



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徑庭。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·戴维森

(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）；kaufmannrepetto 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》。



Study for Pan et son élève
2022

Pen on paper , with artist frame
74.5 x 65.7 cm

《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



Study for Girl
2022

Pencil on paper , with artist frame
77.2 x 67 cm

《手稿：女孩》
2022

紙上鉛筆，配有藝術家定製畫框
77.2 x 67 cm







Study for Girl
2022

Pen on paper , with artist frame
74.5 x 65.7 cm

《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

Study for Pan et son élève
2022

Pen on paper, with artist frame
77.2 x 67 cm

《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







Study for Pan et son élève
2022

Pen on paper, with artist frame
77.2 x 67 cm

《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



Study for Reading
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《手稿：閱讀》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm







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

《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~~

Study for pond-love
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《手稿：池愛》
2022

紙上鋼筆，配有藝術家定製畫框
74.5 x 65.7 cm







Study for Two Skeletons
2022

Pencil on paper, with artist frame
74.5 x 65.7 cm

《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



Oranges, Clementines and Tangerines
2022

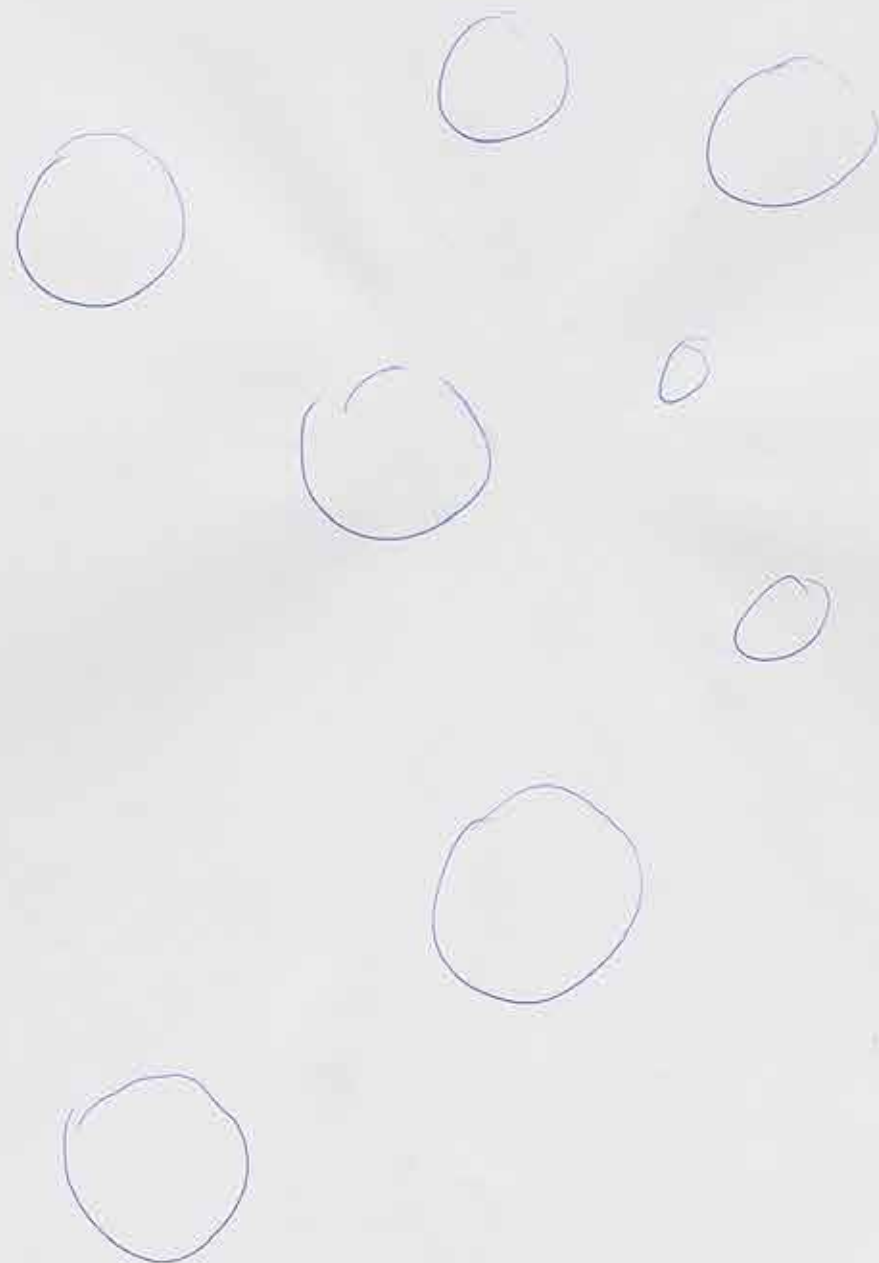
Pen on paper, with artist frame
74.5 x 65.7 cm

《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





Study for Happy Together
2022

Pen on paper, with artist frame
77.2 x 67 cm

《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
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《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



Study
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《手稿》
2022

紙上鋼筆·配有藝術家定製畫框
74.5 x 65.7 cm



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 for Portrait of a Girl
2022

Pen on paper, with artist frame
74.5 x 65.7 cm

《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





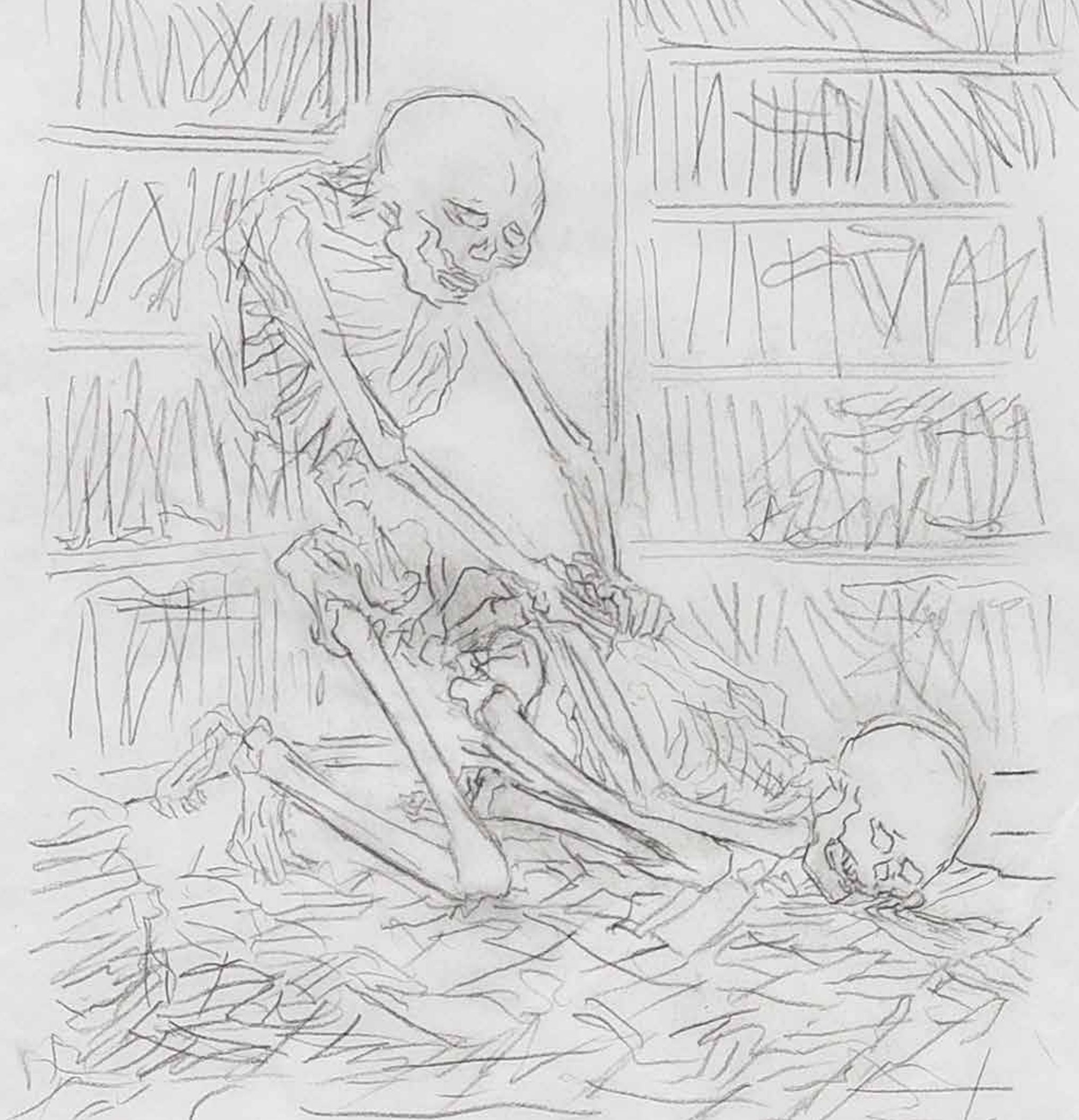


Study for Meet Me at the Library
2022

Pencil on paper, with artist frame
77.2 x 67 cm

《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



No Longer Human
2022

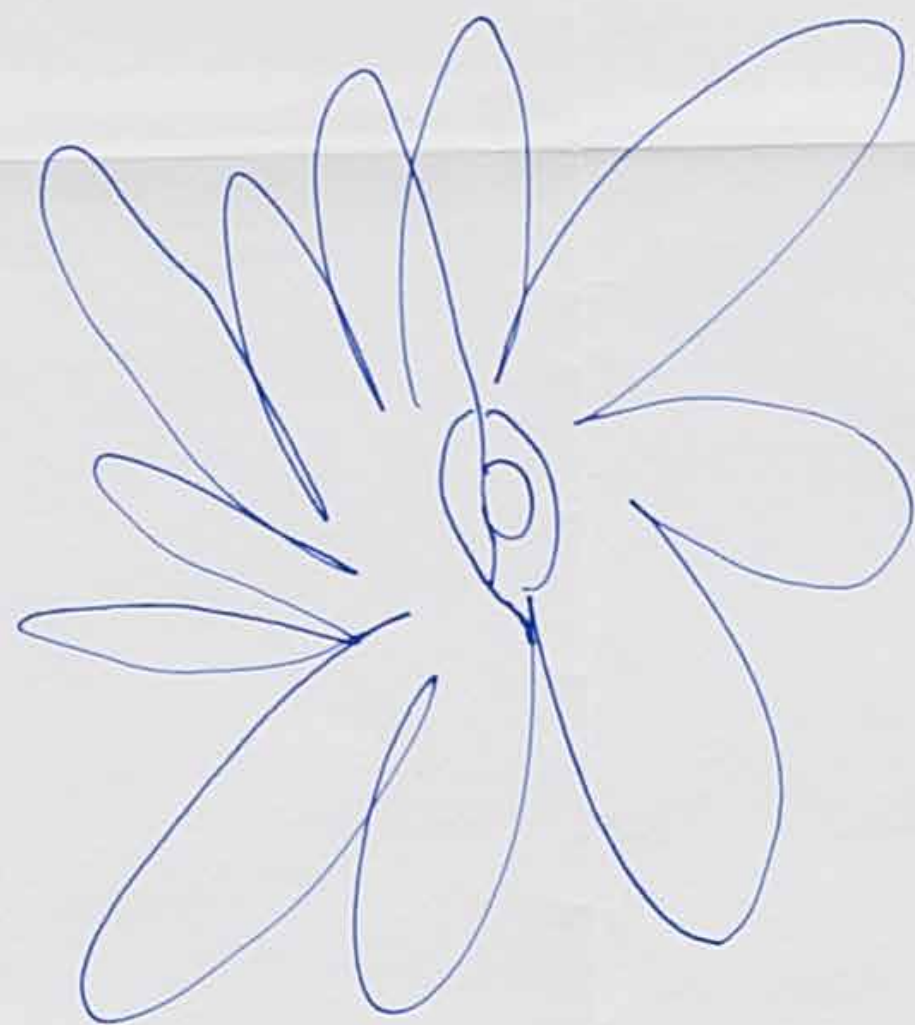
Pen on paper, with artist frame
65.7 x 74.5 cm

《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



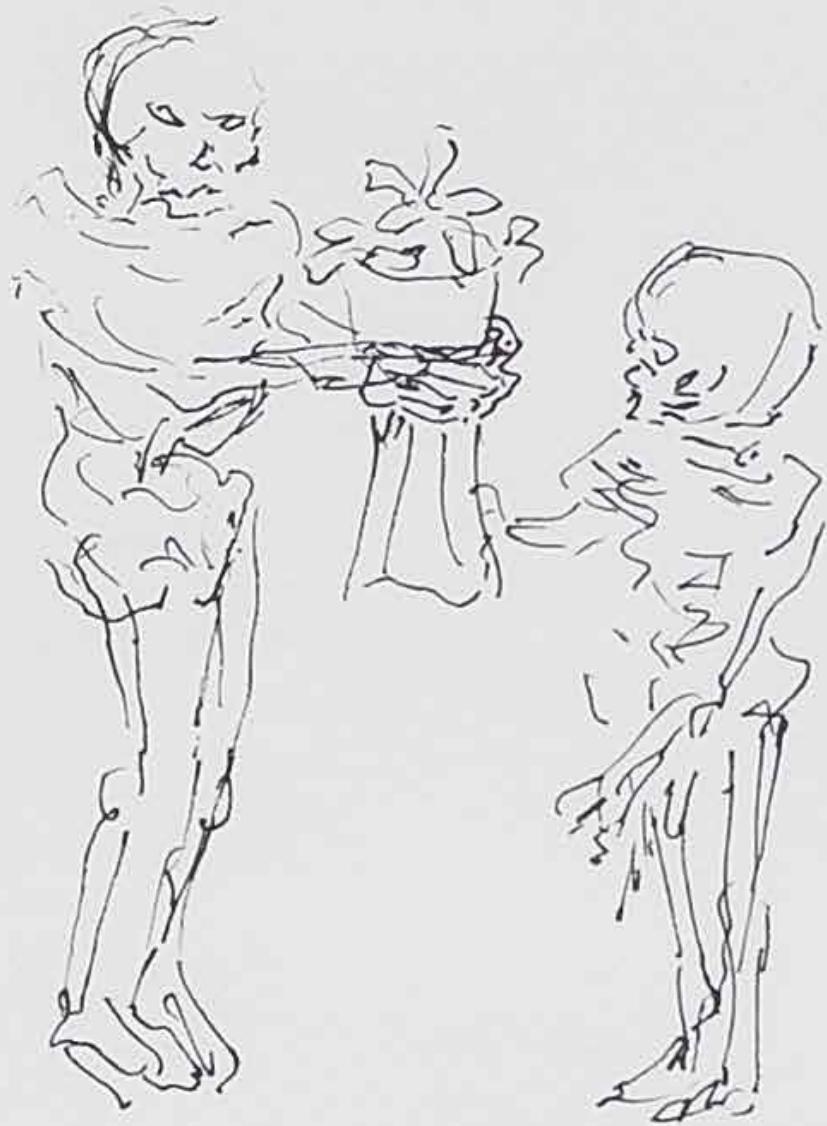


April 12, 2021
2022

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
2021

Ink on canvas
132 x 220 cm

《奥林匹亞》
2021

布面墨水
132 x 220 cm



Pan et son élève
2022

Acrylic on canvas
170 x 140 cm

《潘神和他的學徒》
2022

布面丙烯
170 x 140 cm





Pan et son élève
2022

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

《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)

Untitled (stretched skull)
2022

Oil on wood
3.5 x 82.5 cm

《無題(拉伸的頭骨)》
2022

木板油畫
3.5 x 82.5 cm



Girl
2022

Ink and fabric on canvas
180 x 200 cm

《女孩》
2022

布面墨水及布料
180 x 200 cm







Untitled
2022

Ink on canvas
132 x 139.7 cm

《無題》
2022

布面墨水
132 x 139.7 cm



(Detail 作品細節)

The Flute Player
2022

Oil on wood
8.9 x 14 cm

《吹笛子手》
2022

木板油畫
8.9 x 14 cm







Oranges
2022

Ink on canvas
170 x 140 cm

《橙》
2022

布面墨水
170 x 140 cm





Science
2022

Ink on canvas
200 x 180 cm

《科學》
2022

布面墨水
200 x 180 cm







Reading
2022

Ink on canvas
180 x 200 cm

《閱讀》
2022

布面墨水
180 x 200 cm



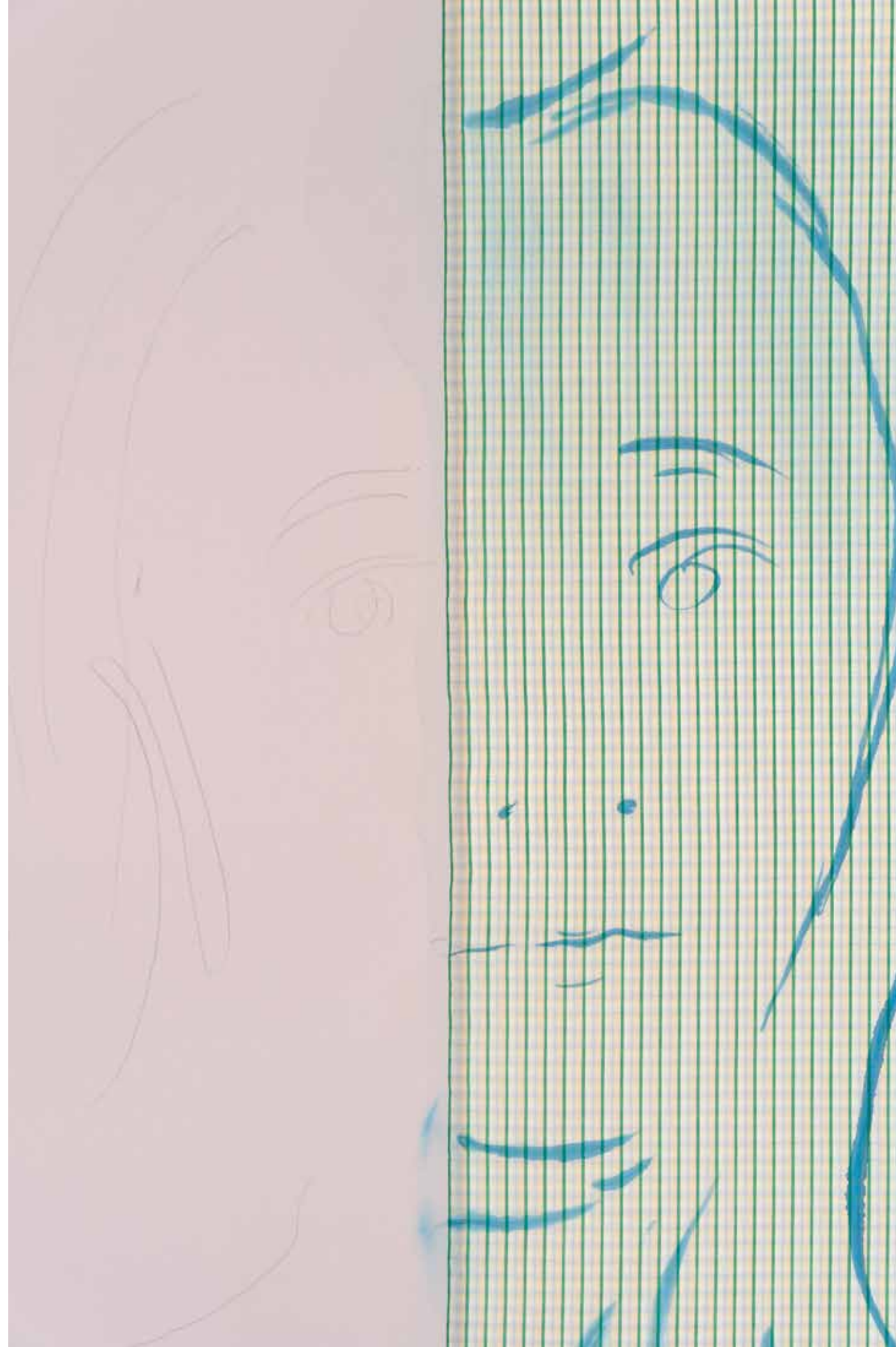
Portrait of a Girl
2022

Ink, pencil and fabric on canvas
200 x 180 cm

《女孩的肖像》
2022

布面墨水·鉛筆及布料
200 x 180 cm







Girl
2022

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

《女孩》
2022

布面墨水，配有鍍金畫框
140 x 170 cm



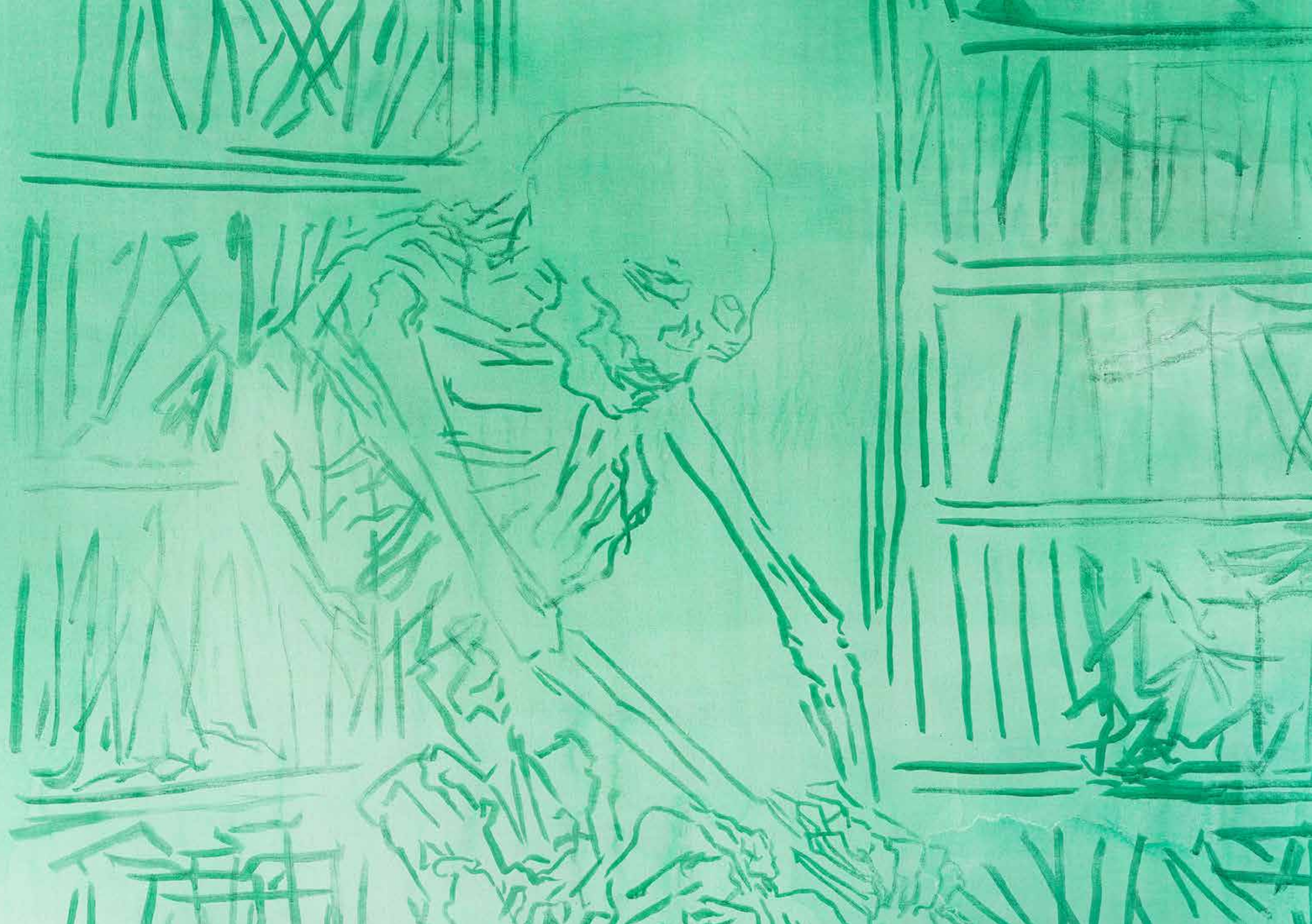
Meet Me at the Library
2022

Ink on canvas
200 x 180 cm

《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
「bodybodymoreless」，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

收藏

X美術館，北京，中國
龍美術館，上海，中國

K

M

(Location)
10 Sik On Street,
Wan Chai, Hong Kong

(地點)
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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其他查詢: 江馨玲

lorraine@kiangmalingue.com
+852 2810 0318