Gallery, San Francisco, California, USA

2016

“REPRO”, Untitled Radio, Untitled Art Fair, Miami, Florida, USA
“Home Improvement”, Bahamas Biennale, Detroit, Michigan, USA
“CULTURE: 10 Years at Roots & Culture”, Roots & Culture, Chicago, Illinois, USA
“Natures Department”, Kodomo, Brooklyn, New York, USA
“Drive”, Tomorrow Gallery, New York City, New York, USA
“Page (NYC)”, Page Gallery, New York City, New York, USA
“Partners”, Abrons Art Center, New York City, New York, USA
“Double Dip”, Green Gallery, Yale University, New Haven, Connecticut, USA
“Something Along the Lines of”, 50/50, Kansas City, Missouri, USA

Bibliography

2020

Simonini, Ross “Beyond Substance, Material Must Be Reckoned”, Mousse #72, July 17.

2019

Halpert, Juliana. “Girlish Whimsy and a Heavy Dose of Nostalgia: Brook Hsu and Maren Karlson's Fantasy World”, Art in America, October, pp. 93–94.

McKinnon, Sophie. “Foreign Assessment: Eco System”, Art Zone, March 13.

2018

Karps-Evans, Elizabeth. “30 Under 35 2019”, Cultured Magazine, December.

Wyma, Chloe. “Review”, Art Forum, Vol. 56, No. 6, February.

Duguid, Rosalind. “5 Questions with Brook Hsu”, Elephant Magazine, February 5.

2017

Hsu, Brook. “One Piece: Essay (Panic Angel)”, Bomb Magazine, November 27.

Nunes, Andrew. “A Vibrant Group Show Celebrates Rainbows”, Vice Creators Project, July 21.

Piejko, Jennifer. “Critics Picks: Los Angeles”, Frieze Magazine, June 20.

Adler, Zully. “Signs of Life”, Signs of Life, House Rules, May.

Schmitt, Amanda. “The Split” (exhibition catalog), GRIN Contemporary, April 22.

Wagley, Catherine. “Dog Days”, LA Weekly, March 8.

2016

Bones, Alisa. “Brook Hsu”, Yale Painting/Printmaking MFA Thesis Catalog , July.

“Editor’s Picks”, New American Paintings: MFA Annual, The OpenStudios Press, May.

2011

Bembnister, Theresa. “Youth Trend on Display in ‘Twenty Something’ at City Arts Projects”, Kansas City Star, October 30.

Criswall, Jonah. “Soothsayers! A review of Paintings and Drawings: New Work by Max Crutcher and Brook Hsu”, Review: Mid-America’s Visual Arts Publication, July 13.

Collections

X Museum, Beijing, China

Long Museum, Shanghai, China

K

M

許鶴溪

1987年出生於美國華盛頓州普爾曼

教育

2016 美國康涅狄格州紐黑文耶魯大學繪畫與版畫碩士

2010 美國密蘇里州堪薩斯城藝術學院繪畫系學士

重要獲獎

2016 美國康涅狄格州紐黑文耶魯大學Elizabeth Canfield Hicks獎

2009 美國康涅狄格州紐黑文耶魯大學Ellen Battell Stoeckel 獎學金

2005 美國密蘇里州堪薩斯城藝術學院優秀學生獎學金

個展

2022

「橙，柑橘和橘」，馬凌畫廊，香港

2021

Kraupa Tuskany Zeidler畫廊，柏林，德國

倫敦弗里茲博覽會，馬凌畫廊，香港

「Blue Bunny」，Manual Arts，洛杉磯，美國

2019

「Conspiracy theory」，Et al. 畫廊，舊金山，加利福尼亞州，美國

「pond-love」，Bortolami 畫廊，紐約市，紐約州，美國

2018

「Fruiting Body」，巴哈馬雙年展，底特律，密歇根州，美國

2017

「Panic Angel」，Deli 畫廊，紐約市，紐約州，美國

「Signs of Life」，Vernon Gardens，弗農，加利福尼亞州，美國

2015

「Spectra Presents: Brook Hsu」，Vacant Farm，堪薩斯城，密蘇里州，美國

群展

2022

「Reference Material」，Adler Beatty畫廊，紐約，美國

「Familiars」，Et al. 畫廊，舊金山，加利福尼亞州，美國

「The Practice of Everyday Life」，Derosia畫廊，紐約市，紐約州，美國

「Sweet Days of Discipline」，Hannah Hoffman畫廊，洛杉磯，加利福尼亞州，美國

2021

Bureau畫廊，紐約市，紐約州，美國

「微妙之間」，X美術館，北京，中國

「Earthly Coil」，Magenta Plains，紐約，美國

香港巴塞爾藝術博覽會，馬凌畫廊，香港

「Modal Soul: George Carr & Brook Hsu」，Et al. 畫廊，舊金山，加利福尼亞州，美國

2020

「More, More, More」，油罐藝術中心，上海，中國

「To Dream a Man」，Clima 畫廊，米蘭，意大利

「Eigenheim」，Soft Opening畫廊，倫敦，英國

「LIFE STILL」，CLEARING畫廊，布魯克林，紐約州，美國

「This Sacred Vessel」，Arsenal Contemporary畫廊，紐約市，紐約州，美國

「Polly」，Insect畫廊，洛杉磯，加利福尼亞州，美國

「The End of Expressionism」，Jan Kaps畫廊，科隆，德國

2019

「BURiED iN THE SNOW」，Institute for Thoughts and Feelings，圖森，亞利桑那州，美國

「A Cloth Over a Birdcage」，Chateau Shatto畫廊，洛杉磯，加利福尼亞州，美國

「Finders' Lodge」，in lieu畫廊，洛杉磯，加利福尼亞州，美國

「Go Away Road」，Loyal畫廊，斯德哥爾摩，瑞典

「Fever Dream」，Gianni Manhattan畫廊，維也納，奧地利

「no body to talk to」，Invisible-Exports畫廊，紐約市，紐約州，美國

2018

「Let Me Consider It From Here」, 文藝復興協會, 芝加哥, 伊利諾伊州, 美國

「Flamboyance and Fragility」, From the Desk of Lucy Bull, 洛杉磯, 加利福尼亞州, 美國

「Defacement」, The Club畫廊, 東京, 日本

「Vision of the Other Worlds」, Sargent's Daughters畫廊, 紐約市, 紐約州, 美國

「Maiden Form」, AEG Underground畫廊, 紐約市, 紐約州, 美國

「Superette」, in lieu畫廊, 洛杉磯, 加利福尼亞州, 美國

「bodybodemoreless」, Monaco畫廊, 聖路易斯, 密蘇里州, 美國

2017

「Yawnings and Dawnculture」, Peppers Art 畫廊, 雷德蘭茲大學, 雷德蘭茲, 加利福尼亞州, 美國

「Rodeo Drive」, BBQLA畫廊, 多倫多藝術博覽會, 多倫多, 加拿大

「Bodies on Display」, Mammal畫廊, 亞特蘭大, 佐治亞州, 美國

「Visible Range」, Deli畫廊, 紐約市, 紐約州, 美國

「Tempt Fest」, Navel藝術空間, 洛杉磯, 加利福尼亞州, 美國

「The Split」, GRIN畫廊, 普羅維登斯, 羅德島, 美國

「Mom...Dad...I'm getting a dog」, 巴哈馬雙年展, 馬閣納戈, 威斯康星州, 美國

「Visible and Permanent」, Carrie Secrist畫廊, 芝加哥, 伊利諾伊州, 美國

「Hobson – Jobson」, BBQLA畫廊, 洛杉磯, 加利福尼亞州, 美國

「Mind Control」, Alter Space / Deli畫廊, 舊金山, 加利福尼亞州, 美國

2016

「REPRO」, Untitled Radio, Untitled藝術博覽會, 邁阿密, 佛羅里達州, 美國

「Home Improvement」, 巴哈馬雙年展, 底特律, 密歇根州, 美國

「CULTURE: 10 Years at Roots & Culture」, Roots & Culture藝術中心, 芝加哥, 伊利諾伊州, 美國

「Natures Department」, Kodomo, 布魯克林, 紐約州, 美國

「Drive」, Tomorrow 畫廊, 紐約市, 紐約州, 美國

「Page (NYC)」, Page 畫廊, 紐約市, 紐約州, 美國

「Partners」, 艾布朗藝術中心, 紐約市, 紐約州, 美國

「Double Dip」, Green畫廊, 耶魯大學, 紐黑文, 康涅狄格州, 美國

「Something Along the Lines of」, 50/50畫廊, 堪薩斯城, 密蘇里州, 美國

出版

2020

「Beyond Substance, Material Must Be Reckoned」, Ross Simonini, Mousse雜誌第72期, 7月17日

2019

「Girlish Whimsy and a Heavy Dose of Nostalgia: Brook Hsu and Maren Karlson's Fantasy World」, Juliana

Halpert, Art in America, 10月, 93–94頁

「Foreign Assessment: Eco System」, Sophie McKinnon, Art Zone, 3月13日

2018

「30 Under 35 2019」, Elizabeth Karps-Evans, Cultured雜誌, 12月

「Review」, Chloe Wyma, Art Forum, 56期, No. 6, 2月

「5 Questions with Brook Hsu」, Rosalind Duguid, Elephant 雜誌, 2月5日

2017

「One Piece: Essay (Panic Angel)」, 許鶴溪, Bomb雜誌, 11月27日

「A Vibrant Group Show Celebrates Rainbows」, Andrew Nunes, Vice Creators Project, 7月21日

「Critics Picks: Los Angeles」, Jennifer Piejko, 弗里茲雜誌, 6月20日

「Signs of Life」, Zully Adler, Signs of Life, House Rules, 5月

「The Split」(展覽畫冊), Amanda Schmitt, GRIN Contemporary, 4月22日

「Dog Days」, Catherine Wagley, LA Weekly, 3月8日

2016

「Brook Hsu」, Alisa Bones, 耶魯大學繪畫與版畫碩士論文畫冊, 7月

「Editor's Picks」, New American Paintings: MFA Annual, The OpenStudios Press, 5月

2011

「Youth Trend on Display in “Twenty Something” at City Arts Projects」, Theresa Bembnister, Kansas City

Sta, 10月30日

「Soothsayers! A review of Paintings and Drawings: New Work by Max Crutcher and Brook Hsu」, Jonah

Criswall, Review: Mid-America's Visual Arts Publication, 7月13日

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香港灣仔適安街10號

Brook Hsu | *Oranges, Clementines and
Tangerines*

許鶴溪 | 橙, 柑橘和橘

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