



LA TRIENNALE DI MILANO



CHI WING LO TIMELESS DOMAIN

AN EXHIBITION OF IMAGINARY OBJECTS THAT PROMOTES A CRITICAL AND AN INEVITABLE DIALOGUE BETWEEN ART AND DESIGN, BEAUTY AND UTILITY, TIMELESSNESS AND THOSE ALIENATED BY TIME



DIMENSIONE CHI WING LO
ITALIA

Venue: TRIENNALE DESIGN MUSEUM Galleria dell'architettura A2

Press Preview: April 7, 2014 11:00-18:00hr

Opening: April 8, 2014 17:00hr

Exhibition: April 8-13, 2014 10:30-22:00hr

Contact: Fabio Maroni f.maroni@chiwinglo.it +39 3475140068

At Taneoki 2011
 natural Canadian maple and oxidized bronze
 783L x 204W x 330H mm



CHI WING LO - TIMELESS DOMAIN

The presence of Chi Wing Lo's imaginary objects at the Triennale Design Museum during the Milan Design Week 2014 will promote a critical and an inevitable dialogue between art and design, beauty and utility, timelessness and those alienated by time.

Chi Wing Lo considers his sculptures and drawings the soul of inspiration for his architecture and design. They reveal his hope and dream, their potentials and impossibilities. Belonging simultaneously to the past, present and future, his imaginary objects are traces of evidences from a civilization he has conceived. From the journey in searching for his ideal culture, he also brings back the pleasure and the fulfillment derived from the work of our hand, the precision and the sensibility that give the life and autonomy to an object.

In the prologue of his book *To Kardizu*, 1992, he wrote: "... if exactitude, in the attempt of capturing ambivalence, could be attained by weighting real with unreal, in the hope of striking that delicate balance of those that exist with those that will exist, those that will never exist with those must have existed but no longer exist; and in the series of approximations made to attain it, exactitude could manage to silence the chimaera which could have surfaced and swept away all hope and pleasures resided in this balance; and if exactitude could be an instrument of giving birth to new forms, and that the details nourishing them could raise their stature, and eventually setting them free, to take on a life of their own; the journey to Kardizu would begin".

These sculptures are originated from the drawings of his first solo exhibition, *Chi Wing Lo - Landscapes and Objects*, Stuttgart 1992, which continue to be significant references for his creative work as an architect and designer. After twenty years, he returned faithfully to these drawings, adhered to their spirit and form, and realized them afresh as sculptures. From drawing to sculpture, from an imaginary object on a white piece of paper to an object in space, Lo wants to heighten the poetic tension between known and unknown, real and imaginary, familiar and enigmatic. This exactitude of ambivalence, Lo believes, will help his work to cut through the drifting current of time. From our gravitated existence to his frictionless province suspended beyond, there lies a new infinity where Lo raises the stature and plausibility of his objects.

This exhibition, *CHI WING LO - TIMELESS DOMAIN*, will present eleven of these imaginary objects made of wood and bronze.

To Hax 2011
 natural Canadian maple
 1090L x 213W x 442H mm



Extracted from an essay: **Enigma Variations: The Sculpture of Chi Wing Lo** by Dan Sherer, Professor of Theory of Architecture, Yale University School of Architecture

[... Chi Wing Lo's works remind us that art is, among other things, an invitation to change the rhythms of our life, to sense another order of temporality, slower, closer to the non-temporal, without perhaps ever reaching it. These material enigmas contain this power to slow down thought, to bring it to a standstill in an idea of origin. Situated between the celerity of vision and the inherent immobility of their position in space, his sculptures ask the eye to wait, and along with this arresting of the visual, urges the mind to delve deeper...]

[... In many respects, the more "real" the work becomes, by a peculiar paradox, the more enigmatic it ends up being, since the unexpected nature of the forms eludes conventional aesthetic or stylistic categories. As a result they provocatively engage the observer, introducing in the dialogue they initiate an image that inserts itself between the indefiniteness of memory and the clarity of forms that evoke a timeless occupation of space. In this sense these objects seem to speak of their own solitude, of the inner necessity that brought them into being as they stand out against the world of ordinary experience. This makes each of his sculptures a self-contained encounter with the unknown...]

[... This sense of isolation is why one can say that his sculptural imagination engages diverse forms of resonance with a great number of works, both past and present, most significantly perhaps with those of which he has no knowledge. This is due to the fact that harmony can only arise through a simultaneity of differences, as Lo is acutely aware. What is more, harmonic resonance, and the evocation of musical qualities more generally, not to mention the inherent dynamism of the sonorous itself, as Eugene Minkowski has put it, are all fundamental themes of Lo's artistic inquiry, which not infrequently invokes silent musical instruments waiting for the right musician to play them. As of yet, we still must play them with our eyes in order to hear "the spirit ditties of no tone", thereby corroborating John Keats' insight that "heard melodies are sweet / those which are unheard, sweeter" (John Keats, Ode on A Grecian Urn, 1819.)]

To Keo 2012
 natural Canadian maple and oxidized bronze
 560L x 195W x 495H mm



Extracted from **The Poetic Objects of Chi Wing Lo** by Hans Dieter Bahr, Philosopher, CHI WING LO VISION OF A CIVILIZATION, Kwai Fung Art Publishing House, 2013

[...as a philosopher, I would like to devote a few thoughts to these works in order to take some steps in the direction of their wondrous inspirations... I will make some observations on Chi Wing Lo's mysterious objects because they enjoin us to revise the common understanding of poetry in the world...]

[...Philosophy from Immanuel Kant to Edmund Husserl's phenomenology has begun to show that we always perceive intransparent physical things simultaneously with what we do not see sensually, only virtually: their interior, their under- and backsides. And as bodies of a certain weight they present themselves as objects that rest on a support, objects whose movement is arrested, objects, finally, that repose on the broad shoulders of Gaia, the Earth, as Homer would say. We therefore never perceive just unmoved things but always simultaneously their possible modes of movement, as if they were pulled to the ground, as if they could be looked at from all angles, or as if we walked around and entered into them. Thus we perceive, along with their present, the trail of their past and their future...]

[...that prevents them from simply not being part of the world. They always bring something other into their proximity. There is always a hint of otherness about them, an otherness they turn toward, and yet they do not become a mere "sign" of that which is not present. Does not the essence of poetry lie in such metaphorical turning-toward that never sacrifices the independence of phenomena?]

[...As poetic vehicles that journey across our representations and meanings, they endanger and injure our banal opinions that commonly allow us to find our way around everyday social life. Those who cannot bear such "pain" will either reject these objects as "incomprehensible" and turn away or they will want to merely "enjoy them aesthetically." In the latter case, they will overlook the forms that are on their way, voyaging to chase away the "chimera" of a merely habitual (eingefahren) world that can at any time turn into a trip to hell. It is these objects' always-endangered poetic distance to such a world that, in this world, we can never renounce without surrendering ourselves...]

INVITATION | CHI WING LO - TIMELESS DOMAIN

detail from To Hax 2011
natural Canadian maple
1090L x 213W x 442H mm



detail from **At Taneoki** 2011
natural Canadian maple and oxidized bronze
783L x 204W x 330H mm



CHIWINGLO - TIMELESS DOMAIN

INVITATION



detail from **To Bydon 2011**
natural Canadian maple and oxidized bronze
614L x 253W x 240H mm





INVITATION CHIWINGLO -- TIMELESS DOMAIN

detail from **At Cugan** 2012
natural Canadian maple and oxidized bronze
780L x 365W x 375H mm



CHI WING LO - BIOGRAPHICAL NOTES

In response to the wide interest surrounding these sculptures, Lo began to present his first few works in a preview at the Salone del Mobile 2011 in Milan, then in 2012, in the solo exhibition: *Chi Wing Lo - The Light & Soul of an Object* at the Museo dell'Alto Tavoliere in San Severo, Italy. As this series of sculptures continues to grow, each begins to reveal a lost but found civilization levitated between reality and dream, as so evocatively visible in his solo exhibitions: *Chi Wing Lo - Journey of the Imagination* at the Yi&C Contemporary Art Gallery in Taipei, 2012; *Chi Wing Lo - Vision of a Civilization* at the Kwai Fung Hin Art Gallery in Hong Kong, 2013.

Founder of DIMENSIONE CHI WING LO, a brand of furniture designed and made in Italy under his close direction, Lo has been actively pursuing design in Italy for almost two decades. He is still the only Chinese architect and designer to be embraced by the prestigious circle of contemporary Italian design. In 2006, Lo was among the Italian Delegates to transmit the spirit of Italian design in Russia. His aspiration for timelessness has brought his designs to international attention and many of his earlier works continue to be much sought after today.

In 2007, Lo was invited by the Hong Kong Design Centre to contribute a design to commemorate the tenth anniversary of Hong Kong's unification with China. The same year, the Radio Television Hong Kong broadcast a documentary of his life and work. He was the art director for Giorgetti from 2004-2006 and was the chairman of the jury for the St. Petersburg Design Biennale in 2009. His tower house in Athens was nominated for the Mies van der Rohe Prize in Architecture in 2009. At Foshan, Guangzhou, in 2010, he organized and chaired an international design conference on a theme addressing the need of original design in China. Most recently, he is appointed the design director of Kanjian, the leading platform with a cultural initiative in promoting contemporary designs inspired by Chinese traditional crafts.

Raised in Hong Kong, Lo received his Master Degree in Architecture from Harvard University with the best thesis prize in 1988. He had taught at the Syracuse University, NY, and had been a member of the Akademie Schloss Solitude in Stuttgart. Served as a visiting critic in different universities and a frequent speaker in design events, Lo has a multidisciplinary practice, integrating art, architecture, interior and furniture designs for exclusive projects in Milan, Athens, London, Istanbul, Yalta, Dubai, Shanghai and Beijing.