

ZIAN X Lisson: *Brick, Breath, Horizon* 砖、呼吸、地平线

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The dualism between materialism and idealism is widely acknowledged. The material implies tangible matter, often conceived as inert and explainable by the laws of physics. In contrast, the ideal refers to enlightenment—the realm of mind and ideas, capable of rational thought and passion, and directing the corporeal toward perfection.

Yet we encounter intangible aspects in our daily lives without even realising it. In the realm of art, the invisible becomes most prominent and is often a subject of pursuit. But how can one track down the invisible? Artists today seek a third term to bridge materiality and immateriality. The incorporeal is not a fixed concept but a recurring problem in the history of ideas. Non-existing entities often constitute the immaterial conditions for the existence and functioning of matter. The writings of the Stoics suggest that no form of materialism can be entirely self-contained; there are spaces within the sensible world for non-sensible entities—namely, the four incorporeal conditions: space, time, the void, and the seeable. Philosopher Elizabeth Grosz argues that the ideal is inherent within the material and vice versa; the two share an inextricable relationship that preexists human consciousness.

This exhibition explores the complex relationships between the visible and the invisible, the material and the immaterial, the tangible and nothingness. Across diverse media—including oil painting, paper, photography, and lacquer—the works interrogate both the physical properties of their chosen materials and their connection to personal memory and the notion of the material ideal. Together, the works create a shared space where different artistic forms converge, prompting reflection on how these forms capture, preserve, and transform moments in time. This interaction creates a rich, multi-sensory dialogue, opens avenues for reflection and connection.

Press

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