

藏木於林

Very Natural Actions

藝術家 Artists

陳嘉翹 Chan Ka Kiu

陳翊朗 Oscar Chan Yik Long

鄭婷婷 Cheng Tingting

紀柏豪 Chi Po-Hao

鍾正 Mark Chung

何意達 He Yida

劉衛 Lau Wai

廖月敏 Sudhee Liao Yuemin

林奧劼 Lin Aojie

陸浩明 Andrew Luk

蕭逸南 Remy Siu

王思遨 Nicole Wong

策展人 Curators

陳子澂、張瀨尹

André Chan, Jing Chin-yin Chong

呈獻 Presenter

藝類 Arts
Collective

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前言

大館當代美術館

大館當代美術館很高興這次舉行由「藝類」呈獻，並由陳子澍和張瀟尹策劃的「藏木於林」展覽。這個群展旨在透過香港、內地和台灣較年輕的新秀藝術家的作品，探討藝術創作過程中常遭人忽略的一面。

大館當代美術館是一家新的非牟利藝術中心，致力呈現當代藝術展覽及精彩節目，為香港、亞洲以及全世界日益蓬勃的文化論述提供平台。每年，大館當代美術館均與理念接近的機構和藝術團體攜手，舉行六至八個當代藝術展覽，以及各類型教育和公共節目。本美術館的重要任務，是積極支持香港藝術家和策展人追求藝術理想，實現策展願景。

年輕的香港策展人陳子澍和張瀟尹，近年來的策展成績，有目共睹。2018年，陳子澍策劃的「言靈」展覽，獲選為Para Site新銳藝術人才計劃的一部分。此外，兩人於同年也當選為上海當代藝術博物館青年策展人計劃中兩個獲獎策展團體之一，籌辦了與上海雙年展同時舉行的群展「林中的樹倒下而沒有人在此」。這次的「藏木於林」展覽，可說是進一步闡述了上次展覽的某些策展概念。憑藉策展人在兩岸三地豐富的策展經驗，且與大館當代美術館經驗豐富的團隊深度合作，希望他們將能夠為本地、亞洲和國際的藝術交流和對話作出貢獻，向香港公眾展示優秀的當代藝術展覽。

我們必須感謝「藏木於林」的藝術家和策展人能夠忘我投入，主動參與。只有獲得藝術家、策展人和藝術界人士的廣泛支持，本美術館才能履行使命，盡力為香港的文化論述推陳出新。

Foreword

Tai Kwun Contemporary

Tai Kwun Contemporary is excited to showcase *Very Natural Actions*, presented by Arts Collective and curated by André Chan and Jing Chin-yin Chong. Highlighting works from relatively younger and emerging artists from Hong Kong, the Mainland, and Taiwan, this group exhibition explores oft-ignored dimensions in the process of artistic creation.

As a relatively new non-profit art centre in Hong Kong, Tai Kwun Contemporary is dedicated to showcasing contemporary art exhibitions and programmes as platforms for a continually expanding cultural discourse—locally in Hong Kong as well as regionally and internationally. Each year, Tai Kwun Contemporary collaborates with like-minded institutions and art groups to showcase six to eight contemporary art exhibitions, in addition to a wide range of educational and public programming. In particular, one important part of the art centre's mission is to support Hong Kong-based artists and curators in pursuing their artistic and curatorial vision.

Hong Kong-based curators André Chan and Jing Chin-yin Chong have shown curatorial vision in recent years. In 2018, André Chan curated the exhibition *Kotodama*, a curatorial proposal selected as part of Para Site's Emerging Curators programme. Additionally, in 2018, Chan and Chong were selected—as one of the two winning curatorial groups—in the Emerging Curators Project at the Power Station of Art in Shanghai, presenting the group exhibition *A Tree Fell in the Forest, and No One's There* parallel to the Shanghai Biennale. To some extent, *Very Natural Actions* is an extension and elaboration of some of the curatorial concepts in that exhibition. With the curators' experiences in Hong Kong, Taiwan, as well as the Mainland, Tai Kwun Contemporary hopes that, working intensively with the experienced Tai Kwun Contemporary team, they will be able to contribute to artistic exchange and dialogue locally, regionally, and internationally, as well as presenting a fascinating contemporary art exhibition to the Hong Kong public.

We must thank the artists and curators of *Very Natural Actions* for their dedication and initiative. Only with the support of artists, curators and the wider art community can Tai Kwun Contemporary fulfill its mission of contributing innovatively to cultural discourse in Hong Kong.

藏木於林

陳子澂、張滯尹

藝術的價值、社會功能與角色時常隨時代轉變。當代藝術的討論更加真切走進生活，已然與「藝術歸藝術」這種以藝術自身為目標、單純探究美學的狀態有所不同。現今的藝術創作是藝術家自然而然對世界的一種回應，以藝術的方式去討論藝術家自身感興趣的理念與議題。藝術創作是藝術家傳達生活經驗的一種形式，無論該經驗如何轉化，它都具有傳遞思想與情感的力量，帶著創作者建構的價值觀，並期許引發觀看者的情感。

英文展題「Very Natural Actions」取自羅蘭·巴特（Roland Barthes）對巴爾札克（Balzac）短篇小說的詮釋，羅蘭·巴特認為「宏大的結構、嚴肅的符號、深刻的寓意，均建基於平凡普通的行為之上。」藝術家正是以創作實踐去建立他們的世界，破除對作品表面的執著，轉向更深遽的寓意。「藏木於林」試圖提出疑問，鼓勵觀看者不只停留在作品的表面，而能從中尋找藏於林中深處的嘉木，與自我經驗共鳴，讓藝術作品成為藝術家和觀眾間分享的橋樑。創作者與觀看者的關注點可能非常不同，但萬千思緒的啟發點，卻從同一件作品出發。

是次展覽延續了藝術家們在去年上海的展覽「林中的樹倒下而沒有人」中的討論。當時的展覽將目光放在他們的藝術生產與實踐上，穿梭於幾個藝術家對我們現今社會所提出的話題，關注他們窺視世界後凝結而成的作品。「藏木於林」則嘗試揭開作品的表面，透視各個藝術家錯綜的題材與創作脈絡。

陳翊朗與陳嘉翹的繪畫與裝置作品，透過一種代理形式揭示他們的內心狀態，與觀眾建立心理連結；林奧劭與廖月敏則分別以家庭照片與編舞為媒介，連結虛擬與現實，透過影像箇中邏輯重新建構人與人的關係。陸浩明從物件中抽取出歷史文化線索，融合記憶與文本組成新的敘事；蕭逸南改變了作曲的範式，站在電子遊戲、音樂與劇場的節點，質疑高科技生產背後看不到的成本。另外幾位藝術家則將城市的元素帶入展廳，通過各自的處理來詰問都市的本質。鍾正解構影像、揭開喜慶的霓虹燈與煙火背後的陰暗面；紀柏豪的光將城市轉換成聲音，突顯出我們平常肉眼看不到的節奏；王思邀將居所抽象化處理去顯露當中美學的不人道、何意達將生活空間可視化去產生新的張力，兩位均以不同實體媒材以隱喻城市發展的內部結構；鄭婷婷的繪畫作品重新組合香港的片段成為主觀的風景、劉衛則收集並重組荷李活對香港城市的想像，去揭示東方想像的歷久不衰，這兩位以圖像為基礎的藝術家，重組符號建立她們的主觀意念。

藝術家所感知的世界，通過創作過程產生了一定秩序與規律、延伸出自成一格的世界。盼在觀看者眼前的作品能夠成為一個引子，呈現隱藏於藝術創作過程後的維度空間，並且展開更多作品觀看的可能性。

Very Natural Actions

André Chan, Jing Chin-yin Chong

The value, social function, and role of art changes with time. With contemporary art, what is at stake moves more distinctly towards life—certainly at odds with “Art for Art’s sake”, where art is in and of itself the standard, where there exists conditions of pure aesthetic inquiry. Artistic creation today is one spontaneous, natural reflection in the world, tackling concepts and issues that artists are interested in through artistic means. It is a form through which artists convey life experiences. However that experience might be transformed, art has the power to convey ideas and emotions, yielding a created system of values, and ardently in search of sparking viewers’ emotions.

The English title *Very Natural Actions* is taken from Roland Barthes’s structuralist interpretation of Balzac’s short story. Barthes believed that “great structures, serious symbols, grand meanings are built upon an unimpressive foundation of ordinary acts”. Artistic creation is indeed about creating their own worlds through practice, breaking down the persistent focus on the surface of artworks towards more profound implications. *Very Natural Actions* attempts to raise questions in order to encourage viewers not to linger on the surfaces of works but to seek out that gem of a tree within the forest of forms and meanings, one that resonates with one’s experiences, allowing the artwork to serve as the bridge between the artist and the audience. What the maker and the viewer focus on may very well be completely different, yet myriads of lines of thoughts may be launched from one single artwork.

This exhibition extends the artists’ discussions in *A Tree Fell in the Forest*, and *No One’s There* last year in Shanghai. That exhibition highlighted their artistic production and practices, cutting across the themes several artists raised with respect to our present society, focusing on the works that congealed and formed after they peered out at the world. *Very Natural Actions* meanwhile attempts to open up the surfaces of works, offering a cross-section of themes and creative impulses of the various artists.

Oscar Chan Yik Long and Chan Ka Kiu’s paintings and installation works reveal their inner states using art as a proxy, establishing psychological connections with viewers. Lin Aojie and Sudhee Liao on the other hand tackle family portraiture and choreography as mediums and bridge the fictional and the real, reconstructing interhuman relations through the specific logic of photography and the moving image. Andrew Luk draws out historical and cultural threads from materials and reconstitutes them into new narratives by merging memory and texts. Remy Siu shifts the paradigm of composition, questioning the invisible costs in hi-tech production at the intersection of electronic games, music, and theatre. Several other artists bring in elements of the city, interrogating the essence of the metropolis in their own various ways. Mark Chung deconstructs images and unveils the darker, gloomier side behind celebratory neon lighting and fireworks; Chi Po-Hao’s light transforms the city into sound, magnifying rhythms normally unseen. Nicole Wong abstracts habitats in order to highlight its inhumane aesthetics, while He Yida renders visible living space, showing the tension of physical space; both artists gesture at the inner structures of urban development through

different physical mediums. Cheng Tingting's paintings reconstitute scenic segments of Hong Kong as subjective landscapes, while Lau Wai collects and recomposes Hollywood's imagination of Hong Kong as a city to unveil how an Orientalist imagery has lasted and lingered; as artists with images as the basis of their practice, they construct their subjective vision through the reconstruction of symbols.

Through the creative process, artists' perceptions of the world generate a certain order and regularity, morphing into distinctive worlds. The works in front of the eyes of the audience should constitute enough of a trace, offering a dimension ordinarily hidden behind the process of artistic creation, and unfolding greater possibilities in the viewing of artworks.

陸浩明

Andrew Luk

《最終應變》

Eventual Responder

2019

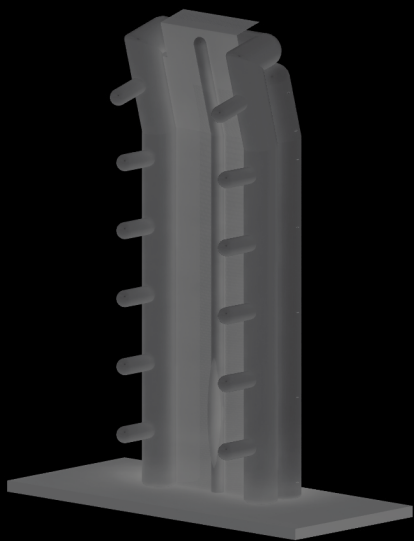
PVC充氣物

PVC inflatable

830 x 300 x 120 cm

陸浩明常透過以物敘事作為他的創作形式，綜合物料的物理特質與文化歷史涵義來創作，開拓作品物料的述事可能。《最終應變》帶來操場上兀自佇立的飛機逃生用滑梯，今時今日的航空服務對比起從前來說更加安全而且便宜，關鍵的轉變來自航空科技幾何級的進步，飛機上的設施都是千錘百練而成的設計，方能達到安全有效的結果。然而，我們的緊急逃生居然是依賴一條在公園可能會看到的充氣遊樂設備——這個原始簡單而行之有效的設計，與飛機上其他精密的設計大相逕庭——產生出一個有趣的反差與矛盾。

Andrew Luk constructs narratives combining material physicality and cultural and historical connotations in his creative practice, thereby expanding the possibilities of storytelling through the use of assorted materials. *Eventual Responder* brings into view an airplane emergency exit slide standing in the yard in Tai Kwun. Airplanes today have become much safer and affordable primarily because the exponential advances in aeronautics. Aircraft functionality has improved thanks to countless tests and trials to ensure passenger safety. Our emergency escapes, however, actually rely on an inflatable entertainment kit one can equally find in a theme park. This simple, primitive, yet effective design forms a thought-provoking contrast to the precision engineering in the rest of the plane.



《無題的解剖結構
(水泥救生衣 I-IV)》
Untitled Écorché
(Concrete Vests I-IV)

2018

水泥、蠔殼、救生衣

Concrete, oyster shells, life vests

56 × 46 × 6 cm; 56 × 101 × 6 cm

結合混凝土與貝殼所燒成的石灰，是古羅馬文明的重要發明之一，羅馬帝國就是透過該材料製造便捷的道路系統以拓展帝國版圖，至今仍為連接歐洲各地的歷史遺跡。近代的移民模式多從脫離宗主國獨立後的前殖民地，往殖民者的方向進發，或可看在由經濟帝國主義的受害者往帝國主義的地方前進，這移民潮當中很大歸咎於經濟剝削使土地不再適宜居住，然而當殖民者開闢與其控制下殖民地之間的路線以進行各種商貿與運輸的同時，有意無意地將價值觀與文化習慣傳輸至殖民地，使殖民地人民對其產生嚮往，更重要的是創造出一個出口，而今那些在被舊殖民地受到剝削的人們正好利用這條路線，回到前殖民主治下的安全之地，但海上的旅程卻並不見得是坦途。

Combining concrete with lime from burnt seashells was one of the key inventions of Roman civilisation. By creating an efficient road system with such a material, the Roman Empire expanded its territory; this historical legacy still links up various parts of Europe. Recent immigration patterns usually involve movements from newly independent former colonies towards the former colonisers, or from the victims of economic imperialism towards the imperialists. Such migration is in large part due to how economic exploitation has made the land no longer unsuitable for habitation. Yet at the same time that the colonisers open up links with the colonised for the sake of trade and transportation, in some form or another systems of value and cultural practices will be transmitted to the colonised, creating a sense of yearning on the part of the colonised. More crucially, this creates an exit: now people oppressed in the former colony take advantage of such links to return to safe places under the rule of the former coloniser—and yet the journey over the seas might not be such a smooth journey.



林奧劼

Lin Aojie

《我去上海做個展前拍了三張照片》

I Took Three Photos before I Taking off to Shanghai

2017

照片

Photographic prints

尺寸可變

Dimensions variable

《我覺得我可以》

I Believe I Can

2018

單頻錄像

Single-channel video

23分20秒

23'20"

林奧劼的作品往往以影像討論自己作為一個藝術家的身份、在現今藝術商業世界中的地位與地緣文化關係。《我去上海做個展前拍三張照片》是藝術家以傳統家庭肖像的概念為框架去想像相中人之間關係的作品。透過與藝術家兼書店及畫廊創辦人陳侗和畫廊總監全榮花的合照，林奧劼意圖以藝術在真實與虛擬之間改變或創造人與人的關係，雖然未必是一個成功的過程，卻不妨礙他不斷的嘗試。

Lin Aojie's work often employs images to examine the relationship between his identity as an artist, his position within today's commercial art world, and culture and geopolitics. His work *I Took Three Photos before I Taking off to Shanghai* imagines the connections between the people in the photographs, with the idea of the traditional family portrait as a framing mechanism. Through the group photo with Chen Tong, an artist and founder of a bookstore and gallery, and Younghwa Jeong, the gallery director, Lin Aojie seeks to change or forge relationships between people through art in between the real and the virtual—though not necessarily successful, he is not hindered from continually trying.

很多剛出道的藝術家都會嘗試把自己的作品資料交給畫廊，博取畫廊主的注意以至得到展覽的機會。林奧劼在北京——這個中國當代藝術的中心之地——身體力行走訪畫廊、並記錄成作品。《我覺得我可以》道出一種油然而生的自信，但其實絕大部份的情況下，藝術家都不會因為這樣的做法而得到任何實質成果，這種藝術家與藝術市場之間因為期望落差而出現的尷尬狀態，不時出現在林奧劼的藝術創作中。

Many emerging artists would try to pass their artwork information to galleries in the attempt to gain the attention of gallery owners and thus a chance to exhibit. Lin Aojie physically visited galleries in Beijing—a centre for Chinese contemporary art—and documented his efforts into an artwork. *I Believe I Can* exudes a natural confidence, certainly, but in the vast majority of cases, artists will not achieve anything from such attempts. The embarrassing state that results from discrepancies in the expectations of artists and the art market indeed makes a frequent appearance in Lin Aojie's oeuvre.



何意達
He Yida
《填充》

Filling

2014

PVC 充氣物、石膏

PVC inflatable, plaster

尺寸可變

Dimensions variable

《填充》本是何意達在上海的街市所做的一個項目，PVC 氣球包裹空氣而勾勒出空間的輪廓，中間夾著以石膏翻模的盤子，則是街市日常輕易可見之物。作品一方面提示街市的市井本質，一方面則透過鼓脹的氣球嘗試突顯日常當中難以察覺到的空氣張力。

Filling was originally a project that He Yida staged in a market in Shanghai. Filled with air, a PVC balloon outlines the contours of space; sandwiched in between are plaster molded trays, a common sight in markets. On the one hand, the work gestures towards the mundane nature of urban space. On the other hand, it attempts to highlight the imperceptible tension of the everyday in the air by almost bursting out of its form.



蕭逸南

Remy Siu

《富士康頻率第三號》

Foxconn Frequency (no.3)

2018

現場表演錄像、3D打印物

Video of live performance, 3D
printed objects

尺寸可變

Dimensions variable

創作者 Creators:

Hong Kong Exile (Natalie Tin Yin
Gan, Milton Lim, Remy Siu), with
Vicky Chow, Paul Paroczai, Matt
Poon

表演者 Performers:

Natalie Tin Yin Gan, Vicky Chow,
Andrei Chi Lok Koo / Matt Poon

文本 Text:

許立志 Xu Lizhi (1990-2014)

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PuSh International Performing
Arts Festival

蕭逸南的作品嘗試挑戰「有組織的聲音」這種對音樂的傳統定義，常以非音樂的方法組織演奏者的「演奏」方式。《富士康頻率第三號》創造了一個揉合電子遊戲機制(game mechanics)、鋼琴教育法與個人化生產的演算法劇場，台上的演奏者參與從鋼琴練習曲取材編制而成的小遊戲以判定輸贏，任務成功與否則影響到實時3D打印的效果，整個遊戲必須透過個體與集體的 effort 與勞力方能通關，在他們面前各自有一台3D打印機，小遊戲的輸贏反映打印出來物件的品質上，藉此探討當代高科技流水式生產線背後的人力代價。

Remy Siu's work attempts to challenge "organised sound" as a traditional definition of music by using non-musical methods to construct the performance. *Foxconn Frequency (no.3)* created an algorithmic theatre combining game mechanics, piano pedagogy, and personalised manufacturing. The performers on stage first take part in mini-games based on piano exercises; winning or losing determines the results of the live 3D printing. The entire game proceeds through the effort and labour of the individual and the collective. As a 3D printer is placed in front of each performer, the wins and losses in the games are reflected in the quality of the printed objects, thus exploring the human labour costs behind contemporary high-tech assembly lines.



廖月敏

Sudhee Liao Yuemin

《即時上演：迷惑》

Going Live: Enigmatic Perception

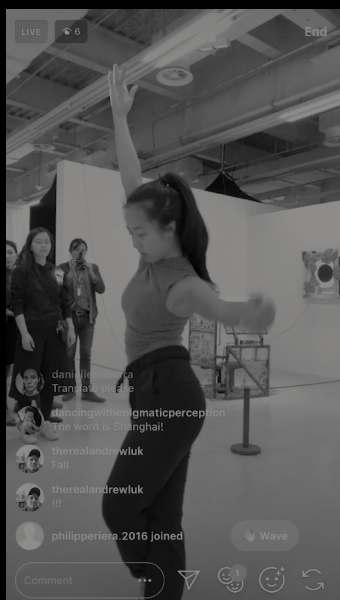
2018

舞蹈表演、錄像裝置

Dance performance, video installation

網上社交改變人與人的關係，除了現實生活的交往外，多了一種只存在於網絡之間的虛擬關係，一方面不斷窺視這些虛擬朋友的生活，以按讚留言等方式介入其中；另一方面，因為各種原因，也有人追求點讚數以創造一個極具表演性的生活，頻密地更新動態，甚至吃飯等生活日常都是網上直播的熱門項目。《即時上演：迷惑》將舞蹈表演在網上直播，演出期間，網上的互動將控制舞者動向，同時亦與現場觀眾互動，穿梭供給與需求、虛擬與現實關係之間，探索彼此之間的異同。

Social media has transformed interpersonal relationships. There are now virtual relationships which only exist on the internet, away from real life. On the one hand, one can continuously peep into these virtual friends' lives, intervening by way of likes and messages. On the other hand, there are for all sorts of reasons those who, in order to garner more likes, enact an extremely performative lifestyle where personal developments are frequently updated and even everyday activities like eating end up trending on internet livestreams. *Going Live: Enigmatic Perception* livestreams a dance performance. During the performance, the dancers' movements are controlled by net-based interactions, all the while interacting with live audiences—interweaving supply and demand, the virtual and the real, thereby exploring their similarities and differences.



鄭婷婷

Cheng Tingting

《香水與香水》

Perfume and Perfume

2019

布本油畫

Oil on canvas

200 × 130 cm

《沒有人說話》

Nobody Talks

2019

二聯布本油畫

Oil on canvas diptych

220 × 200 cm (每幅 each)

鄭婷婷是香港少數純粹專研於繪畫的年輕畫家，以她喜愛的油畫顏料，在畫布上與畫作進行對話。作品的內容由早年以單一特定場境為主，逐漸進化為藝術家近期在生活中的記憶碎片，如在路上看到的植物、室內的陳設等等，依據在腦海內的意象進行組合，衍伸為自己獨特的圖像語言。而她使用顏色的方法其實頗為古典，細看作品時將能見到所有顏色系譜，透過活潑的筆法，使得色彩融和在一起時又展現另一種新的顏色表現。

Cheng Tingting is one of the few young artists in Hong Kong exclusively devoted to painting, carrying out conversations on the canvas with oil paints, her favourite medium. Her work has evolved from its earlier focus on single, specific scenes to depictions of memory fragments more recently—such as plants observed on the road, interior displays, among others—which are composed inside her mind and then extended to become a part of the artist's unique pictorial language. Cheng's application of colour is moreover rather classical. Examining her work close up, one can recognise the ways in which the colour spectrum and dynamic brushstrokes blend the colours together while presenting a new kind of colouristic representation.



劉衛

Lau Wai

《My name is Gwenny Lee》

My name is Gwenny Lee

2018

照片

Photographic print

135 × 75.8 cm

《步行到南閣酒店》

Walking to Nam Kok Hotel

2018

單頻錄像

Single-channel video

3分24秒

3'24"

《No talk》

No talk

2018

照片

Photographic print

70 × 40 cm

《I'm just Wan Chai girl》

I'm just Wan Chai girl

2018

照片

Photographic print

135 × 75.7 cm

劉衛作為一個攝影師，她的創作已離開了攝影僅僅是按下快門的那一刻，而更集中在圖像的詮釋。《步行到南閣酒店》擷取荷李活電影《蘇絲黃的世界》中，開場時男主角從天星碼頭走到灣仔南閣酒店的一段，片段紀錄當時的香港街景，彷彿強調東方世界的紛亂與落後。藝術家在這個基礎上，再剪輯了往後不同荷李活電影對香港或以香港作為靈感的片段，其中不難發覺無論是時代片或是科幻世界中，荷李活電影大都難以擺脫以殖民的獵奇心態來觀看香港與東方地域。同時展出的三張攝影作品則將她自己心目中的數碼虛擬都市景象，加疊在《蘇絲黃的世界》電影截圖之上，透過改造與變形來表現藝術家自身對獵奇心態的觀感。

As a photographer, Lau Wai's practice has ventured beyond the clicks of the shutter, focusing instead on the interpretation of images. *Walking to Nam Kok Hotel*, for example, is taken from the Hollywood film *The World of Suzie Wong*, where the opening scene shows the male protagonist walking from the Star Ferry Pier to Nam Kok Hotel in Wan Chai. The episode documents Hong Kong's streetscape then, emphasising the Orient's supposed chaos and backwardness. From this, the artist superimposed various segments from Hollywood films that either feature Hong Kong or have been inspired by it. It is not hard to see how, whether with historical films or sci-fi worlds, Hollywood's imagination of Hong Kong and the Orient have difficulty shaking off colonial, novelty-seeking perspectives. The accompanying photographic works present the artist's own idea of a digital, virtual city landscape, overlaying them on top of the Hollywood film. By such manipulation and transformation of imagery, the artist presents her attitudes towards Orientalist views.



王思遨

Nicole Wong

《粹想灣畔》

Perfect Estate

2019

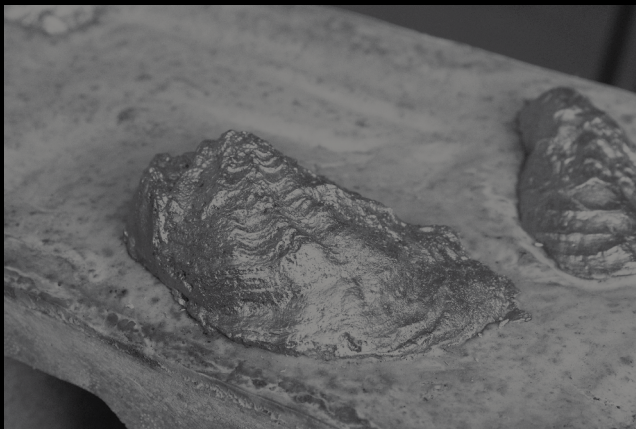
複合媒材、現成物

Mixed media, found objects

220 x 390 x 35 cm

居所是人類最基本的需求，然而，我們最理想的居住環境，卻漸漸趨向人工、遠離人類本身生態。王思遨的作品習慣以物為喻，將生活中常見的現成物改裝、相互交織成她的敘事，《Perfect Estate》嘗試探索當下人類以「完美美學」所產出的居住環境，是否已離開實際的需要而成為了商品。相較於大自然眾生物的居所，人類到底是進步了抑或是退步了？

Shelter is a basic human need. Yet our most ideal living environments tend towards the artificial and away from our biological needs. Nicole Wong's work often employs objects as metaphors, altering readymades commonly found in daily life and weaving them into new narratives. Here, the work explores whether the human living environments generated by "perfectionist aesthetics" are divorced from actual needs and in turn have become commodified. Compared to the habitats of nature's panoply of creatures, have humans actually advanced or fallen behind?



紀柏豪

Chi Po-Hao

《光景》

Lightscape

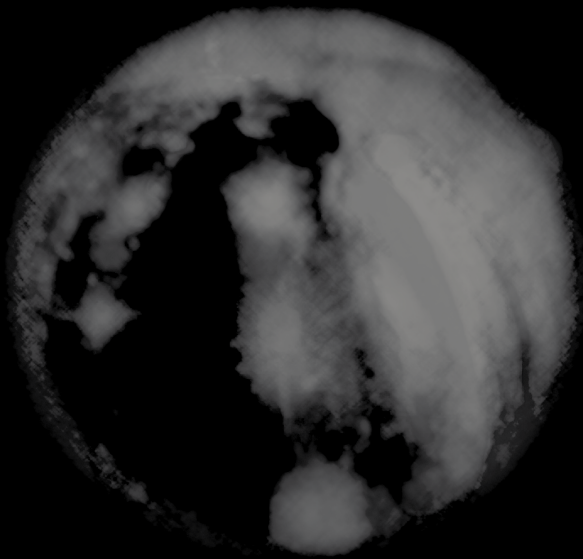
2017

單頻錄像、八聲道生成音樂

Single-channel video, 8-channel
generative music

《光景》為轉化夜間光景的生成式音樂計劃，以城市做為介面，將個體在城市街頭移動時所感知的光源與噪音，彼此屏蔽、重新合成，透過程序生成視覺與聽覺回饋，沿途的光景即成為樂曲。經由光影與聲音重現城市夜晚的樣貌之餘，我們得以透過其外顯與內涵的節奏去觀察；討論環境、個體與感知間的交互關係。是次展出版本為紀柏豪在 Gijon 駐村的光影紀錄，音樂部份則融合觀眾走動時的光影變化以及其他元素在現場即時生成，所以音樂在展覽期間將不斷地改變。

Lightscape is a generative music project that transforms nocturnal lights into sound. With the city as the interface, the light and noise that an individual experiences when transversing urban streets are isolated and then recomposed, programming visual and auditory feedback and converting such lightscaapes into musical compositions. By way of lights, shadows, and sound that reproduce the city's nightscape, we are able to observe its external and internal rhythm, and through it explore correlations between the individual, environment, and perception. This current iteration is Chi Po-Hao's documentation of light and shadow during his residency in Gijon. The musical component is generated by mixing changing light conditions as audience members move around along with other elements, and so the music constantly changes throughout the duration of the exhibition.



陳翊朗

Oscar Chan Yik Long

《Zara》

Zara

2019

布本丙烯

Acrylic on canvas

195 × 130 cm

陳翊朗的繪畫方向一路以來常是由藝術家自身的心理狀態出發，以各種傳統傳說的神怪角色、光怪陸離的畫面來展現或面對自身與周遭環境。新作中他將自己平時喜愛穿在身上的衣物花紋圖騰，組成新的靜物花束。繪製內容由虛幻而抽離的神怪轉為現實存在的花卉；由慣常透過面對內在的情緒為創作源頭，轉為擷取重組外在日常生活為靈感。創作方式揭示藝術家的某種轉折變化，作品名字《Zara》有曙光女神之義，是嘗試創作可能性、或是展示了生活的新階段。

The point of departure for Oscar Chan Yik Long's work has always been the artist's own psychological state, revealing or confronting himself and his surrounding environments through mythical ghosts and spirits along with fantastical imagery. In this new piece, he sampled an array of patterns from clothes he liked to wear and composed still-life flowers out of them. The objects in his paintings have gone from fictional spirits removed from reality to actual, existing flowers; his practice has evolved from tackling inner passions as the source of inspiration towards capturing and recomposing elements in everyday life. This work reveals a shift in his practice: named after the goddess of dawn, Zara heralds both a new beginning in creation and in life.



鍾正

Mark Chung

《很甜的光》

Sweet Light

2019

裝置

Installation

150 cm 高 height

鍾正在《很甜的光》延續了他對光的探索。對他而言，不同的光結合不同的場景能夠引起觀眾多樣的情感。這件作品取用了香港日常可見的霓虹走馬燈，顏色甜美同時而不停轉動，在現場狹窄的房間中，霓虹耀眼的色澤竟產生耀眼的壓迫感，彷彿暗喻飄渺虛無的都市繁華景象，在華麗的喧囂裡默默扼殺居者的空間、令人窒息。

In *Sweet Light*, Mark Chung furthers his exploration of light. For him, different lights under different settings evoke a variety of emotions from the audience. The work here takes the form of ubiquitous flickering neon signage found throughout Hong Kong, flashing pleasant colours while spinning constantly. Yet within the narrow space, the dazzling neon colours produce a glaring sense of oppressiveness—hinting at the nihilism aloft in a bustling metropolis, silently smothering, amid the extravagant clamour, the space of its residents to the point of suffocation.

《傷殘的光》

Crippling Light

2019

新聞紙印刷

Newsprint

尺寸可變

Dimensions variable

放煙花帶著歌舞昇平的意象、歌頌美好，然而曇花一現，印在新聞紙上的煙花影像，因為霓虹光的映射而閃閃發光，靜止的影像變得活潑起來。煙花本是用來慶祝的節目，因自身燃燒而顯得璀璨耀目，在這裏的煙花卻需要依賴這城市的繁華反射以完成自己的使命。眼前的煙和光究竟是為了慶祝甚麼呢？

Fireworks conjure up images of peaceful prosperity and the exultation of happiness, yet they are also evanescent. Printed on newsprint, images of fireworks glimmer under the neon lights while still images on the page become animated. Originally meant for festive celebrations, fireworks dazzle as they burn.



陳嘉翹

Chan Ka Kiu

《波波》

I Am a Ball, Please Play with Me

2019

Arduino computer, aluminium,
3D printed object, acrylic plastic,
silicone plastic, speakers

Arduino電腦、鋁、3D 打印物、
亞架力膠、矽膠、音箱
尺寸可變

Dimensions variable

陳嘉翹的創作常蘊含戲謔的元素，而揶揄的對象也包含藝術品或藝術家自身。《波波》取自廣東話親切的暱稱，藝術家鼓勵觀眾與作品玩耍，透過這個互動過程對作品產生親暱感與連結，進而衍伸藝術家以藝術品擬人、代表自身與外界建立關係的想法。

Chan Ka Kiu's practice often contains elements of jest, while the target of ridicule also involves artworks or artists themselves. *I Am a Ball, Please Play with Me* takes its name from an intimate Cantonese slang. The artist encourages the audience to embrace the notion of play and to generate a sense of intimacy and connection with the work, thereby extending the idea of the artwork as personification and representation in order to establish connections with the external world.



「藏木於林」團隊

Team for Very Natural Actions

藝術家 Artists (以英文姓氏排序)

陳嘉翹 Chan Ka Kiu, 陳翊朗

Oscar Chan Yik Long, 鄭婷婷

Cheng Tingting, 紀柏豪 Chi Po-Hao,

鍾正 Mark Chung, 何意達 He Yida, 劉衛

Lau Wai, 廖月敏 Sudhee Liao Yuemin,

林奧劫 Lin Aojie, 陸浩明 Andrew Luk,

蕭逸南 Remy Siu, 王思遨 Nicole Wong

呈獻 Presenter

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