







In some ways we recognise this aesthetic. In cinema we see it in such films as Terry Gilliam's Brazil and Fritz Lang's 1927 masterpiece, Metropolis. It's a kind of Industrial Gothic, something imported from the Industrial Revolution.

These impossibly intricate architectural technologies, formed as they are from solid metal industrial-strength girders and massive slabs of concrete, are built to resist a harsh and alien clime. Except they are in fact meticulously formed from that most humble of materials, cardboard. But what Daniel Agdag does with cardboard essentially beggars disbelief. Armed with little more than a surgical scalpel and metal ruler, Agdag builds entire worlds.

Cardboard is not nearly as delicate as one might assume. It has been utilised by artists as diverse as Ricky Swallow and John Nixon. Agdag's are not placed beneath glass domes for protection. The bell-jars are there to keep their odd atmospheres in place. The result creates a sense of Late Victorian wunderkammers, rarities to be discovered in the dusty corners of long-deserted libraries and museums.

Agdag is a bowerbird of obsessive detail. "There's a logic to everything I make," he says. "They're all systems in one way or another". There is an adapted technology for every function of Agdag's world. But the mad architect behind these devilishly detailed cornucopia of industrial rituals eschews the detailed schematics one would expect. As he gently slices into his cherished medium he moves straight from scalpel to machine – there are no drawings, no plans as one might righteously expect. These sculptural oddities are a form of compulsive three-dimensional sketching hinged with glue. They are, in essence, more than eccentric. They are, in fact, quite mad, obsessive and unfailingly fascinating and one can almost hear their clanking and hissing and electrical buzzing and smell the lubricating oil and belching smoke of their functioning components. A strange new world of baroque industrialization.

DANIEL AGDAG

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從某種意義上來說，我們熟悉這種美。電影院裡，我們見過它，Terry Gilliam導演的《巴西》及Fritz Lang的1927年經典作品《大都會》中都不乏它的身影。它有點像工業歌德，是工業革命的某種產物。

這種建築技術繁複到極致，有如工業級固體金屬橫梁和大塊混凝土板搭建而成的建築，仿佛可以抵抗極端惡劣的氣候。可令人跌破眼鏡的是，這些精心搭建的建築事實上却全部採用了最不起眼的材料——紙板。但Daniel Agdag對紙板的處理手法却更加讓人難以置信。Agdag幾乎只憑手術刀和金屬尺，就構建出了一整個世界。

紙板其實沒有人們想像的那麼柔弱。許多藝術家都會把它作為材料，例如Ricky Swallow和John Nixon。Agdag把作品置於玻璃罩中並非出於保護的目的，而是為了保持奇異的氣氛。一切仿若維多利亞時代後期的奇珍收藏室，在廢棄藏書閣和博物館的角落裡，塵封著奇異的寶物。

Agdag有如一隻執著於細節的園丁鳥。「我製作的所有作品都有邏輯。」他說道，「它們以這樣或那樣的方式自成體系。」在Agdag的世界裡，每一種功能都採用了一項技術。這些工業氣息濃重的作品精細到仿若鬼斧神工，但背後的「瘋狂建築師」却出人意料地連圖樣都沒畫。在小翼翼地切開最心愛的媒介（紙板）之後，他會放下手術刀直奔機器——沒有圖樣，更沒有人們預想中的構圖方案。這些奇異的建造品簡直是用膠水粘在一起的3D草圖。而且，它們可遠不止奇異。它們散發著瘋狂、偏執和迷人的魅力，你幾乎可以聽見機器的叮噠聲、嘶嘶聲以及電流的嗡嗡聲，聞到潤滑油的味道，仿佛還可以看到運作時冒出來的黑煙。這是一個神奇的巴洛克工業新世界。

WORKS

01. The Northeasterly

2017

Cardboard, trace paper, mounted on wooden base with hand-blown glass dome
58.5 x 30.5 x 30.5 cm

02. The Installation

2017

Cardboard, trace paper, mounted on wooden base with hand-blown glass dome
52 x 26 x 26 cm

03. The Antelope

2017

Cardboard, trace paper, miniature incandescent bulbs, mounted on wooden base with hand-blown glass dome
32 x 14 x 14 cm

作品

01.《東北式》

2017年

紙板；描圖紙；木模基座；人工吹制玻璃鐘罩
58.5 x 30.5 x 30.5公分

02.《裝置》

2017年

紙板；描圖紙；木模基座；人工吹制玻璃鐘罩
52 x 26 x 26公分

03.《羚羊》

2017年

紙板；描圖紙；木模基座；人工吹制玻璃鐘罩
32 x 14 x 14公分

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