

拆棚

DISMANTLING THE SCAFFOLD

展覽手冊 EXHIBITION GUIDEBOOK

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Dismantling The Scaffold

Spring 工作室呈獻

李綺敏策展

Presented by Spring Workshop

Curated by Christina Li

藝術家 Artists

唐納天 Nadim Abbas, Erkka Nissinen, 黃頌恩 Magdalen Wong | 大尾象工作組 Big Tail Elephant | 陳劭雄 Chen Shaoxiong | 程展緯 Luke Ching Chin Wai | Tiffany Chung | Claire Fontaine | 關尚智 Kwan Sheung Chi, 黃慧妍 Wong Wai Yin | 李秉罡 Bing Lee | 梁志和 Leung Chi Wo + 黃志恆 Sara Wong | 梁鉅輝 Liang Juhui | 林一林 Lin Yilin | Roman Ondak | LH02 : 白雙全 Pak Sheung Chuen, 謝斐 Jaffe.T, 曾慧明 Cathy Tsang, 吉暎水 Grace Gut, 周小某 Siumou Chow | PolyLester | Jhafis Quintero | SUPERFLEX and Jens Haaning | 田中功起 Koki Tanaka | Ulay / Marina Abramović | Bik Van der Pol | Yvonne Dröge Wendel | 西京人 Xijing Men | 徐坦 Xu Tan

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前言

貝明湄 Mimi Brown

Spring工作室創辦人

以主辦方的名義，Spring工作室相當榮幸於大館當代美術館呈獻開幕展覽《拆棚》。本展覽於一個適時的交匯點誕生。經過五年來與世界各地非牟利機構和藝術家的合作，Spring工作室將按計劃閉門休業，進入歇息的季節，與此同時，這亦是大館當代美術館作為一個全新的文化中心的首個合作項目。

非牟利藝術文化空間Spring工作室（2012–2017年）的宗旨，是致力為發展迅速的香港藝術生態提供支援。我們在五年時間內為此主辦了許多駐留計劃、展覽和專案，與本地和海外的藝術家與機構合作，匯聚各方人才，創新嘗試並鞏固藝術家參與、觀眾體驗和夥伴交流。

作為Spring與大家道別的一種表示，現在讓我們為大家送上一張寫照，展示合作項目所蘊含的龐大潛能，以及多年來的對話、交流與協同作業帶來的成果。我們將與大館當代美術館攜手，闡明藝術具有促進表達，引發對話的功能，讓我們在共享的社會中，更清楚自己的位置。

世界滿佈著不可思議又奇妙莫測的面向，我們希望從不同的角度和語境去剖析內裡的種種現象，從中產生一種思考空間，讓我們與觀眾一同長出理解事物的新觸角。《拆棚》的策展人李綺敏與Spring團隊及參展藝術家緊密合作，匯聚了眾多藝術作品，正反映出這種嘗試還有互相協助的重要性。

我們在此感謝香港賽馬會、大館及大館當代美術館給予我們展出這些作品的機會。希望這些作品能夠帶給你一絲啟發，幫助你去了解我們共存的世界裏存在著豐富多元的視角。

Foreword

Mimi Brown

Founder, Spring Workshop

Spring Workshop is honoured to present Tai Kwun Contemporary's inaugural exhibition *Dismantling the Scaffold*. The show has grown out of an auspicious convergence of timing. As Spring Workshop begins a planned hiatus after five years of collaborating with non-profit organisations and artists around the world, Tai Kwun Contemporary engages in its first collaboration as a new cultural hub.

With a mission to support Hong Kong's rapidly expanding art ecology over a five-year period, the non-profit initiative Spring Workshop (2012–2017) hosted a multitude of residencies, exhibitions and programmes, working with artists and organisations here and abroad while experimenting with the ideas that underpin artistic engagement, audience experience, and partnership.

What we offer here, as a parting gesture from Spring, is a snapshot of the strength inherent to collaboration, a picture of what blooms from years of dialogue, exchange and communal effort. Together with Tai Kwun Contemporary, we aim to present the power that art has to open conversations, to make voices heard, and to bring us closer to recognising our positions in the collective present.

As we marvel at the mysterious layers of the world, it can be helpful to partially dismantle them, and to then take a look at them from new angles and in a new light. This process creates a space that nurtures fresh tendrils of understanding. For this show, in close collaboration with Spring's team and the participating artists, the curator Christina Li has brought together works that reflect the value of this endeavour and the value of collaboration.

We would like to thank The Hong Kong Jockey Club, Tai Kwun, and Tai Kwun Contemporary for the opportunity to present these artworks. We hope they provide you with glimmers of insight into the radiant diversity of perspectives in our shared world.

大館當代美術館是一個非牟利機構，致力與其他志同道合的機構和藝術團體每年呈現六至八個當代藝術展覽。大館當代美術館榮幸以群展《拆棚》揭幕，此展覽由李綺敏策劃，並由Spring工作室呈獻。

As a not-for-profit art centre dedicated to contemporary art, Tai Kwun Contemporary every year hosts six to eight curated exhibitions presented by like-minded institutions and art groups. For the inaugural exhibition, Tai Kwun Contemporary is proud to host Dismantling the Scaffold, a group exhibition curated by Christina Li and presented by Spring Workshop.

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「結構並不是指事物的形態，而是那些藏在表象帷幕背後，制定事物如何顯現的法則。」

Celine Condorelli, 《支撐結構》(Support Structures)

由Spring工作室主辦的《拆棚》為大館當代美術館的開幕展覽，匯聚了本土與國際藝術家和團體，展出一系列關於我們社會與日常結構的藝術作品。當中展示的多元觀點與藝術家的獨特見解，促使我們重新審視和想像既定的常規，而往往正是這些約定俗成，甚至無人察覺的潛規則，模塑了我們日常生活的形態。展覽的構思源自「規訓」和「合作」這兩個概念：展場空間的前身為中區警署建築群，其獨特的歷史及意義脈絡，喚起我們對秩序與權力的反思；而展覽的誕生恰巧成為兩所當代藝術機構各自的關鍵時刻之交匯點——大館當代美術館正式開幕，以及Spring工作室按計劃完成五年運作，如期於2017年12月休業稍息——令人反思合作所獲得的效應。

為呼應美術館所在地的豐富歷史而構想的展覽《拆棚》，標誌著這座遺址向公眾開放的重大時刻，從此它將扮演全新的角色，成為香港一座永久性的保育和文化機構。本展《拆棚》所指的「棚架」在建築語彙中通常指一種臨時支撐結構，用於建築物的修繕與改動。較少人知的是，棚架在過去亦指一種用於公開處刑的刑台。展覽標題將兩種定義交織在一起，凸顯了美術館的所在地由昔日作為執法部門樓群、裁判司署和監獄的功能，轉型至今天的重要保育和文化場所的歷史時刻。

「……一個建築物不再僅僅是為了被人觀賞（如宮殿的浮華）或是為了觀看外面的空間（如堡壘的設計），而是為了便於對內進行清晰而細緻的控制——使建築物裏的人一舉一動都彰明較著。用更一般的語言說，一個建築物應該能改造人：對居住者發生作用，有助於控制他們的行為，便於對他們恰當地發揮權力的影響，有助於了解他們，改變他們。」

Michel Foucault《規訓與懲罰》（本譯文摘自劉北成、楊遠嬰譯《規訓與懲罰》，三聯書店1999年版，第195頁。）

法國理論家、哲學家、史學家Michel Foucault對建築物在社會中的規訓功能作出了重要的解讀與分析，他尤其以監獄、精神病院與醫療機構作為研究個案。他認為這些建築物的建構，是用以施加經濟、政治、技術權力的機關。根據他的推斷，這些空間的特定佈局，故意以「可視性」(visibility)與「監視」的操作，去號令、分隔和整理

個體與社會體 (social body) 之間等級的張力。在他的鉅著《規訓與懲罰》中〈斷頭台的場面〉(“The Spectacle of the Scaffold”) 一章裏，這位哲學家剖析了公開處決這一儀式化的行為中法律與政治力量的互為作用，以達到施行法律和秩序的目的。以Foucault的思考為依據，「棚架」的隱喻為展覽鋪設了概念框架，並帶出了對建築、權力結構和我們日常生活中種種微妙之處的省思。

一方面，《拆棚》的作品在探索藝術能如何作為我們解釋自己與社會整體之關係的工具。與此同時，展覽希望揭示和解拆一些或隱或現、時刻左右著我們的存在，乃至與他人之互動的體系。這些作品取材自我們日常接觸到的基礎設施、行政、體制機構及秩序背後的內在邏輯，以至與協作行動、歷史遺忘、身份政治和個人自主相關的各種議題，並以跨越歷史與虛構的敘事方式作為藝術呈現。綜觀而言，《拆棚》為當代公民社會結構的日常秩序提出了多重詮釋。

建築與城市空間的管理

在為人熟知的《彩色系列》(1999—2003年)中，梁志和希望讓我們注意到，建築和經建構的周遭環境是駕馭我們日常體驗的仲介，通過拍攝香港中環被摩天大廈鬱閉之下的天空景象，作品以富感情的方式將我們與城市的心理關係視覺化。作品所收集的天空輪廓——城市的負空間——後來被挪用到他與藝術家黃志恆合作的《消蝕空間奇觀》(2008年，2018年重置)裏。藝術家們按照天空輪廓線造了一套烘烤模具，在展覽期間即席製作曲奇分發給觀眾，這些抽象的空間透過現場的觀眾互動而變得有形和實在。Yvonne Drøge Wendel的《黑球》(Black Ball, 2000年)則視香港為一個受控環境，對這座城市管制森嚴的公共領域以調皮的方式介入，並將黑球先前在阿姆斯特丹、紐卡素和伊斯坦堡等城市所做的公共藝術行為的影像紀錄一併展出。這顆直徑3.5米、別無他用的毛氈球，充當連接每座城市與其居民的中介物，各地社群對於公共秩序的態度與規範，都在黑球經過時原形畢露。

城市裏經建構的環境，既是權力管制與拉扯持續地發生的空間，也是一個貫通活躍經濟與勞力流動的樞紐。一群自稱「大尾象」(活躍於1991至1998年間)的藝術家創作的作品，集中討論1990年代廣州高速發展對毗鄰城市的生活質量所造成的影響。林一林的《住器陳列之一》(1992年)是一座高七米的青磚裝置，使用了1990年代中國的現成建築材料製作，藝術家以作品思考面對著標準化加劇與地產市場肆意擴張，普通市民所受的影響；而梁鉅輝的兩部作品，批判的分別是在活在建設增長(《遊戲一小時》，1996年)和製造工業(《生產空間與螞蟻》，1998年)中心的人們每天所面對的現實，促使觀眾去思考經濟發展對工人生計造成的後果。徐坦則把焦點轉向另一個社會場域——鄉村環境。他近年的實地調查作品《關鍵詞實

驗室——社會植物學》(2012–2015年)探究了有關土地、生態、農業和生存問題，以地域經濟增長和城市進程為背景，重新審視城鄉分裂與互相依存的現象。

行政、秩序與調解的機制

如果建築是政權營建空間秩序的手段，那麼制度、既有慣例、法律和行政管理就是介導和控制的首要形式，它們提供了為人口帶來穩定性的全面框架。藝術家三人組「西京人」(小澤剛、陳勁雄、金泓錫)設想了一座虛構的城市「西京」，作品《第四章：我愛西京——西京總統的日常生活》(2009年)幽默地描繪了藝術家在教育、執法、城市規劃和貨幣管理等領域運籌帷幄的場面，這些都是建造一個有效率的社會體系所需的基礎。在SUPERFLEX和Jens Haaning合作的《參觀人數》(*Number of Visitors*, 2005年)中，前來觀展的人被簡化為一塊巨型活動屏幕上的即時數據，在藝術的語境下把純粹的行政管理轉化成展品。同為「大尾象」成員的陳勁雄將目光集中於執法機關和介導現實的戲劇效果，在他的早期影像作品《警察與小偷》(1997年)中，演員以不同的形象演繹相同的行為，藉此質疑一些既定的意義，現實與假想、好與壞的分別在作品中顯得不再重要。再現的機制在白雙全的《擺你命3000》(2012/2018年)重製版本中得到更進一步的推演，他以新組成的五人藝術團體LH02的名義進行是次創作，重構1994年周星馳經典間諜笑片《國產凌凌漆》中香港於回歸前的美學和心理空間。受電影的啟發，300件作品構成的裝置，以電影對白、視覺雙關語和那個時代的物品，試圖共同想象並重返保留在周星馳電影世界裏97回歸前的歷史時刻。

從被建構空間的建築學向外延展，進入法律力量和規訓機構的範疇，多位藝術家和團體在本展中探究了法律的界限、違法的後果以及監禁的體驗，他們以不同方法對此表態，當中包括種種越界行為及尖銳的社會評論。在與Marina Abramović合作前的最後一部個人作品《藝術有一種犯罪感》(*There is a Criminal Touch to Art – Corresponding to a Situation*, 1976年)中，攝影師、行為藝術家Ulay對第二次世界大戰後德國的民族身份之爭給予了激烈的意見。他紀錄了自己從柏林新國家藝術館(*Neue Nationalgalerie*)盜取一幅具有象徵意義的德國浪漫派繪畫作品，然後帶到一名土耳其新移民的私宅中的過程。他在歸還畫作後自首，被送上法庭，最終在放棄保釋後入獄。法國團體Claire Fontaine在其調皮作品《法院大街293號，2010年3月22日》(*Via Tribunali 293 (22.03.2010)*, 2010年)中複製了自己於羅馬畫廊的整套門匙，默許收藏家或參展人隨意闖入他們的畫廊的可能性。藝術與設計工作室PolyLester的場域特定裝置《核心》(*Nucleus*, 2018年)則反轉了懲教體制和監視的建築邏輯。作品意在顛覆十九世紀社會理論家Jeremy Bentham構想

的「全景敞視」監獄，在一層的裝置結構中，囚室轉化為被多層可彎曲的PVC布環繞的中央活動舞台，試圖建立一套新的權力關係。

個人敘述、集體記憶和空間歷史

與展覽嘗試解構的宏大權力框架並列是禁閉的體驗和個人層面的規訓。這些作品以神話與個體敘事的形式，呈現了在壓迫體制下頑強與苦難的時刻。李秉罡是次的委約創作的壁畫《動物農場》（*Animal Farm*, 2018年）沿用了他一套仍在演化的編碼圖示和圖像詞彙，圍繞著動物和囚禁，作品描述了相關的俗語和個人神話，它們被嵌於一排排精心構建的象形凸字中，有待人們去解讀。藝術家夫婦關尚智與黃慧妍的30多小時影像裝置《貧賤夫妻百事哀》（2010年）紀錄了他們自我關押的行為藝術，並在作品中以慢動作演繹1950、60年代黑白粵語電影中夫妻不合和困苦生活的通俗劇情節。Jhafis Quintero的系列式畫作《水泥系列》（*Cemento Series*, 2012年）以藝術家生平為創作基礎，在成為藝術家之前，他曾在哥斯達黎加被監禁十年。作品以第一人經歷描述高度設防監獄系統的殘酷，在那裏，個人只是受嚴厲管教與操控的身軀而已。

對於掙扎與窘境方面的多元敘事可見於展覽多項委約創作計劃，這些作品挑戰了歷史與記憶的組織與權威，將監獄遺址和香港社區被遺忘的歷史和個人故事再現於人前。Tiffany Chung的作品是她仍在進行的研究計劃《越南遷離計劃》（*The Vietnamese Exodus Project*, 2015年至今）香港篇的一個部份，作品當中以曾被關押在本建築群前身的域多利監獄的難民為題，意在面對和重構本地越南難民社區已消失的空間與歷史敘事。藝術家為《拆棚》創作的裝置作品，包括她在學術研究和民族誌實地調查中得來的文獻資料，以及新繪製的地圖、影像和繪畫作品，分析了背井離鄉來到香港的越南難民面臨的境遇和庇護政策，同時挖掘出他們的個人和集體歷史。延續多年以來對臨時社群的研究，田中功起（Koki Tanaka）以他2017年在Spring工作室開展的計劃為今次創作的起點，當時他邀請了八個不同背景與年代的人，將他們的個人歷史與香港社會的大事紀編織在一起。在他的三頻道影像裝置新作《投入的姿態》（*Engaged Gesture*, 2018年）中，田中跟參與編寫時間軸的文化工作者展開對話，討論各人對社會參與的見解如何體現於其文化實踐，並細數在充斥紛爭的社會現實中實踐共生與公民參與的各種方式。

身體政治、主體性和退場策略的技巧

在這些社會上各種基礎設施的圍限之下，我們仍要問，「權力」（power）對自我與主體性觀念的形成會有怎樣的作用？Ulay/Marina Abramović 的首部協作行為作品《訴說相似之處》（*Talking*

about Similarity, 1976年) ——創作於前文提及的Ulay個人作品不久之後——正在挑戰個體與主體性的差異與規範。在作品的影像紀錄中, Ulay自我噤聲, 而Abramović接掌了他的身份, 代他發言。作品捕捉到兩個迥異身份融為一體、在二人共棲的關係中形成了「第三者」的過程。唐納天、Erkka Nissinen與黃頌恩在2012年展覽《No Longer Human》中實現的另一協作計劃探究了後人類主體的當代想像。作為此一開放對話的延續, 題為《死亡信貸》(CREDIT MORT, 2018年)的影像裝置/音景在電視趣劇元素的啓發下, 將這場共同的探問推進到生物科技霸權之下的身體與永生。以詩意的角度入手, Roman Ondak的行爲藝術作品《量度宇宙》(Measuring the Universe, 2007年)引導我們視個人身份為整體的一分子。在畫廊空間內, 觀眾受邀以各自的身高留下獨特的印記, 從而參與和共創作品, 讓自己在展覽期間創造的宇宙中有了一席之地。

秩序與控制以不同的外表和形式呈現於我們的社會, 我們在展場內遊走觀看, 會發現此類權力構造和體系似乎是我們生活中無處不在、難以分割的一部分。這樣的情緒也反映在程展緯的裝置作品《鳥籠》(2018年)當中, 無奈的鳥兒在畫廊場所和監視錄像的獄圍中試著交涉。而在它一旁, Bik Van der Pol的《消失的作品》(The Disappearance Piece, 1998年)提出了在可視性的統治下重獲個人自主和身份的策略。作品中擺放了成堆的書本, 它們皆為Doug Richmond 1995年出版的《如何人間蒸發》(How to Disappear, Completely, and Never Be Found), 這是一本指導讀者如何消失於人間的書, 提供了逃離社會並在體系之外生存的實用指南。

展覽《拆棚》本身也可以看成一種臨時支撐的結構。在原中區警署建築羣即將進入新篇章之時, 以及在兩間機構發展歷程的交匯之處, 這樣的一個平台為多種藝術定位預留了空間, 揭示了社會體制如何建構與管理著我們的生活方式和其呈現。本展覽誠意邀請觀眾反思和回顧我們的個人經歷, 思考我們作為人類所扮演的角色, 以及我們如何主動以個人或協作形式, 為一個公平與公正的社會環境作出貢獻。

—李綺敏

Spring工作室策展人

李綺敏是一位在香港和荷蘭兩地工作的策展人，畢業於香港大學，獲美術（藝術史）和比較文學學位，於2009年完成de Appel藝術中心策展課程。她是香港Spring工作室策展人，在2015至2017年間兼任該機構總監。她在Spring策劃的計劃包括：《共存》（2017年）；曾吳《對聯/對練》（2016年），黃慧妍《不要太努力讓事情發生》（2016年），《日夜雙生》（2015年）和《Des hôtes——人，外人，外人》。她與張奕滿合作策劃了短篇故事集《寧息》（Stationary），與作家、藝術家Malak Helmy合作編輯的第二輯即將推出，詳見www.stationarystories.com。

李曾於2005至2008年間任Para/Site藝術空間（香港）策展人，以及第53屆威尼斯藝術雙年展香港參展專案《製造（完美的）世界：海洋、香港、異邦的城市和夢》助理策展人。她的其他計劃包括：《平壤閱讀室——物件與陰影之間》（Pyongyang Reading Room: Between Object and Shadow，2013年於阿姆斯特丹歌德學院）；《誤讀地圖》（A Map of Misreading，2012年於鹿特丹TENT）；《伊卡洛斯13號航天器——來自他方的電影敘事》（Spacecraft Icarus 13: Narratives of Progress from Elsewhere，2011年於烏特勒BAK）；《序言——對禮節文明構成的猜想》（Prologue—Speculations on the Cultural Organisation of Civility，2010年於阿姆斯特丹SKOR等多個場所）；《非昨天，非明天》（Not Yesterday, Not Tomorrow，2009年於赫爾辛基Cable Factory）；《弱信號，外卡》（Weak Signals, Wild Cards，2009年於阿姆斯特丹de Appel）。她的文字作品曾刊登於《藝術論壇》（Artforum）、《亞洲藝術觀察》（Art Review Asia）、《藝術界》、Parkett、Spike和《典藏國際版》（Yishu Journal of Contemporary Art）。

Dismantling the Scaffold

"Structures are not the shape of things, but the underlying principles behind how things appear, as if they resided behind a curtain."

— Support Structures, *Celine Condorelli*

Dismantling the Scaffold, presented by Spring Workshop, is Tai Kwun Contemporary's inaugural exhibition. It showcases works from local and international artists and collectives, presenting a constellation of artworks that engage with the social and civil structures we collectively inhabit. The multitude of artistic positions opens up insights, allowing for the examination and re-imagination of the established conventions, often unsaid and even unnoticed, which give shape to our everyday lives. The concept of the exhibition grows out of the two keystones of discipline and collaboration: the unique context and history of the exhibition site—the former Central Police Station compound—demands a reflection on discipline and power, while the convergence of two contemporary art organisations at a key moment in their timelines—the beginning of Tai Kwun Contemporary and Spring Workshop's planned hiatus in December 2017 after five years of operation and programming—considers the potential synergy made possible through cooperation.

Dismantling the Scaffold, conceived as a response to the rich history of the site, marks the momentous opening of this historic site to the public as it assumes a new role as permanent cultural institution and heritage site in Hong Kong. The scaffold—the main conceptual motif for the exhibition—is commonly understood in architectural terms as a temporary support structure for repairs and changes made to a building. In its lesser-known application, a scaffold also refers to a structure used to stage public punishments in the past. As such, the title weaves these two definitions to pinpoint the site's previous function as law-enforcement compound, judicial court, and correctional facility leading up to its transformation into a key cultural and heritage site.

"(...) an architecture that is no longer built simply to be seen (as with the ostentation of palaces), or to observe the external space (cf. the geometry of fortresses), but to permit an internal, articulated and detailed control—to render visible those who are inside it; in more general terms, an architecture that would operate to transform individuals: to act on those it shelters, to provide a hold on their conduct, to carry the effects of power right to them, to make it possible to know them, to alter them."

The Means of Correct Training, *Michel Foucault*

The French theorist, philosopher, and historian Michel Foucault, in his formative reading and analysis of architecture's disciplinary function in society—specifically through the case studies of prisons, psychiatric and medical institutions—considers these built structures as apparatuses where economic, political, and technological power could be exercised. As specific spatial configurations, he posits that they were constructed with the intention to order, separate, and organise the hierarchical dynamics between individuals and the social body through technologies of visibility and surveillance. In the chapter “The Spectacle of the Scaffold” of his seminal book *Discipline and Punish*, the philosopher dissects the juridical and political dynamics at play within the ritualistic performances of public executions where law and order is maintained. Grounded by Foucault's reflections, the exhibition's framework centres around the metaphor of the scaffold, and is a contemplation of the multiple nuances of architecture, power structures, and our everyday life.

On the one hand, the individual and collective artworks in *Dismantling the Scaffold* explore the potential of art as a means to unpack our relationship with society at large. The exhibition at the same time attempts to unveil and break down some of the invisible and visible structures that order our existence as well as our interactions with one another. Working across fictional and historical narratives, these artistic manifestations originate from daily encounters with the inner logic around built infrastructure, institutions of administration and order, and related issues around collaboration, historical amnesia, identity politics, and individual autonomy. As a whole, *Dismantling the Scaffold* proffers multiple interpretations to aspects of everyday structures that underpin our reality as human beings in contemporary civil society.

Architecture and urban space as a site of regulation

Drawing attention to how architecture and the built environment can act as intermediary to steer our daily experience, Leung Chi Wo's iconic *Colour Series* (1999–2003) affectively visualises our psychological relationship with the city in photographs of skylines confined by highrises in Central, Hong Kong. These resulting outlines—negative spaces, in effect—were later appropriated in a collaborative work with the artist Sara Wong, *The Spectacle of Space Consumption* (2008; remade in 2018). Batches of baked goods fashioned after aforementioned imprints were produced on site and distributed to audiences over the span of the exhibition, making tangible these spatial abstractions over social exchange in situ. Engaging with the city as a controlled environment, Yvonne Dröge Wendel's *Black Ball* (2000–ongoing) proposes a playful intervention in Hong Kong's highly regulated public sphere,

shown alongside video documentation of the ball's previous journeys in cities such as Amsterdam, Newcastle, and Istanbul. The otherwise functionless, three-and-a-half-metre felt ball acts as an interface between each city and its inhabitants, and reveals the attitudes and rules of public order of the communities the ball has interacted with along its way.

The urban built environment, in addition to its characteristic as a sphere of constant power regulation and negotiation, is also a nexus of frenzied economic and labour flows. A cluster of artworks comment on the reverberations that rapid development has brought upon the quality of life in the neighbouring city of Guangzhou in the 1990s; the works were created by a group of artists under the collective moniker of Big Tail Elephant (active as a group from 1991 to 1998). Lin Yilin's *Household Goods I* (1992), a seven-meter-long brick installation made of construction materials readily available in China in the 1990s, represents the artist's contemplation on the effects of the increased standardisation and unhinged expansion of the real estate market to the everyday citizen. Liang Juhui's two works, meanwhile, comment on the daily realities of those in the heart of the construction boom in *One Hour Game* (1996) and the manufacturing industry in *Construction of a Place and Ants* (1998), and prompts the viewer to examine the repercussions of economic growth on the workers' livelihoods. Shifting focus to a different social site—the rural environment—Xu Tan's recent field research *Keywords Laboratory: Social Botany* (2012–2015) investigates issues around land, ecology, agriculture, and survival, through which the schism and interdependence between the urban and the rural could be reconsidered in light of the region's economic growth and urban progress.

The mechanisms of administration, order and mediation

If architecture is the means by which governing powers create order in spatial terms, then the ensemble of institutions, established conventions, laws, and administration are the principle forms of mediation and control that provide overarching frameworks of intended stability for its population. The artist trio Xijing Men (Tsuyoshi Ozawa, Chen Shaoxiong and Gimhongsok) imagines a fictive city-state Xijing, and the instalment *Chapter 4: I Love Xijing—The Daily Life of Xijing Presidents* (2009) humorously depicts the artists presiding over such various facets of policy-making as education, law enforcement, urban design, and currency management, all integral to the basis of establishing a functioning social body. In SUPERFLEX's *Number of Visitors* (2005), made with Jens Haaning, visitors are reduced to real-time statistics on an oversized digital counter, putting pure administration on display. Zooming in on the apparatus of law enforcement and the theatrics of our mediated reality, Chen Shaoxiong, also part of Big Tail Elephant,

put these definitions into question via a feedback loop of role-play in his early video *Cop and Thief* (1997) where the lines between reality and make-believe, good and bad become obsolete. The mechanisms of representation are further extrapolated in Pak Sheung Chuen's remake of *Killing 3000* (2018), made in collaboration with a newly formed five-person collective LH02, where they attempt to reconstruct the aesthetic and psychological space of pre-Handover Hong Kong as conjured in Stephen Chow's 1994 spy classic *From Beijing with Love*. Drawing direct reference to the film, the installation of 300 associative artworks, consisting of film dialogues, visual puns, and objects from that era, is an attempt to collectively imagine and inhabit the historical pre-1997 moment as captured within Chow's cinematic space.

Extending from the architectonics of built space into the realm of juridical power and the machinery of discipline, a number of artists and collectives here explore the limits of legality, the consequences of its violation and the experiences of incarceration in diverse expressions of transgressive actions and critical social commentary. As a radical response to the polemics of German identity in post-WWII Germany, the photographer and performance artist Ulay, in his last solo action prior to his collaboration with Marina Abramović, entitled *There is a Criminal Touch to Art* (1976), documents his theft of a symbolic German Romantic painting from the Neue Nationalgalerie in Berlin, which was later brought into a Turkish immigrant's private home. After returning the painting, he handed himself over, was brought to court, and eventually jailed after skipping bail. The French collective Claire Fontaine provocatively toys with the potential breach of law as well as property ownership in their work *Via Tribunali 293 (22.03.2010)* (2010), a collection of keys made from an existing set of keys that open the doors of their gallery in Rome, thereby allowing the collector or exhibitor the possibility of breaking into the gallery premises if they so choose. *Nucleus* (2018), a site-specific installation by the art and design studio PolyLester, inverts the architectonic logic of penitentiary structures and surveillance. Conceived as a disruption to the panopticonic prison as envisioned by the eighteenth-century social theorist Jeremy Bentham, the installation seeks to institute a new set of power relations as the prison cell forms the centre stage of action within the single-storey structure, encircled by layers of pliable PVC curtains.

Personal narratives, collective memories and spatial histories

Juxtaposed against these macro-frameworks are experiences of incarceration and discipline on a personal scale. These works shed light upon instances of resilience and hardships within structures of oppression in the form of mythologies and individual narratives. *Animal Farm* (2018), a commissioned

mural by Bing Lee, builds upon his evolving vocabulary of coded icons and images illustrating proverbs and personal mythologies around animals and captivity, embedded within a carefully constructed web of Braille pictographs to be deciphered. The artist couple Kwan Sheung Chi and Wong Wai Yin's 30-odd-hour-long video installation *Everything Goes Wrong for the Poor Couple* (2010) documents their self-imposed confinement where they perform—in slow-motion—familiar melodramatic scenes of marital strife and daily suffering from black and white Cantonese films of the 1950s and 1960s. Reflecting upon his personal experience of imprisonment, Jhafis Quintero's series of paintings *Cemento Series* (2012) is based on his biography before becoming an artist when he served a 10-year jail term in Costa Rica. It offers a stark personal account of the brutal workings of the maximum security prison system in which individuals are reduced to mere bodies subject to absolute discipline and control.

The diverse narratives of struggle and adversity on view in the exhibition are bolstered by a handful of commissioned projects challenging the apparatus and authority of history and memory. They bring forgotten histories and personal stories of the prison site and Hong Kong communities to the fore. As part of her ongoing research for the Hong Kong chapter of *The Vietnamese Exodus Project*, Tiffany Chung's body of work addresses and re-maps the now-erased spatial and historical narratives of the local Vietnamese refugee community, some of whom were detained in the cells of Victoria Prison in the compound. For *Dismantling the Scaffold*, Chung presents an installation of archival materials from her academic research and ethnographic fieldwork, as well as existing and newly created maps, videos, and paintings that analyse the conditions and asylum policies of displaced Vietnamese refugees in Hong Kong, all the while excavating their personal and collective histories. Informed by his longstanding research on temporary communities, Koki Tanaka's work departs from his 2017 project at Spring Workshop where he invited eight participants from an assortment of backgrounds and generations to collectively weave their personal histories into the timeline of Hong Kong's social history in *Precarious Tasks #9: 24 hrs Gathering (Timeline)*. In his latest three-channel video installation, *Engaged Gesture* (2018), Tanaka enters into conversation with cultural practitioners most of whom participated in his previous work to discuss how their views on social engagement inform their own cultural practice—and vice versa—expounding on methods of co-existence and civic participation in a social reality rife with discord.

Technologies of the body, subjectivity and exit strategies

In the bounds of these infrastructures of power, the question remains, how does power shape one's notion of the self and subjectivity? What kind of identity politics could emerge in response

to existing norms and to one another? Ulay/Abramović's first collaborative performance work *Talking about Similarity* (1976)—made shortly after Ulay's aforementioned final solo work—undermines these distinctions and norms of selfhood and subjectivity. The video documents Ulay's self-silencing act while Abramović takes up his identity and speaks on his behalf, thus capturing the process of the fusing of two disparate identities into a "third" from their symbiotic relationship. Another collaborative project between the artists Nadim Abbas, Erkkka Nissinen, and Magdalen Wong that culminated in an exhibition *No Longer Human* in 2012, probed into contemporary imaginations of the post-human subject. Conceived as a sequel to this open dialogue, a video-installation/soundscape entitled *CREDIT MORT* (2018) continues this joint enquiry into the body and immortality under the hegemony of biotechnology, inspired by elements of television comedy sketches. Taking a poetic turn, Roman Ondak's performance *Measuring the Universe* (2007) prompts us to consider our individual identities as part of a collective whole. Installed within the gallery space, visitors are invited to participate in and inhabit the work by leaving unique visual markings of their height measurements, all the while positioning themselves within a universe made during the span of the exhibition.

As the exhibition manoeuvres through the various guises and forms in which order and control are manifested in our society, it appears that such structures and institutions play a ubiquitous and inseparable part in our lives. This sentiment is echoed through Luke Ching Chin Wai's installation *Bird Cage* (2018), composed of comical scenes of hapless birds negotiating the confines of gallery premises and video surveillance. Yet nearby, Bik Van der Pol's *The Disappearance Piece* (1998) could be seen to offer a strategy to regain one's own autonomy and identity under the regime of visibility. Displayed as stacks of a facsimile of Doug Richmond's 1995 book *How to Disappear, Completely, and Never Be Found*, the publication is a guide on the mechanics of disappearance, and offers readers practical instructions on how to escape and exist outside of societal structures.

Dismantling the Scaffold as an exhibition could also be regarded as a temporary support structure in itself. Produced at the intersection of two institutional timelines at the cusp of a new chapter of the former Central Police Station compound, this platform gives room to present a multitude of artistic positions that lay bare the intricate interplay of organisations. The exhibition is a purposeful proposition that invites audience members to reflect on and take stock of our lived realities, and to contemplate the role we play as human beings, and how we might actively contribute as individuals, or in collaboration, to an equitable social body.

—Christina Li
Curator, Spring Workshop

Christina Li is a curator working between Hong Kong and the Netherlands. She graduated from the University of Hong Kong with a degree in Fine Arts (Art History) and Comparative Literature, and completed de Appel Curatorial Programme in 2009. She is the Curator-at-Large at Spring Workshop, Hong Kong where she served as the Director between 2015 and 2017. At Spring, she curated among other projects: *A Collective Present* (2017); *Wu Tsang: Duilian* (2016), *Wong Wai Yin: Without Trying* (2016), *Days push off into nights* (2015), and *Des notes: a foreigner, a human, an unexpected visitor* (2015). With Heman Chong, she has launched *Stationary*, a collection of short stories, and co-edited the upcoming volume with writer and artist Malak Helmy which can be found on www.stationarystories.com.

Christina previously worked as a curator at Para/Site Art Space (Hong Kong) from 2005 to 2008, and was the Assistant Curator of *Making (Perfect) World: Harbour, Hong Kong, Alienated Cities and Dreams*, the Hong Kong Participation of the 53rd Venice Biennale. Her other projects include: *The Goethe-Institut's Pyongyang Reading Room: Between Object and Shadow* (Goethe-Institut Amsterdam, 2013); *A Map of Misreading* (TENT, Rotterdam, 2012); *Icarus 13: Cinematic Narratives from Elsewhere* (BAK, Utrecht, 2011); *Prologue – Speculations on the Cultural Organisation of Civility* (SKOR and various locations, Amsterdam, 2010); *Not Yesterday, Not Tomorrow* (Cable Factory, Helsinki, 2009); and *Weak Signals, Wild Cards* (de Appel, Amsterdam, 2009). As a writer, she has contributed to catalogues and publications such as *Artforum*, *Art Review Asia*, *LEAP*, *Parkett*, *Spike*, and *Yishu Journal of Contemporary Art*.



SUPERFLEX和 Jens Haaning

《參觀人數》

2005年

金屬盒、電子人數統計器

104 × 264 × 20 厘米

鳴謝洛杉磯1301PE畫廊

一個巨型翻牌式顯示屏將置於大館當代美術館入口，計算參觀人數。公眾通常不會將藝術機構與數字聯繫在一起，（標示訪客或其他數量值的）計數器更常見於銀行、證券交易所、政府設施（如監獄）。這個裝置正正指出藝術中心以數字、定量基準和統計數字評論成敗的荒謬事實。觀眾愈多愈好嗎？此類定量方法會否被操縱？透過簡單裝置，藝術家詭譎地揭露關鍵績效指標在藝術機構中的內在運作，並邀請觀眾以被記錄的形式參與。



SUPERFLEX和Jens Haaning，《參觀人數》，2005年 / SUPERFLEX and Jens Haaning, *Number of Visitors*, 2005

丹麥藝術團體SUPERFLEX由Jakob Fenger（生於1968年）、Rasmus Nielsen（生於1969年）和Bjørnstjerne Christiansen（生於1969年）於1993年創立，喜歡稱自己的作品為「工具」。他們憑藉「工具」謀劃情境或改變，靜待結果，近乎關於

深層結構的理念。他們的作品經常跨越藝術、設計和工程的界線，不在乎所謂「真確的」個人風格。他們大部份的作品——包括最近在倫敦泰德現代藝術館渦輪廳展出的項目——都透過加入群眾的參與，探究與質詢藝術世界裏權力與金錢的結構。

SUPERFLEX and Jens Haaning

Number of Visitors

2005

Sculpture

Metal box, electronic number counter

104 × 264 × 20 cm

Courtesy 1301 PE (Los Angeles)

A large split-flap display stands in front of Tai Kwun Contemporary, counting visitors as they enter. Numbers aren't what the public ordinarily associates with art institutions, and counters (of visitors or other quantities) appear more often in banks, stock exchanges, government institutions (like prisons). Yet what might appear absurd here in an art centre in fact points to how success and failure are measured by numbers, by quantitative benchmarks, by statistics. Is it really the case that the more visitors the better? And might such quantitative measures be manipulated? With a simple move, the artists slyly unveil, at the entrance, the inner workings of a key performance indicator in arts institutions—and invites participation by visitors, whose presence is thus marked.

SUPERFLEX, a Danish artist group founded in 1993 and consisting of Jakob Fenger (b. 1968), Rasmus Nielsen (b. 1969) and Bjørnstjerne Christiansen (b. 1969), usually prefers to call their art works "tools". Rather like an idea about underlying structures, a "tool" almost engineers a situation or a change and then awaits the results. Indeed, their works frequently straddle the di-

viding line between art, design, and engineering, with the artists unconcerned with an "authentic" signature style. Their projects—including most recently at Tate Modern's Turbine Hall in London—frequently engage people from all walks of life to explore and interrogate structures of power and money in the art world.

李秉罡

《動物農場》

2018年

水性乳膠漆

特定場域裝置

尺寸可變

由陳麗同、杜素嫻、Jasper Spoon協助

來到一樓，你便會看到《動物農場》。這是一部仍在不斷發展的象形影像日誌的一部份，藝術家稱之為《象形文字日誌》(Pictodiary)。作品包含了藝術家30年來每日創作逾兩萬幅的畫作，呈現出豐富的視覺詞彙，可被視為藝術家對日常生活的媒介與社會政治密度的回

應。此《象形文字日誌》系列一般包含藝術家在流行文化中的卡通、漫畫、圖像的啓發下，憑直覺創造的圖形——符號，此外還有來自他想像的特殊符號和標識——連繫到某些以書寫臨摹「圖像」的漢字。是次展品乃藝術家特別以本館曾為監獄的歷史作為背景的創作。

在每晚的創作中，藝術家採取任由流程帶動的即興手法，實為許多藝術和歷史實踐常用，如行為藝術、禪宗式冥想練習，以及超現實主義的自動寫作與繪畫。他會先在學童練習書法用的大格宣紙上作畫，再把當中的象形文字用於油畫、木版畫和大型公共藝術壁畫中。



李秉罡，《動物農場》，2018年 / Bing Lee, *Animal Farm*, 2018

李秉罡 (1948年生於廣州)，在香港長大，於1970年代末移居紐約至今。《象形文字日誌》是他迄今為止最重要而未完成的作品。這個最初只屬實驗性質的即興項目，逐漸發展成他的藝術表達標誌。李秉罡工作室於1990年成立，及後他的特定場域公共藝術計劃遍佈世界各地，其中包括紐約市堅尼街地鐵站。

多年來他與多個藝術團體合作，包括仍然活躍於紐約的香港藝術團體「飛色番茄」(Tomato Grey, 其他成員包括楊嘉輝、白雙全、吳欣慈等) 以及香港視覺藝術協會。過往合作過的單位包括Epoxy Art Group和哥斯拉——亞裔美國人藝術聯網 (Godzilla-Asian American Arts Network)。

Bing Lee

Animal Farm

2018

Water-based latex paint

Site-specific installation

Dimensions variable

Assisted by Lee Lee Chan, Susan Doe,

Jasper Spoon

Once you arrive on the first floor, you see *Animal Farm*, part of an ever-growing diary of pictographic images, which the artist calls *Pictodiary*. Consisting of over 20,000 pages and 30 years of daily drawings, *Pictodiary* presents a comprehensive visual vocabulary that can be interpreted as the artist's responses to everyday life in all its mediatic and socio-political density. His *Pictodiary* series normally includes picture-signs intuitively generated by the artist,

and are inspired by cartoons, caricatures, icons in popular culture, as well as idiosyncratic signs and symbols from the artist's own imagination—and may indeed refer to how Chinese characters sometimes have traces of a "picture" in writing. Here, the work is commissioned specifically for the show, with reference to the site's history as a prison.

In making one pictograph every night, the artist's process-driven, improvisational approach can also be linked to a range of artistic and historical practices: performance art, Zen-like meditative practices, as well as Surrealist automatic writing and drawing. First drawn within the box-like grid of Asian rice paper on which school children practice calligraphy, many of the pictographs have been adapted into paintings, wood engravings, and large-scale public art murals.

Bing Lee (b. 1948 in Guangzhou, China) grew up in Hong Kong and then moved to New York in the late 1970s, where he has lived and worked ever since. *Pictodiary* is his most significant ongoing artwork, which first began as an experimental, spontaneous attempt that has developed into his signature mode of artistic expression. In 1990, the artist established Bing Lee Studio, and since then he has installed numerous site-specific public art

projects worldwide, including in the Canal Street subway station in New York City. Over the years, he has also taken part in many art collectives: still active are the New York-based Hong Kong art collective Tomato Grey (along with other Hong Kong artists such as Samson Young, Pak Sheung Chun, Annysa Ng, among others) and the Visual Art Society in Hong Kong; previously active were the Epoxy Art Group and the Godzilla-Asian American Arts Network.

西京人

《第四章：我愛西京：西京總統的日常生活》

2009年
綜合媒材
尺寸可變

「北京」、「南京」、「東京」，分別指位於北方、南方、東方的都城。那麼西方的都城呢？三位藝術家組成「西京人」，虛構的「西京」由此成為他們的一個長期藝術項目。他們還虛構出屬於西京的奧林匹克運動代表團、政治慶典和遊行；它的歷史、背景設定和邊境管制；還有諸如稱「西瓜」為「西瓜」（借用了中文字「西」可解作西方的意思）等來自真實生活的啓發。「西京人」的創作始於北京奧運會前後，他們以荒誕的手法解讀於國際體育競技及藝術活動中時有體現的國族身份。是次展品把西京總統置於日常生活場景，以譏諷的手法演繹這位虛構元首在農業、城市規劃、教育、防務等各領域的角色。



西京人，《第四章：我愛西京：西京總統的日常生活》（截圖），2009年 / Xijing Men, Chapter 4: I Love Xijing—The Daily Life of Xijing Presidents (stills), 2009

由陳劭雄（1962—2016年，生於中國汕頭）、金泓錫（生於1964年，現居韓國首爾）和小澤剛（生於1965年，現居日本東京）組成的西京人成立於2007年，正好趕上中日關係惡化，嘲諷2008年北京奧運的狂熱口號和推進主義。他們的作品往往以錄像和裝置的形式呈現，

但實際上是源起於協作與行爲；由於缺乏可供交流的通用語，幽默感成了三人之間的共通語言。藝術家之間的情誼，也成就了一種個人化但又不失批判的視野，個體在國族化身份的背景之中的位置也愈發鮮明。

Xijing Men

Chapter 4: I Love Xijing—The Daily Life of Xijing Presidents

2009

Mixed media

Dimensions variable

The names "Beijing", "Nanjing", and "Tokyo" refer to the northern, southern and eastern capitals respectively. Then what of the western capital? The fictitious "western capital" of Xijing, invented by the three artists who make up Xijing Men, appears in their long-term artistic project, which also imagines an Olympic team, political pageantry and parades, imagined histories and backstories, and border controls for Xijing. And then they were inspired by real life, like watermelons which in Chinese is the "Western melon". First creating works around the time of the Beijing Olympics, the collective's absurdist approach unpacks nationalised identities as often presented in international sports and even art events. This piece sardonically plays out roles of a fictitious Xijing presidency in agriculture, urban planning, education, defence, among others—all in everyday settings.



Xijing Men, consisting of Chen Shaoxiong (1962–2016; b. in Shantou, China), Gimhongsok (b. 1964; lives and works in Seoul, Korea), and Ozawa Tsuyoshi (b. 1965; lives and works in Tokyo, Japan), was founded around 2007, just in time to make sardonic comments about the heady slogans and boosterism of the Beijing Olympics in 2008 amid political tensions between China and Japan. Though their artworks often end

up as videos and installations, they are in fact rooted in collaborations and performances; lacking a lingua franca that the three could converse in, humour ended up becoming their common language. The camaraderie of the artists also allowed a sense of personal yet critical perspective, where the individual's place is more clearly seen in the backdrop of nationalised identities.

Jhafis Quintero

《無題I》

2012年

石墨、顏料、水墨、特製水泥木板

100 × 90 厘米 (雙連畫)

《無題II》

2012年

石墨、顏料、水墨、特製水泥木板

100 × 90 厘米 (雙連畫)

《無題III》

2012年

石墨、顏料、水墨、特製水泥木板

100 × 90 厘米 (雙連畫)

《無題IV》

2012年

石墨、顏料、水墨、特製水泥木板

100 × 90 厘米 (雙連畫)

《無題V》

2012年

石墨、顏料、水墨、特製水泥木板

100 × 90 厘米 (雙連畫)

《回歸》

2012年

石墨、顏料、水墨、特製水泥木板

60 × 100 厘米

《無題VI》

2012年

石墨、顏料和水墨在特別被水泥覆蓋的木板上

124 × 112 厘米

鳴謝馬德里 Sabrina Amrani Gallery

本系列作品為覆蓋特製水泥的木板素描，以鉛筆、箱頭筆和利器等基本工具製作，就像囚犯在監獄牆上作畫的方法一樣。

經歷過十年牢獄之災，藝術家通過這些塗鴉般的素描來排解自己的焦慮、反思和恐懼；如他所言，它們「就像刺青，

把記憶永遠保存在監獄牆上，對囚犯而言那是第二層皮膚。」畫中的個別人物似乎是裸體的，他們的斷臂殘肢散落在不遠處，也許在暗示缺乏隱私、自主和自由的監獄生活。大館曾經是域多利監獄所在地，因此本系列仍呼應著本址的歷史。



Jhafis Quintero, 《無題VI》, 2012年 / Jhafis Quintero, Sin titulo VI (Untitled VI), 2012

Jhafis Quintero (1973年生於巴拿馬，現居於意大利維羅納)。他的藝術創作源於自己在哥斯達黎加服刑十年的經歷。在一次採訪中，他談到藝術和犯罪是雙胞胎，因為它們都有一種違反規則的必要性。然而在獄中，他得以師從Haru

Wells女士。她力求讓他看到藝術如何有效地取代犯罪，用自然的方式去滋養和疏導他違反規則的慾望。他的藝術品大多和自己的囚禁有關，探究被迫獨處和求生兩大主題。

Jhafis Quintero

Untitled I

2012

Graphite, paint and ink on special cement-covered wooden panels
100 × 90 cm (diptych)

Untitled II

2012

Graphite, paint and ink on special cement-covered wooden panels
100 × 90 cm (diptych)

Untitled III

2012

Graphite, paint and ink on special cement-covered wooden panels
100 × 90 cm (diptych)

Untitled IV

2012

Graphite, paint and ink on special cement-covered wooden panels
100 × 90 cm (diptych)

Untitled V

2012

Graphite, paint and ink on special cement-covered wooden panels
100 × 90 cm (diptych)

El Retorno (The Return)

2012

Graphite, paint and ink on special cement-covered wooden panels
60 × 100 cm

Sin titulo VI (Untitled VI)

2012

Graphite, paint and ink on special cement-covered wooden panels
124 × 112 cm

Courtesy of Sabrina Amrani Gallery,
Madrid



Jhafis Quintero, 《回歸》, 2012年 / Jhafis Quintero, *El Retorno (The Return)*, 2012



Jhafis Quintero, 《無題I至V》, 2012年 / Jhafis Quintero, Untitled I–V, 2012

This series of drawings on wood panels, covered with special concrete, is created with basic tools like pencils, markers, and sharp objects—much like drawings made by inmates on the walls of prison cells. Having spent ten years in jail, the artist sought to vent his anxieties, reflections, and fears in these graffiti-like drawings; in the artist's words, they are "a way to perpetuate memories transferred as an indissoluble tattoo on the walls of the prison, which are a second skin that the prisoners inhabit". The individual figures in the drawings appear naked with their amputated arms and legs slightly spread apart, perhaps alluding to the lack of privacy, autonomy, and freedom in a prisoner's life. As Tai Kwun's site used to house the Victoria Prison, this series also echoes the historical nature of the site.

The artistic practice of Jhafis Quintero (b. 1973 in Panama; lives and works in Verona, Italy) originated in his experiences in prison, when he served a ten-year sentence for bank robbery in Costa Rica. According to one interview, Quintero talked about art and criminality as twin brothers, in the sense that both share the necessity to transgress rules. Yet in prison, he learnt from Haru Wells, a woman determined to demonstrate that art is an effective substitute for crime, that art could be a natural way to nourish and re-channel his appetite for transgression. Much of his artwork relates back to his incarceration, exploring themes of enforced solitude and survival.

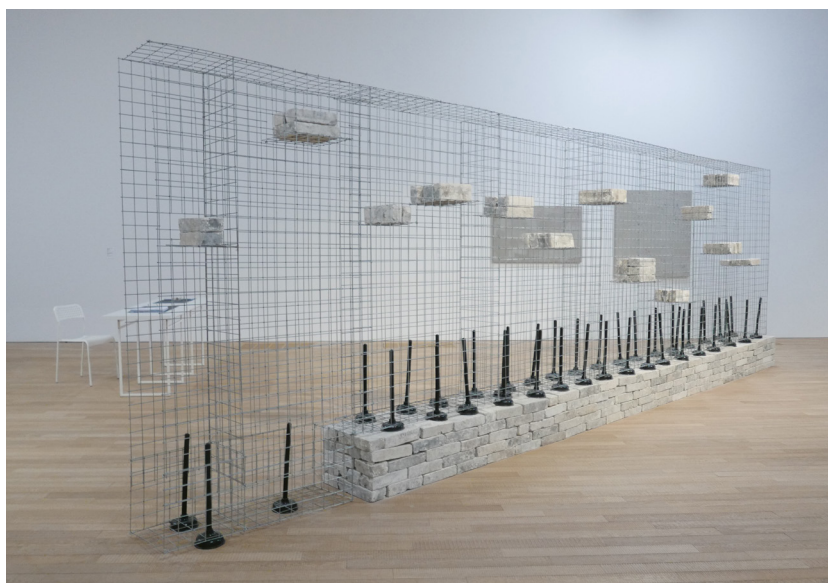
林一林

《住器陳列之一》

1992年

鐵網、青磚、衛生泵

尺寸可變



林一林，〈住器陳列之一〉，1992年 / Lin Yilin, *Household Goods I*, 1992

此作品本質上是一面透明的牆，單獨的磚塊用鐵絲懸掛於其中。這件1992年的作品以當時在廣州常見的現成建材，呼應日漸標準化的廣州房地產開發——整齊排列的黑色廁所泵增添了一種超現實的荒誕感。作為藝術家最早的裝置作品之一，此作開啓了一場通過裝置和行為對身體、公共空間和結構的探索。此外，作品在藝術家眼中是一個材料、結構與肉身和力量的交換系統，製造出了與材料原功能無關的東西。

林一林（1964年生於廣州）與陳劭雄、梁鉅輝創立藝術團體「大尾象」，是最早出現於中國的行為藝術家之一。其作品探究身體和實體環境的關連——有時會對日常生活做出某種程度的干預或阻擾。1995年，林一林創作了他最知名的作品《安全渡過林和路》。他用灰色的磚砌築了一面臨時的牆，然後搬動磚塊，亦即讓牆渡過林和路——廣州市一條車水馬龍的街道。作為中國南方社會發展的一名熱切的觀察者，林一林也以香港命題進行創作，其中有使用基本法的作品《防鯊網》（1995）及《二十》（2015）。藝術家現居於紐約和北京。

大尾象工作組

大尾象工作組（亦簡稱作「大尾象」）是梁鉅輝（1959年生於廣州）、陳劭雄（1962年生於汕頭）和林一林（1964年生於廣州）在1990年創立的廣州藝術團體；徐坦（1957年生於武漢）於1993

年加入。四位成員皆畢業於廣州美術學院。對團名的解釋有多個版本，其中一個說法是原本的名字本是「大犀象」，大象和犀牛的雜交種，有指他們忘了犀牛的「犀」字如何寫，於是就以字形相似的「尾」字代替，故得名「大尾象」。

實驗精神從一開始就是大尾象創作的核心，雜交與名稱的偶得，某種意義上正概括了這一點。從1991到1996年，他們在各有全職工作和廣州藝廊匱乏的情況下，在非正規的臨時空間——酒吧、私宅，還有商用建築的地下室，自行舉辦了五場展覽。大尾象的作品呼應了珠江三角洲在1990、2000年代作為世界製造中心的崛起，以及其都市面貌的急速變化。受到當時香港文化的影響，他們的作品時常介入城市景觀之中，打斷建築施工，採用都市廢物，或重新構想城市改造規劃。梁鉅輝和陳劭雄分別於2006年和2016年去世；剩下的兩位成員仍然繼續進行個人創作。

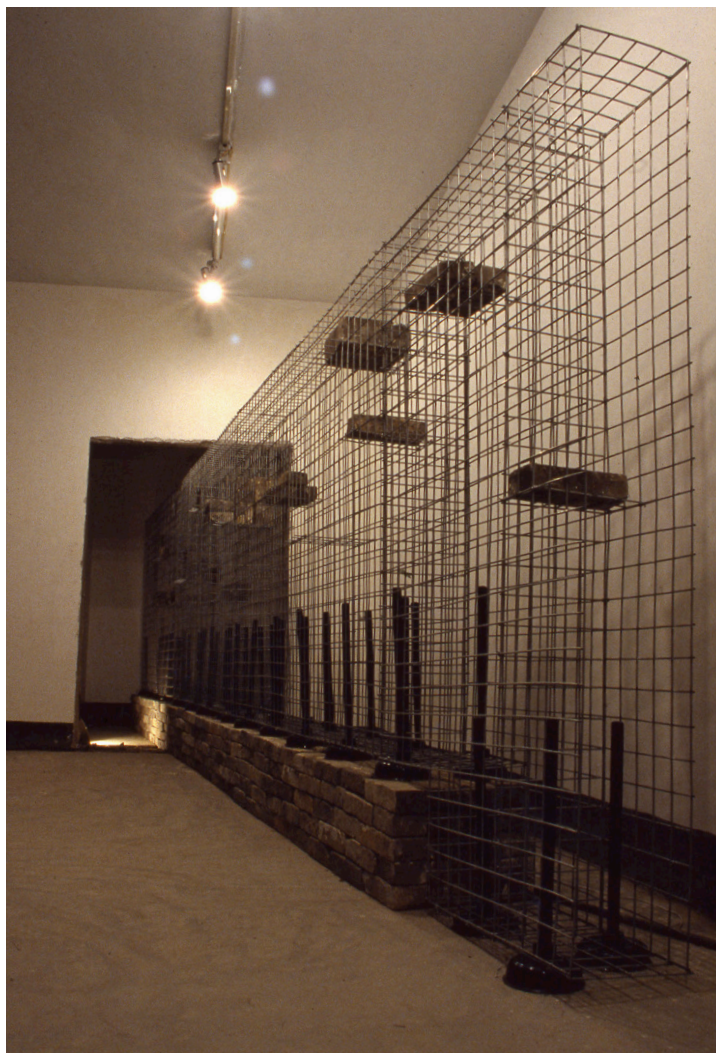
Lin Yilin

Household Goods I

1992

Iron web, gray bricks, sanitary pumps

Dimensions variable



林一林，《住器陳列之一》，1992年 / Lin Yilin, *Household Goods I*, 1992

This artwork is, in essence, a transparent wall, with individual bricks suspended in the iron wiring. Made in 1992 with readily available construction materials commonly found in Guangzhou, the work was created in response to the increasing standardisation in Guangzhou's real estate development—with the line of neatly organised black toilet pumps adding an air of surreal nonsense.

Lin Yilin (b. 1964 in Guangzhou) co-founded the art collective Big Tail Elephant with Chen Shaoxiong and Liang Juhui. One of the earliest performance artists in China, Lin created works that explored the links between the body and the physical surroundings—sometimes with a degree of interference or disruption to daily life. In 1995, Lin created his most recognised artwork, *Safely Maneuvering Across Lin He Road*, in which he built a temporary wall using gray bricks and then moved the bricks and hence moved the wall across Lin He Road, a busy Guangzhou street with turbulent traffic. A keen observer of the social developments in Southern China, Lin has also produced artworks based on Hong Kong issues, most notably works that included pages of the Basic Law, such as *Shark Proof Web* (1997) and *Twenty* (2015). Lin currently lives and works in New York and Beijing.

The Big Tail Elephant Working Group

The Big Tail Elephant Working Group (or "Big Tail Elephant") is a Guangzhou-based art collective co-founded in 1990 by Liang Juhui (b. 1959 in Guangzhou, China), Chen Shaoxiong (b. 1962 in Shantou, China), and Lin Yilin (b. 1964 in Guangzhou, China); Xu Tan (b. 1957 in Wuhan, China) joined in 1993. All four members graduated

As one of the artist's earliest installation works, it marked the start of his attempts to explore the body, public space, and structure through installations and performances. Additionally, he sees the artwork as a system of exchange between the material, the structure, and his own body and power, producing something unrelated to the material's original function.

from the Guangzhou Academy of Fine Arts. Out of the various explanations for the name, one has the original as "Big Rhino–Elephant", a hybrid of two animals; yet when they tried to write out the name, they forgot the character for "rhino" and instead wrote "tail"—a similar enough character in Chinese. And so the name "Big Tail Elephant" stuck.

In a way, the hybrid and accidental naming epitomises the experimental spirit at the core of Big Tail Elephant from its beginning. With commitments to full-time jobs and limitations in gallery spaces in Guangzhou back then, these artists self-organised five exhibitions between 1991 and 1996 in unconventional temporary spaces—in a bar, a private home, or in the basements of commercial buildings. Big Tail Elephant's practice echoes the emergence of the Pearl River Delta as a global manufacturing hub and the rapid transformation of Guangzhou's urban landscape in the 1990s and 2000s. Influenced by Hong Kong culture at the time, their oeuvre often intervenes into the urban landscape, interrupting construction work, deploying disposed materials from the city, or reimagining urban renovation plans. Liang Juhui and Chen Shaoxiong passed away in 2006 and 2016 respectively; the two surviving members continue their individual artistic practices to the present day.

關尚智、黃慧妍

《貧賤夫妻百事哀》

2010年

裝置

尺寸可變

第一天：5小時30分鐘

第二天：8小時57分鐘11秒

第三天：6小時36分鐘42秒

第四天：6小時44分鐘40秒

第五天：5小時4分鐘57秒

藝術家關尚智與黃慧妍在30多個小時裏用慢動作重現了許多情侶的悲劇場面。作為真實生活中的夫妻，兩位藝術家將目光投向懷舊港產片，包括1952年的一部與本作品同名的影片。沙沙作響的唱碟機播放的小提琴弦樂聲，營造了一種懷舊、傷感和憂鬱的氛圍。五套影片作為藝術家五天表演的紀錄將按日播放，影片對愛情關係中的種種不幸作出了格外心酸的描繪：出軌、心碎和疾患——這些都是戰後香港家庭司空見慣的苦事。



關尚智、黃慧妍，《貧賤夫妻百事哀》(截圖)，2010年 / Kwan Sheung Chi, Wong Wai Yin, *Everything Goes Wrong for the Poor Couple (still)*, 2010

關尚智（生於1980年）和黃慧妍（生於1981年）在香港生活與工作。關尚智的作品素來會在一種沉思的氣質中混入參與式的舉動，或者至少有一種社會責任感。在某些作品中亦有對金融與政治之關聯的反思（比如在關尚智與黃慧妍合作的《捍衛核心價值是最核心的核心價值》中，製作經費被用來鑄造一枚金幣，就當時有關香港「核心價值」的爭論作出反思及干預）。從很多方面來看，關尚智的作品是概念性的——可以當作一系列的指令描述出來，任何人都

可以實施——但同時也要依託某種特定的文化和地點。關尚智於2013年贏得首屆Hugo Boss亞洲藝術大獎。

作為廣州觀察社的創始人之一，黃慧妍的藝術實驗涵蓋多種媒介，包括繪畫、雕塑、拼貼、裝置和攝影。她的作品關乎自傳式的體驗，情節記憶，以及對藝術史戲謔的介入。近年，她把母親的身份如何改變她的個人信念和藝術創作的哲學融入作品之中（可見她2016年在Spring工作室展覽的項目）。

Kwan Sheung Chi, Wong Wai Yin

Everything Goes Wrong for the Poor Couple

2010

Installation

Dimensions variable

Day One: 5 hours 30 minutes

Day Two: 8 hours 57 minutes 11 seconds

Day Three: 6 hours 36 minutes 42 seconds

Day Four: 6 hours 44 minutes 40 seconds

Day Five: 5 hours 4 minutes 57 seconds

The artists Kwan Sheung Chi and Wong Wai Yin re-enact in slow motion various tragic scenes of romantic couples over a period of 30-odd hours. A married couple in real life, the two artists look back to nostalgic Hong Kong films of the past, including a film from 1952 with the same title as the artwork. With violin orchestral music playing on a scratchy record player, the ambience evoked is one of nostalgia, grief, and melancholy. The films—in a cycle of five films with one film playing on one day, representing one day of their performance—are particularly poignant in their depiction of misfortunes that plague romantic relationships: infidelity, heartbreak, poverty, and illness, common afflictions of Hong Kong families in the post-war period.

The artists Kwan Sheung Chi (b. 1980) and Wong Wai Yin (b. 1981) both live and work in Hong Kong. Kwan Sheung Chi's oeuvre has long mixed a certain meditative strain with a participatory engagement or at the very least a sense of social responsibility. In certain works, there has also a reflection on the connections between finance and politics (for example, the M+ event *To Defend the Core Values Is the Core of the Core Values* by Kwan Sheung Chi and Wong Wai Yin had used the production budget in casting a gold coin, reflecting on as well as intervening in the debate then on Hong Kong's "core values"). In many ways, Kwan Sheung Chi works in a conceptual way—artworks that can be described as instructions and be

executed by anyone—but moreover within a practice grounded in a particular culture and place. In 2013, Kwan Sheung Chi won the inaugural Hugo Boss Asia Art award.

One of the co-founders of Observation Society in Guangzhou, Wong Wai Yin as an artist experiments with a variety of media, ranging from painting, sculpture, collage, installations, and photography. Her work deals with autobiographical experience, episodic memory, and playful interventions in art history. In recent years, Wong's work considers the ways that motherhood has transformed her personal convictions and philosophy on making art (as seen in her 2016 solo exhibition at Spring Workshop).

LH02: 白雙全、謝斐、 曾慧明、吉暎水、周小某

《攞你命3000》

2018年
裝置、檔案資料、工作坊
尺寸可變

在周星馳的惡搞特務片《國產凌凌漆》中，資深發明家達聞西展示他製作的武器「超級武器霸王——產品編號攞你命3000」，是一個包括十種武器的致命組合。隨著劇情推進和擊鼓聲的帶動，主角與反派人物開展一場殊死較量之際，達聞西示意周星馳扮演的人物（惡搞占士邦電影《鐵金剛勇破間諜網》男主角）站到一旁。而武器呢？就是用鐵線雜亂地串連在一起的一堆物品——包

括西瓜刀、單車鏈、火藥、硫酸、毒藥、手槍、手榴彈和三角銼。惡人對此嗤之以鼻並立即向達聞西開槍，令周星馳大感無奈。

《攞你命3000》由五人團隊LH02創作，成員包括白雙全、謝斐、曾慧明、吉暎水和周小某。藝術家想像出300件合該入選「超級武器霸王」的物品。展示桌上有刀具、電話線、書本、電線——各式各樣與這部電影、以及當時設計美學有關的物件，被組合並以荒誕的形式呈現。作品重構了周星馳電影所塑造的一個特定歷史瞬間——1990年代香港美學與心理空間。觀眾可以親自查驗這些物件，包括掃QR碼，了解更多物件與電影間的聯繫，或翻閱文件夾以了解展示的各種物件。



(上、右頁) LH02: 白雙全、謝斐、曾慧明、吉暎水、周小某，《攞你命3000》(截圖)，2018年 / (Above and opposite) LH02: Pak Sheung Chuen, Jaffe.T, Cathy Tsang, Grace Gut, Siu Mou Chow, *Killing 3000* (stills), 2018

白雙全（1977年生於中國福建）1984年移居香港，至今仍在此地生活和工作。作為一名概念藝術家，他對偶遇的記錄，以及對日常生活中的人和物的創新使用，使他的作品廣為人知。白雙全在2009年代表香港參加威尼斯雙年展。

藝術世界以外，他亦曾每周在星期日《明報》展示他的作品，此外，他還涉足政治，以民主團體「文化同行」成員身份競逐2016年選舉委員會界別分組選舉中文化小組的席位。

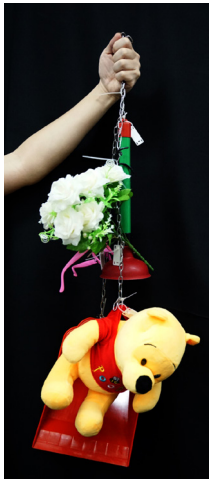
LH02: Pak Sheung Chuen, Jaffe.T, Cathy Tsang, Grace Gut, Siumou Chow

Killing 3000

2018

Installation, archival materials, workshops
Dimensions variable

In Stephen Chow's spy spoof film *To Beijing with Love*, an expert inventor Tat Man Si (which is also the Cantonese transliteration for da Vinci) shows off a weapon he made called "The Super Weapon: Product Serial Killing 3000", an apparently lethal combination of ten weapons into one super weapon. As the drama builds up, complete with dramatic



Pak Sheung Chuen (b. 1977 in Fujian, China) moved to Hong Kong in 1984, where he now lives and works. As a conceptual artist, he is known for how he documents chance encounters and how he unconventionally uses daily objects and people in his artwork. In 2009, Pak represented Hong Kong at the Venice

Biennale. Outside of the art world, Pak has also shown his work weekly in a Sunday column in *Ming Pao*; furthermore, the artist also tried his hand in politics, running for election in the cultural subsector functional constituency in 2016 as a member of the pro-democracy ARTicipants caucus.

drumroll, at a critical confrontation with the villain, Tat Man Si asks the character played by Stephen Chow (spoofing the main character in the James Bond film *To Russia with Love*) to step aside. And the weapon? A motley crew of items strung haphazardly together on a wire—a knife, a bicycle chain, gunpowder, acid, drugs, gun, grenade, and a triangle sharpener. The assailant scoffs at Tat before shooting him immediately, much to the Stephen Chow character's dismay.

Killing 3000, by the five-person collective LH02: Pak Sheung Chuen, Jaffe.T, Cathy Tsang, Grace Gut, Siumou Chow, re-imagines 300 items that could be combined to display this "super weapon". On the tables are knives, telephone cords, books, electric wires—sundry objects related to film props and even the design aesthetic of the period, combined in an absurdist manner. The work reconstructs the specific historical moment as captured in Stephen Chow's film—the aesthetic and psychological space of 1990s Hong Kong. Visitors can personally explore these items, including scanning the QR code for more information about the found objects connected to the movie and flipping through the folder that lists the objects presented.

梁鉅輝

《生產空間與螞蟻》

1998年

綜合媒材

120 × 755 厘米

鳴謝博爾赫斯書店藝術機構梁鉅輝紀念室

在《生產空間與螞蟻》中，廣州百姓日常生活的照片上佈滿塑料螞蟻——抑或是真螞蟻？這件令人感到不安與幽閉恐懼的作品將廣州本地人以及工作、生活狀況與昆蟲進行直接比較。藝術家似在質問「人活著和螞蟻、蟑螂有什麼區別呢？」。和當時許多廣州藝術家一樣，梁鉅輝的作品評述了1990年代珠江三角洲在城市和經濟高速發展下出現的過度擁塞和惡劣狀況。



(上、右頁) 梁鉅輝，《生產空間與螞蟻》，1998年 / (Above and opposite)
Liang Juhui, *Construction of a Place and Ants*, 1998

梁鉅輝(1959年生於廣東省廣州市)。1980年代中期與陳劭雄、林一林一同加入「南方藝術家沙龍」，彼時他已經在電視台當了十年美術指導。1989年南方藝術家沙龍解散後，梁鉅輝與陳劭雄、林一林成立了實驗藝術團體「大尾象」(見第29頁)。與此同時他開始了在廣州美術學院的學業，1992年從版畫系

畢業。和陳、林一樣，梁鉅輝的作品關注廣州的急速商業化及其對大眾日常生活的影響。在二十餘年的創作生涯中，梁鉅輝的作品巧妙地評論和干預城市現代化，在建築工地和擁擠的街道空間之中建立異托邦。梁鉅輝於2006年因心臟病逝世，享年47歲。

Liang Juhui

Construction of a Place and Ants

1998

Mixed media

120 × 755 cm

Courtesy Liang Juhui Memorial Hall at the Libreria Borges Art Institute

Construction of Place and Ants has plastic ants crawling over photographs of everyday people in Guangzhou—or are those real ants? In this disturbing and claustrophobic artwork, Liang directly compares the insects to the local people in Guangzhou and their working conditions. “How differently from ants and cockroaches are people living really?”, the artist seems to be suggesting. Like quite a few other Guangzhou artists of the time, Liang’s work comments on the overcrowding and substandard conditions associated with the rapid urban and economic development in the Pearl River Delta in the 1990s.



Liang Juhui (b. 1959 in Guangzhou, China) joined the Southern Artists Salon in the mid-1980s along with Chen Shaoxiong and Lin Yilin. At that point he had already been working as an artistic director at the TV station for ten years. After the Southern Artists Salon disbanded in 1989, Liang along with Chen Shaoxiong and Lin Yilin co-founded the experimental artist collective Big Tail Elephant (see page 31). At the same time, he started his study at the Guangzhou Academy of Fine Arts, graduating from the printmaking

department in 1992. Similar to Chen and Lin, Liang’s oeuvre is concerned with the rapid commercialisation in Guangzhou and how that affected the daily lives of the everyday people. Over a career of more than 20 years, Liang’s artworks have subtly commented on and intervened in the city’s process of modernisation, creating heterotopias alongside construction sites and crowded street spaces. Liang passed away from an acute heart attack at the age of 47 in 2006.

梁志和

《皇后又遮打又畢打》

2001年

彩色照片

152.4 × 152.4 厘米

展品由李安琪女士及梁凱欣借出，特此鳴謝

《高士打與高士打》

2001年

彩色照片

101.6 × 152.4 厘米

《皇后又畢打又雲咸與皇后又畢打 又雲咸》

2001年

彩色照片，一組兩件

每件 76.2 × 101.6 厘米

《威靈頓又皇后又蘇杭與威靈頓 又皇后又蘇杭》

2002年

收藏級噴墨打印，一組兩件

40.5 × 50.8 厘米

展品由彭若書借出，特此鳴謝

《擺花叉荷里活》

1998—2001年

彩色照片

122 × 152.4 厘米

《皇后水坑口》

2002年

彩色照片

122 × 152.4 厘米

展品由香港M+美術館借出，特此鳴謝



梁志和，《高士打與高士打》，2001年 / Leung Chi Wo, Gloucester & Gloucester, 2001

在《彩色系列》中，梁志和在街道上向上望，並拍攝天空被摩天大廈包圍的情景。這個計劃是他就家用針孔相機的實驗的延續，他與藝術家黃志恆把這些照片再度演化，把摩天大廈之間的負形空間轉化成在表演中提供的曲奇。



梁志和，《皇后又畢打叉雲咸與皇后又畢打叉雲咸》，2001年 / Leung Chi Wo, Wellington x Queen x Jervois & Wellington x Queen x Jervois, 2001

Leung Chi Wo

Queen × Chater × Pedder

2001

C-print

152.4 × 152.4 cm

Courtesy of Angelika Li and Hedy Leung

Gloucester & Gloucester

2001

C-print

101.6 × 152.4 cm

Queen × Pedder × Wyndham & Queen × Pedder × Wyndham

2001

C-print, set of 2

76.2 × 101.6 cm each

Wellington × Queen × Jervois & Wellington × Queen × Jervois

2002

Archival inkjet print, set of 2

40.5 × 50.8 cm

Generously loaned by Joseph Pang

Lyndhurst × Hollywood

1998–2001

C-print

122 × 152.4 cm

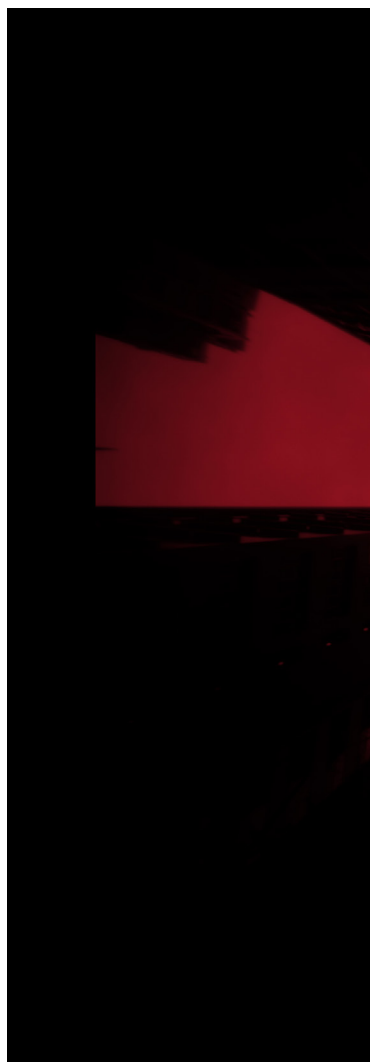
Queen's Possession

2002

C-print

122 × 152.4 cm

Generously loaned by M+, Hong Kong



Leung Chi Wo's *Colour Series* involve images taken from street level, looking up at the sky between the soaring skyscrapers. Continuing from his experimentation with homemade pinhole cameras, the artist evolved this process further with the artist Sara Wong, where this negative space delineated by the tops of skyscrapers is transformed into cookies offered out in performances.



梁志和，〈擺花叉荷里活〉，2001年 / Leung Chi Wo, *Lyndhurst x Hollywood*, 2001

梁志和+黃志恆

《城市曲奇》文獻

1999—2008年

混合媒介

展品由香港文化博物館借出，特此鳴謝

《消蝕空間奇觀》

2008年 (2018年重置)

實物裝置與表演

尺寸可變

一座城市的都市景觀可以變成餅乾嗎？此作的創作前提聽來十分荒唐，宏偉的摩天大樓與公共空間被轉變為某種個人的、可食用的東西。本系列由《城市曲奇之一》計劃衍生，梁志和拍攝了摩天

大樓之間的負形空間，創作了一系列圓形的照片，從中可看到大廈將城市的天空「裁切」成不同的形狀；然後再用照片中的形狀製作曲奇。在展覽中，曲奇會以行為藝術表演的形式在現場分發，讓觀眾可以用腸胃消化一片城市，從而將香港的建成環境的一部份據為己有。在此後於其他城市的計劃中，藝術家們還引入了售賣機、曲奇套裝、錄像等等形式，在各自城市語境下用溝通、交流和消耗活動進行更多的實驗。在這裏，兩個玻璃櫃展示了他們表演的文獻記錄，以及藝術家在表演中用曲奇與其他人以物易物所換來的物件。



梁志和+黃志恆，《消蝕空間奇觀》，2001年 / Leung Chi Wo + Sara Wong, *The Spectacle of Space Consumption*, 2001

自1990年代初從香港中文大學藝術系畢業後，香港藝術家夫婦梁志和（1968年生於香港）與黃志恆（1968年生於香港）便開始合作。黃志恆此後轉向進修園景建築；梁志和則前往意大利繼續學習攝影，及後返港攻讀藝術碩士學位。二人均為1996年創辦、香港首個由藝

術家經營的藝術空間Para Site的創辦人。獨立創作時，梁志和的作品審視個人體驗和社區歷史；而黃志恆作為園景設計師則關注城市空間。他們的合作項目運用攝影、城市規劃、裝置和表演等創作形式，從歷史、建成環境及居民的生活體驗探究每座城市的身份。

Leung Chi Wo + Sara Wong

City Cookie Archive

1999–2008

Mixed media

Generously loaned by the Collection of Hong Kong Heritage Museum

The Spectacle of Space Consumption

2008 (remade in 2018)

Object installation & performance

Dimensions variable

Can a city's urban landscape be turned into biscuits? That is the absurd-sounding premise of the work, where gigantic skyscrapers and public space are transformed into something personal and edible. The original project of the series, *City Cookie I*, first involved the artist making a series of circular photographs where parts of the city's buildings "cut" the sky into different shapes; later, the artist made cookies in the shapes of the sky from their photographs. Exhibition visitors will be served these cookies as a performance on site and are therefore invited to claim ownership of Hong Kong's built environment through literally digesting a piece of the city. With later projects in other cities, the artists introduced the vending machine, cookie packages, video, etc., to further experiment with the activities of communication, exchange, and consumption happening in the given urban context.

The collaboration between Hong Kong artist couple Leung Chi Wo (b. 1968 in Hong Kong) and Sara Wong (b. 1968 in Hong Kong) began in the early 1990s, shortly after they graduated from the Fine Arts Department of the Chinese University of Hong Kong. Sara Wong subsequently pursued further study in landscape architecture, while Leung Chi Wo continued to study photography in Italy and returned to Hong Kong for his MFA. They are both among the co-founders of Para Site, Hong

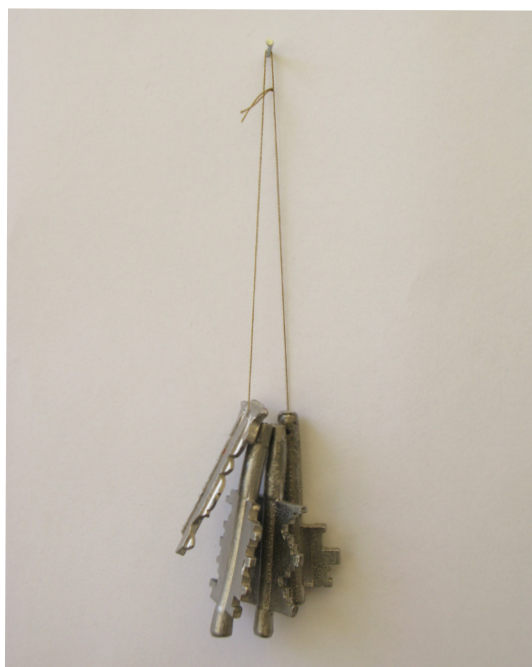
Kong's first artist-run space set up in 1996. Working individually, Leung Chi Wo's practices investigate personal experience and communal history, and Sara Wong, as a landscape architect, is mostly concerned with urban space. Their joint collaborative projects use various practices such as photography, urban planning, installation, and performance to explore the identity of individual cities through its history, built environment, and the living experience of its residents.

Claire Fontaine

《法院大街293號，
2010年3月22日》

2010年
四種模製合金元素和鐵絲
鳴謝羅馬T293畫廊

一串鎖匙神祕地懸掛在牆上。實際上它們是 Claire Fontaine 在意大利拿坡裏代理其作品的一家畫廊的鎖匙（畫廊名為 T293，其地址即本作品名字）。在大眾想像和日常用語中，鎖匙被視為開啓門鎖或祕密的方法；在作品中還帶有一種幾近慫恿或勸誘盜竊的元素——畢竟一個人可以抓起鎖匙，打開畫廊的門，獲取存放於其中的貴重物品。作品是她對挪用與逾越概念的微妙把玩。



(上、右頁) Claire Fontaine, 《法院大街293號, 2010年3月22日》, 2010年 / (Above and opposite) Claire Fontaine, *Via Tribunali 293*, (22.03.2010), 2010

Claire Fontaine在法國是一個家喻戶曉的筆記簿品牌；2004年James Thornhill和Fulvia Carnevale創建的巴黎藝術團體，以法國著名的筆記本品牌Claire Fontaine命名，並自稱是Claire Fontaine的「助理」。選擇以

第三人稱女性單數為主體位置，Claire Fontaine以一名「現成藝術家」自居。她的新概念藝術品牌否定個人技巧和原創性，但以獨特輕盈的方式象徵性地處理命題。

Claire Fontaine

*Via Tribunali 293,
(22.03.2010)*

2010

Four moulded alloy elements and wire
Courtesy of T293, Rome

A set of keys hangs rather mysteriously on the wall. They are in fact keys to a gallery that represents Claire Fontaine in Naples, Italy (the name is T293, and the address is the title of the work). Keys in the popular imagination and parlance of course refer to means of opening locks or secrets; here, there is also an element that almost advocates or tempts theft—after all, one could grab hold of the keys and open the doors to the gallery, gaining access to the valuables stored there. With this work, she plays rather subtly with notions of appropriation and transgression.



Claire Fontaine is widely known as a brand of school notebooks in France; the name was also lifted by a Paris-based collective founded in 2004 by James Thornhill and Fulvia Carnevale, who call themselves “assistants” to Claire Fontaine. Taking on the third person singu-

lar feminine as its subject position, Claire Fontaine describes herself as a “ready-made artist”. Her brand of neo-conceptual art denies individual skill and originality, and engages with issues symbolically in her characteristic light touch.

Roman Ondak

《量度宇宙》

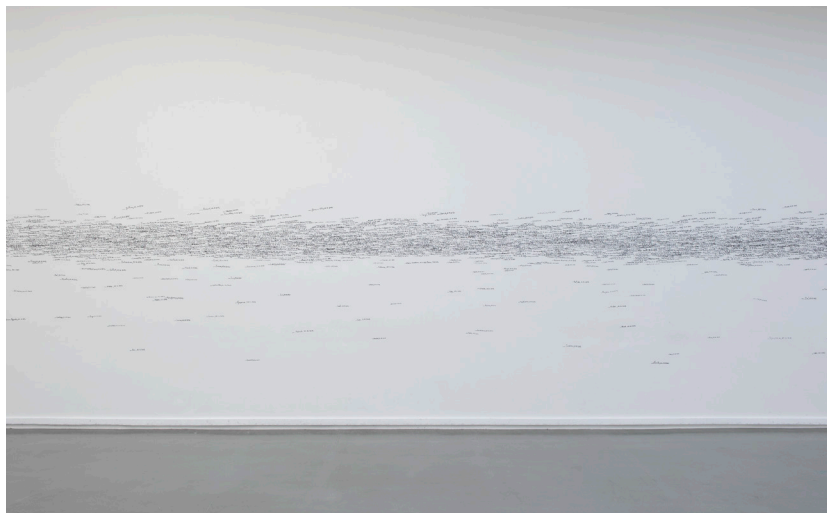
2007年

特定場域裝置

尺寸可變

展品由Pinothek der Moderne借出，特此鳴謝

Roman Ondak的作品時常將日常生活中的邊緣瞬間轉化為展覽。在《量度宇宙》這件行為作品中，藝術家或博物館職員會量度觀眾的身高，並用黑筆記錄在展廳牆上。每一個標記都記錄了館員與觀眾的互動，並將白色牆面轉化成個人肖像。隨著標記累積，某些標記會被遮蓋，但仍然是整體畫作的一部份。藝術家的靈感來自父母在門框上記錄子女身高的習慣，這件互動作品探究了時間和空間、宇宙與無盡的概念——亦是來過和即將前來的觀眾的「肖像」和痕跡。



(上、右頁) Roman Ondak, 《量度宇宙》, 2007年 / (Above and opposite) Roman Ondak, *Measuring the Universe*, 2007

Roman Ondak (1966年生於斯洛伐克)，是一位概念藝術家，作品時常涉及大眾和觀眾參與。藝術家在蘇聯統治時期的斯洛伐克長大，深受影響，作品有時會以編排場面的形式探索不同行為模式和其他可能性。大部分他的作品都憑著巧妙的智慧和觸動，帶有詩意地挑戰日

常的規則——形式有大有小，方法亦十分繁多。Roman Ondak曾在世界各地舉辦過展覽，地點包括2009年在紐約現代藝術博物館、2009年威尼斯雙年展捷克斯洛伐克館，以及2015年廣州廣東時代美術館。

Roman Ondak

Measuring the Universe

2007

Site-specific installation, performance

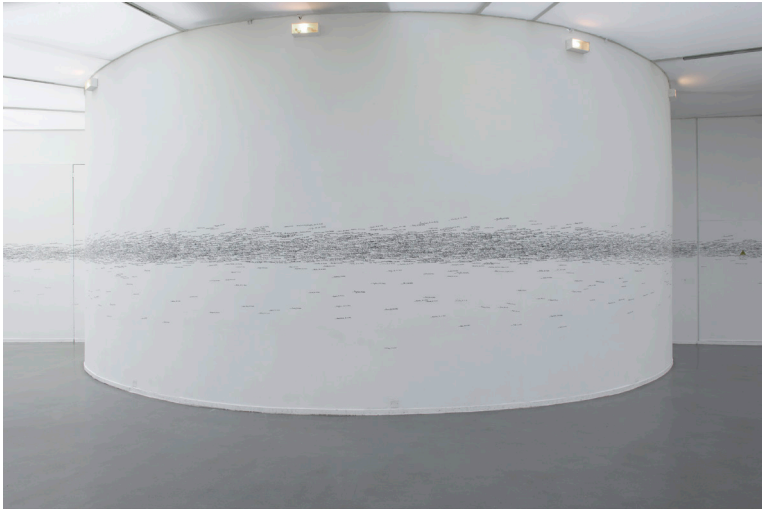
Dimensions variable

Generously loaned by Pinakothek der

Moderne, Munich

Roman Ondak's works often transform marginal moments in daily life into exhibitions. *Measuring the Universe* is a performance piece in which the artist or a museum attendant measures and marks the height

of museum visitors with a black pen on the gallery wall. Each marking is a document of the interaction between the museum attendant and the visitor that transforms the white wall into a personal portrait. As these markings accumulate, some marks become obliterated, yet they still contribute to a larger drawing. Inspired by the parental habit of measuring children's heights on door frames, this is an interactive work that explores the concepts of time and space, the universe and infinity—and a "portrait" and trace of visitors who came and will come in the future.



Roman Ondak (b. 1966 in Slovakia) is a conceptual artist whose work often involves audience participation and the public. Ondak's upbringing in Slovakia under the Soviet rule significantly informs his work, which sometimes takes the form of staged events that explore different patterns of behaviour and alternative possibilities. With a subtle wit and touch, much of his work poetically

challenges the rules of the everyday—in forms large and small, and in a stunning variety of ways. Ondak has shown extensively around the world, including at The Museum of Modern Art, New York, in 2009, the Czech and Slovak Pavilion in the Venice Biennale, also in 2009, and Guangdong Times Museum, Guangzhou, in 2015.

陳劭雄

《警察與小偷》

1997年
錄像
8分鐘

這部錄像作品戲仿電視肥皂劇或電影中常見的情節，呈現一名警察追捕小偷的場景。然而同樣的情節被再次拍攝，只是警察與小偷換上了對方的衣服，掉轉了角色。相對於「現實」，藝術家更關注一般準則及衣著、行為、興趣的價值形象，這些出現在構建形象時通常被更細緻解讀的元素，如何左右我們的判斷。正如藝術家所言，「有的時候，我們對電影的投入感遠遠超越真實生活。我們無法接受電影英雄失敗，然而可以容忍英雄在真實生活裏失敗。如果電影以現實為藍本，事實上與現實距離極遠，但如果現實模仿電影，卻又成為了另一種現實。」



陳劭雄，《警察與小偷》(截圖)，1997年 / Chen Shaoxiong, *Cop and Thief* (stills), 1997

在三十多年來的創造生涯中，陳劭雄（1962—2016年，生於中國汕頭）透過作品探究了社會現實、政治、傳媒性質以及城市化問題。從以廣州為創作基地的著名攝影系列《街景》，到「西京人」合作計劃再到後期《墨水媒體》等社會參與作品，陳劭雄透過辛辣幽默的創作探討高速發展下中國的社會與政治現

實。他多次與不同藝術家合作：1986年加入「南方藝術家沙龍」；1990年與藝術家梁鉅輝、林一林成立「大尾象工作組」（徐坦於1993年加入）（見第29頁）；2007年起與金泓錫（韓國）及小澤剛（日本）共同創作「西京人」項目（見第22頁）。陳劭雄於2016年逝世。

Chen Shaoxiong

Cop and Thief

1997
Video
8 minutes



Chen Shaoxiong (1962–2016; b. in Shantou, China) explored for over 30 years social reality, politics, the nature of media, and urbanisation in his oeuvre. From his renowned Guangzhou-based photographic series *Street* to his collaborative project as *Xijing Men* to his socially engaged works later in his career, like *Ink Media*, Chen's oeuvre takes on, with poignancy and humour, social and political realities in a rapidly changing China. Throughout his life,

A policeman chases after a thief in this video, in a parody of television soap operas as well as many a movie plot. But then the same plot is filmed again, this time with the costumes of the police and thief swapped, reversing the roles. Rather than aiming at "reality", the artist focuses his attention on the codes that influence how we judge and value images—of clothing, behaviour, interests—which we often indeed read more carefully in constructed images than in lived reality. As the artist noted, "Sometimes, our engagement in a film far exceeds our engagement in real life. We cannot accept the failure of the hero, yet we would tolerate the failure of a hero in real life. If film models itself after reality, it is in fact very distant from it. Yet if reality imitates film, then it becomes another reality."

he collaborated with other artists: in 1986, he joined the Southern Artists Salon, while in 1990 he co-founded the Big Tail Elephant Working Group (see page 31) along with fellow artists Liang Juhui and Lin Yilin (later joined by Xu Tan, in 1993). From 2007 onwards, he also produced collaborative works with Gimhongsok (Korea), and Ozawa Tsuyoshi (Japan) as *Xijing Men* (see page 23). Chen passed away in 2016.

梁鉅輝

《遊戲一小時》

1996年

錄像

14分鐘19秒

鳴謝博爾赫斯書店藝術機構梁鉅輝紀念室

《遊戲一小時》是梁鉅輝最具代表性的作品之一。藝術家在建築工地內的一台升降機設置電視遊戲機，坐進裏面玩一小時，期間隨著升降機在工地內上下移動，從而侵擾或打亂城市建設的正常流程。值得注意的是移動的垂直性，以及升降機如何轉化為建築手段之外的其他東西——一座遊樂場、或者電視遊戲內的電梯。作品體現工地勞作的乏味現實，也引起建築工人的好奇，讓他們脫離工作的艱辛節奏，從而實現對急促的現代化進程的干擾。



(上、右頁) 梁鉅輝，《遊戲一小時》(截圖)，1996年 / (Above and opposite) Liang Juhui, *One Hour Game* (stills), 1996

Liang Juhui

One Hour Game

1996

Video

14 minutes 19 seconds

Courtesy Liang Juhui Memorial Hall at the
Libreria Borges Art Institute

One of Liang Juhui's most significant artworks, *One Hour Game* (1996), involves a video game console installed in a construction elevator. The artist played the game by himself for an hour as the elevator went up and down in the construction site, thus disturbing or upsetting the normal processes of urban construction. What is noteworthy is the verticality of movement, as well as how the elevator is almost transformed into something else other than a means of construction—an elevator in an amusement park, or in a video game perhaps. Not only does this show a bit the banal realities of labour on construction sites, but it also pulls the curious construction workers a little out of their strenuous rhythm of work, thus interfering in the urgent processes of modernisation.



Yvonne Dröge Wendel

《黑球》及錄像紀錄

2000年

PVC吹氣軟膠（公共空間作品）

圓周 300–350 厘米

感謝: Isis Verbeek、Ásgerður Birna

Björnsdóttir、Jelle Houten、Simon Becks

錄影編輯: Aram Lee

香港圖片: 陳希雯

行為藝術作品《黑球》始於2000年。藝術家邀請公眾移動一個巨型球體——一個直徑約3.5米、外以黑色毛毯包裹的充氣乳膠球——讓它穿越城市或地區的不同地方，包括建築物、街道和郊野。

大球在公共空間滾動的過程中，人們可以隨心所欲地與它互動。對某些人而言這是有趣並富娛樂性的，但也有人會覺得是騷擾甚至感到煩厭。這正是作品的其中一個意義：除了黑球本身，還有公眾的互動和反應。作為一個活動，它召集人們來完成一項任務，球的體積尤其凸顯公共秩序的規則和制度，也強調了某一地區或機構有怎樣的風險或對風險的厭惡。自2000年以來，《黑球》已在多個城市遊走，包括丹麥歐登塞、意大利波札諾、土耳其伊斯坦堡和南非約翰尼斯堡。作品沒有在香港實現過，但藝術家在錄像中作出提議——考慮到香港的各種管制和密度，對作品的不可行性提出疑問。



Yvonne Dröge Wendel, 《黑球》(錄像截圖), 2000年 / Yvonne Dröge Wendel, *Black Ball* (video still), 2000

Yvonne Dröge Wendel (1961年生於德國)，為人和物的關係而着迷。事實上她的姓氏Wendel即來自於她和「Wendel」（一件傢俱）的婚姻。她的作品探究物品和材料的本質，以及這些元素如何影響人類行為。通過使用沒有

象徵意義、幾乎沒有可辨認特徵的物體——比如《黑球》，她的參與藝術作品試圖創造事件，揭示在不同社會情境下我們與物品、彼此的關係。她的許多作品反思人與物的聯繫——事實上是一種「物件的哲學」。

Yvonne Dröge Wendel

Black Ball (with video documentation)

2000

Hand-felted merino wool around inflatable PVC form (Work in public space)

300–350 cm in diameter

Thanks to: Isis Verbeek, Ásgerður Birna Björnsdóttir, Jelle Houten, Simon Becks

Video editing: Aram Lee

Images for Hong Kong: Mandy Chan



Yvonne Dröge Wendel, 《黑球》(蒙太奇), 2000年 / Yvonne Dröge Wendel, *Black Ball* (montage), 2000

Yvonne Dröge Wendel (b. 1961 in Germany) is fascinated by the relationship between people and objects. Indeed, her surname “Wendel” came from her marriage to Wendel (a piece of furniture). Her work explores the nature of objects and materials and how these elements are able to influence human behavior. Using objects with no symbolic

Black Ball, a project first begun in 2000, is a performative artwork that invites the public to move a giant ball—an air-filled latex ball about 3.5 meters wide and covered in black felt—across different parts of a city or area, including buildings, streets, and the countryside. With the ball rolled around in public spaces, people are encouraged to interact with it in the way they like. While this could be fun and entertaining for some, it can also be disruptive or even annoying for others. This is part of the point: the artwork is not just the black ball itself but the public's interaction and reaction.

As an event, it assembles people to carry out a task, with the sheer size of the ball in particular making the rules and regulation of public order very obvious, and highlights how risky or risk-averse particular areas or institutions may be. Since 2000, *Black Ball* has taken place in various cities, including Odense, Denmark; Bolzano, Italy; Istanbul, Turkey; and Johannesburg, South Africa. While the performance was not held in Hong Kong, the video does include an artistic proposal for it to take place here—which also raises questions about how much it is an unrealisable project in Hong Kong due to the regulations and density present in the city.

meaning and which have very few identifiable features, such as the *Black Ball*, her participatory artwork seeks to create events that reveal our ways of relating to objects and each other under various social situations. Much of her work also rethinks the relation of the human to things—indeed, an approach of “philosophy from things”.

Bik Van der Pol

《消失的作品》

1998年至今
摹本的無限複印
尺寸可變

一個人的失蹤總帶有陰謀的氣息；那些以失蹤為樂的人卻暗地自問，「怎樣才能失蹤？」。作品使用了Doug Richmond 1995年出版的《如何人間蒸發》(*How to Disappear, Completely, and Never Be Found*)的複本。這本書指導讀者如何消失於人間，不留下絲毫痕跡——實際上就是偽造死亡，獲取一個全新的身份。這些複本擺放在展覽空間，也許會誘發觀眾實行各種「消失」。和他們的其他作品一樣，此作帶有「一比一」特性，亦即它是概念性的，同時又是「物的本身」。



Bik Van der Pol, 《消失的作品》, 1998年至今 / Bik Van der Pol, *The Disappearance Piece*, 1998—onwards

Liesbeth Bik (1959年生) 和Jos Van der Pol (1961年生) 組成概念和裝置藝術組合Bik Van der Pol超過二十年。兩人的許多創作採取一種開放式手法創造對話空間，關注信息以及信息有否或

如何被分發和清除。他們的項目要求用家與觀眾以不同形式參與，以製造新的集體和主觀體驗，並重新設定公眾的構成和公共空間的潛能。

Bik Van der Pol

The Disappearance Piece

1998—onwards

Unlimited print of facsimile of original book

Dimensions variable

The disappearance of a person always has an air of intrigue; an inward version of this question, for those who want to disappear for pleasure, would be "How could I disappear?" The work here consists of facsimiles of Doug Richmond's 1995 book *How to Disappear, Completely, and Never Be Found*; the book guides readers on how to disappear without leaving any tracks—and indeed faking death and taking on a new identity. Placed in the exhibition space, the visitor will sit and perhaps read the text, perhaps engaging in various kinds of "disappearances". Like some of their other works, there is a "1:1 scale" to this work, in the sense that it is both conceptual and "the thing itself".



As an artist duo with Liesbeth Bik (b. 1959) and Jos Van der Pol (b. 1961), Bik Van der Pol have worked together for over two decades as conceptual and installation artists. Much of their practice focuses on information, as well as how and whether it is distributed and erased, with an

open-ended approach that creates a space for dialogue. By asking users and visitors to engage differently, their projects forged new collective and subjective experiences, and also reconfiguring what constitutes a public and the potential of public space.

程展緯

《鳥籠》

2018年
綜合媒材
尺寸可變

空間中出現兩段錄像：一段呈現一架失蹤的飛機，另一段透過展覽空間內閉路電視拍攝一隻被綁縛著的鳥，還有張被標本鳥穿破的海報。在藝術家看來，「棚架」與雀籠十分相似——他注意到香港公園內的尤德觀鳥園面積是大館當代美術館展廳空間的兩倍。建築制約了人類行動的空間，然而這個雀籠卻猶如無邊的天際。將撞牆的鳥和失蹤飛機的影像合為一體，這件特定場域作品試圖尋找雀籠的邊際，探討可見性與監視。



程展緯，《鳥籠》(截圖)，2018年 / Luke Ching Chin Wai, *Bird Cage* (still), 2018

程展緯（生於1972年）是側重概念導向，是側重概念導向和社會介入的香港藝術家中最活躍的一位。他刻意透過作品中離奇可笑的幽默感回應與質疑社會與政治問題。在公共領域裏，程展

緯倡導工人權益，包括發起一場讓收銀員和服務生可以坐下來（不用全天一直站立）的運動。多年來，藝術家參加過世界各地的展覽和駐留項目，包括紐約PS1當代藝術中心。

Luke Ching Chin Wai

Bird Cage

2018

Mixed media

Dimensions variable



Two videos appear in the space: one of a missing airplane, another of a taped-up bird as seen by CCTV within the exhibition space. There is a poster, too, with a stuffed bird crashing through. For the artist, “scaffolding” is very similar to a bird cage—and indeed, he notes the Edward Youde Aviary in Hong Kong Park takes up an area twice the size of the art galleries in Tai Kwun Contemporary. Whereas architecture constricts the space of human action, such a bird cage becomes like the limitless sky. By fusing the bird hitting the wall and images of a missing airplane, the site-specific work attempts to seek the edges of the bird cage, exploring visibility and surveillance.

Luke Ching Chin Wai (b. 1972) is one of the most active conceptually oriented and socially engaged artists in Hong Kong. With droll humour, his artwork responds to and questions social and political issues in inventive ways. In a more social sphere, Ching has also advocated for work-

ers' rights, including a campaign to make sure cashiers and attendants have a place to sit (instead of standing the whole day). Over the years, the artist has taken part in exhibitions and residencies around the world, including at PS1 Contemporary Arts Center in New York.

PolyLester

《核心》

2018年
裝置
尺寸可變



(上) PolyLester, 《Aura Utrecht》, 2016年 / (Above) PolyLester, Aura Utrecht, 2016

(下) Gabriel Lester, 《The Electrified Line (Cross-track Observation-deck)》, 2014年 /
(Below) Gabriel Lester, The Electrified Line (Cross-track Observation-deck), 2014

一個覆蓋彩色透明簾幕的鋼結構，成為了一個正規但又不乏趣味的舞台。觀眾可以從不同方向進入，站在平台上，形成一場莊嚴的活動。然而下方的結構同時讓觀眾聯想到砌圖、建造遊戲、迷宮甚至囚室。觀眾可以在底層走動，穿過簾幕，直抵中央的艙室或小間。觀眾站在上面可往下看，站在外面又可看到結構內其他人如鬼魅般的身影。這結構把玩的實際上是監獄和監視的建築邏輯。PolyLester意在用這件作品顛覆十八世紀哲學家Jeremy Bentham所構想的「全景敞視」(panopticonic) 監獄。下方的「囚室」因此在這個單層結構中成為發生事件的中央舞台，與此同時它亦是隔離而邊緣的。

阿姆斯特丹的PolyLester (Gabriel Lester和Martine Vledder) 是一個跨界設計和製作工作室，側重於藝術、電影、公共雕塑和建築介入。通過與眾多藝術家、建築師、設計師、思想家和設計師的合作，PolyLester在世界各地實施了許多計劃。

Gabriel Lester (1972年出生於荷蘭) 是藝術家和導演，現於阿姆斯特丹居住和工作。Lester是表演者出身，早期活躍於說唱音樂和即興演出，後來於1995年起發展電影。他在1998至2000年間在阿姆斯特丹的荷蘭皇家藝術村項目進修，並開始發展三位影像的藝術創

作。Lester最近的藝術實踐集中於空間裝置、文章和敘事影片，他同時亦是策展人，並於藝術院校和研究生課程任教。

Martine Vledder是一名都市規劃和建築專家，2005年畢業於台夫特理工大學的都市規劃課程。Vledder於2006至2008年間擔任鹿特丹建築規劃事務所MVRDV的都市規劃師，其後在2011至2014年間出任MVRDV亞洲總監。Vledder於2009至2011年擔任Dutch Green Building Council的諮詢委員，並在2012至2015年間在香港大學任教建築和都市設計。

PolyLester

Nucleus

2018

Installation

Dimensions variable



PolyLester, 《Layover / Tussenstop》, 2017年 / PolyLester, Layover / Tussenstop, 2017

A steel structure clad with colourful transparent curtains make for a formal yet playful-looking stage. Visitors can enter from different angles, and stand on the platform to formalise solemn events. Yet the structure below also reminds visitors of jigsaw puzzles, construction games, labyrinths, or even prison cells. One could travel on the ground level, through the curtains, all the way to the central chamber or cell. From above, one could observe those below, while from the outside, those

inside appear as ghostly figures. Indeed, this structure plays with the architectural logic of penitentiaries and that of surveillance. PolyLester conceived of this particular work as a disruption to the all-seeing "panopticonic" prison, imagined by the eighteenth-century philosopher Jeremy Bentham. The "prison cell" below thus forms the centre stage of action within this single-storey structure, all the while being isolated and thus marginal.

Based in Amsterdam, PolyLester (Gabriel Lester and Martine Vledder) is a multi-disciplinary design and production studio that focuses on artwork, film, public sculpture, and architectural interventions. Working with an array of artists, architects, designers, thinkers, and designers, PolyLester has worked on multiple projects around the world.

Gabriel Lester (b. 1972 in Netherlands) is an artist and film director living and working in Amsterdam. In his early career, Lester started off as a performer in rap and freestyle spoken word before moving into cinema in 1995. He attended Rijksakademie in Amsterdam between 1998 and 2000, when he started to create cinematic experiences in three-dimensional fine art settings. Re-

cently, his artistic practice focuses on spatial installation, prose, and direct narrative cinema. He is also a curator and teaches at art academies and postgraduate courses.

Martine Vledder is an urban planning and architecture professional. Graduated from the Urban Planning programme at the Technische Universiteit Delft in 2005, Vledder served as an urban planner at the architectural planning practice MVRDV in Rotterdam from 2006 to 2008, and later served as the director of MVRDV Asia for three years. Vledder was also part of the advisory board at the Dutch Green Building Council (2009–2011), and taught architecture and urban design at the University of Hong Kong between 2012 and 2015.

田中功起

《不安定的任務#9: 24小時聚會 (時軸)》

2017年

動態、工作坊、集體時軸

尺寸可變

Spring工作室委約作品

參與者：查映嵐、張嘉莉、郭達年、梁志剛、賴恩慈、蕭競聰、楊夏至和嚴瑞芳

客席主持：張少強、郭達年和祝俊君、梁志剛和阮志雄（雄仔叔叔）

特別鳴謝：貝明湍、Tobias Berger、約翰·百德、陳希雯、陳善雯、陳建濃、陳效能、陳劍青、陳智德、鄭麗琼、馮美華、羅淑敏、梁寶山、劉天明、莫昭如、黃小燕和黃翊豐

《投入的恣態》

2018年

錄像紀錄

被訪者：查映嵐、張嘉莉、梁寶山、賴恩慈、楊夏至、嚴瑞芳和阮志雄（雄仔叔叔）

採訪者：李綺敏和田中功起

特別鳴謝：Spring工作室、亞洲藝術文獻庫、藝鵠、約翰·百德、貝明湍、陳效能、陳劍青、陳希雯、陳善雯、陳建濃、陳智德、鄭麗琼、鄭怡敏、鄭威鵬、張少強博士、馮美華、郭達年、劉天明、羅淑敏、李嘉傑、梁志剛、李卓婷、呂妙敏、莫昭如、蕭競聰、AJ Vicente、黃小燕、黃翊豐、黃浚婷和祝俊君



田中功起，《投入的恣態》，2018年 / Koki Tanaka, *Engaged Gesture*, 2018

田中功起的藝術創作以合作互動的形式探究社會關係。藝術家創造供不同社區的成員討論、研究和聚集的平台。每個人都帶著各自的社區歷史前來，這樣的集會在刻意封閉的環境內進行，形成了臨時的、短暫的集體性。

田中的最新三頻道錄像裝置《投入的姿態》(Engaged Gesture, 2018年)將幾位文化從業者召集在一起，討論社會參與和文化實踐，而藝術家以及本展覽的策展人則是向他們提問的人。憑藉此前在Spring工作室的裝置舊作中創作的結構與討論小組，本作延續了他於2017年的計劃《不安定的任務#9: 24小時聚會(時軸)》。那是一次持續24小時的退修活動，邀請了八位曾參與政治行動和擁有社會運動經歷的文化從業者

(分別來自藝術、音樂和電影領域)前來，就社會參與和社區創建進行討論。藝術家有意讓參與者離開城市，前往Spring工作室，他們在那裏只能與彼此互動。除了探索協作、共識的形成、臨時社區以及記錄與行動的關係，作品還包括了一份時間表，它將參與者的個人歷史編織在一起，形成一部更廣闊的香港社會史。

在錄像裝置新作《投入的姿態》除了有簡單的訪談，也包括在相關地點進行的簡單行動，比如某人的工作室、家或與歷史有關的地點。田中持續地探究臨時集會的可能性，以及不同香港藝術工作者對社會參與及政治行動的反思。

田中功起(1975年生於日本，現居日本京都)起先在學習繪畫，後來其興趣轉向運用日常廉價物品創作，嘗試找出它們不同的使用方法。藉由日常物品，他又對「災難後」出現的臨時社區產生了興趣——例如2011年日本地震和海嘯、福島核危機，甚至洛杉磯一場引發熱議的住宅區停電。田中的藝術實踐包括行

為、裝置、行動和電影，他在其中融入了在特定環境中尋獲的日常物品和材料。他的近期計劃是對參與行動的探研，邀請演員和展覽觀眾參加一場工作坊，並拍攝全過程。田中的作品在世界不同地方展出，近作有《明斯特國際雕塑藝術展》(2015)，他更於2017年獲德意志銀行選為「年度藝術家」。

Koki Tanaka

Precarious Tasks #9: 24 hrs Gathering (Timeline)

2017

Action, workshop, collective timeline

Dimensions variable

Commissioned by Spring Workshop

Participants: Evelyn Char, Clara Cheung, Lenny Kwok, Michael Leung, Mo Lai Yan Chi, Siu King Chung, Yeung Ha Chi, and Yim Sui Fong

Facilitators: Cheung Siu Keung, Lenny Kwok and June Chu, Michael Leung, and Uncle Hung (Yuen Che hung)

Special thanks to: Mimi Brown, Tobias Berger, John Batten, Mandy Chan, Phoebe Chan, Annie Chan Hau Nung, Chan Kim Ching, Chan Chi Tak, Cheng Lai King, May Fung, Susie Law, Leung Po Shan, Lau Tin Ming, Augustine Mok Chiu Yu, Phoebe Wong, and Sean Wong

Engaged Gesture

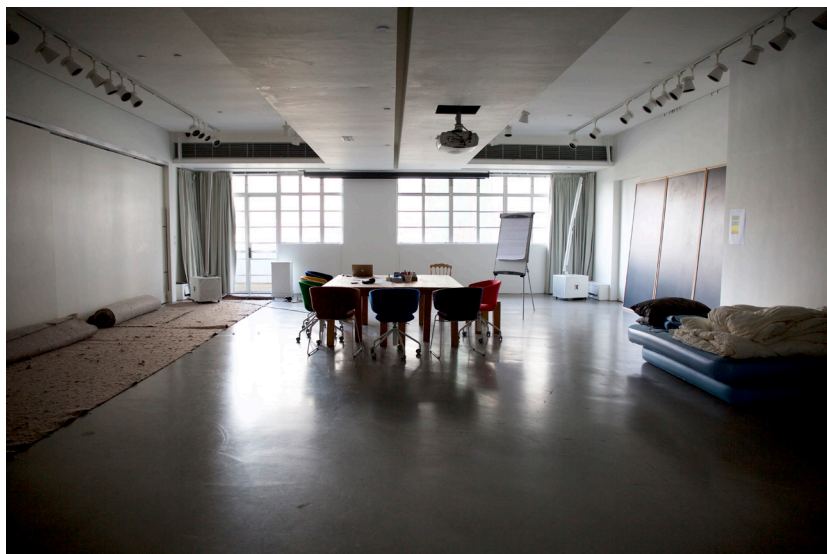
2018

Video documentation

Interviewees: Evelyn Char, Clara Cheung, Anthony Leung Po Shan, Mo Lai Yan Chi, Yeung Ha Chi, Yim Sui Fong, and Yuen Che Hung (Uncle Hung)

Interviewers: Christina Li and Koki Tanaka

Special thanks to: Spring Workshop, Asia Art Archive, Art and Culture Outreach, John Batten, Mimi Brown, Dr Annie Chan Hau Nung, Chan Kim Ching, Mandy Chan, Phoebe Chan, Alan Chan, Chan Chi Tak, Cheng Lai King, Gum Cheng, Cheng Wai Pang, Dr Cheung Siu Keung, May Fung, Lenny Kwok, Lau Tin Ming, Susie Law, Mickey Lee, Michael Leung, Christy Li, Janet Lui, Augustine Mok Chiu Yu, Siu King Chung, AJ Vicente, Phoebe Wong, Sean Wong, Michelle Wong, and June Zhu



田中功起，〈不安定的任務#9：24小時聚會(時軸)〉，2017年 / Koki Tanaka, *Precarious Tasks #9: 24 hrs Gathering (Timeline)*, 2017

Tanaka's artistic practice investigates social relationships through the process of collaborative interaction. The artist creates platforms where members of different communities can discuss, research, and gather. With people carrying their own community history, a gathering in an artificial closed setting can bring about temporary, transitory collectivities.

Tanaka's latest three-channel video installation, *Engaged Gesture*, brings various cultural practitioners together to talk about social engagement and cultural practice, with the artist and the curator being the main interviewers. With the structure and panels built from the old installation at Spring Workshop, this work follows from his 2017 project, *Precarious Tasks #9: 24 hrs Gathering (Timeline)*, a 24-hour retreat where he invited eight cultural practitioners (in the fields of art, music, and film) engaged in political action and social

movements to engage in discussions about social participation and community creation. Participants were deliberately taken away from the city into Spring Workshop where they were only able to interact with each other. Exploring collaboration, the formation of consent, temporary communities and the relationship between documentation and action, the artwork also included a timeline where the participants wove their personal histories collectively into the broader timeline of Hong Kong's social history.

In the new video installation, *Engaged Gesture*, there are both simple interview sessions as well as simple actions at relevant locations like one's workplace, home, or a historical site. Tanaka continues to explore the potentials of temporary assemblies, while various art workers in Hong Kong reflect on their engagement in social and political movements.

Koki Tanaka (b. 1975; lives and works in Kyoto, Japan) began as a painting major in Japan but became more interested in working with inexpensive everyday objects and experimenting to see if they could be used differently. From everyday objects, he became interested in temporary communities that emerge "post-disaster"—such as after the 2011 Japan earthquake and tsunami, the Fukushima nuclear crisis, or even a neighborhood blackout sparking conversation in Los Angeles. Tanaka's artistic practice encompasses

performance, installations, actions and film in which he incorporates everyday objects and materials found in particular environments. His recent projects have explored participatory action in which he invites actors and exhibition viewers to be a part of a filmed workshop. Tanaka's oeuvre has been presented around the world, most recently at the Skulptur Projekte Münster in 2017; in 2015, he was named the Deutsche Bank "Artist of the Year".

Ulay

《藝術有一種犯罪感（柏林行動系列）》

1976年
版畫
每幅52 x 71 cm (共23幅)

《第一章：藝術有一種犯罪感》

1976年
錄像裝置

這些照片紀錄了藝術家Ulay於1976年的一次政治行動，當時他盜竊了Carl Spitzweg的畫作《窮詩人》（攝影和視

覺紀錄工作由Marina Abramović和一名電影人負責）。從柏林新國家美術館（Neue Nationalgalerie）盜取這幅德國浪漫民族主義象徵作品，被Ulay當作一種政治行動。他隨後將畫作佈置在一個土耳其移民家庭的客廳裏，接下來他致電美術館館長，告訴他這是「一場抗議行動，首先是反對藝術的機構化，其次是對外國工人的歧視。」對公共藝術標誌的再挪用（reappropriation）的確帶出了遷徙和移民問題的關注，更挪用了民族主義象徵。Ulay的下場如何？在歸還畫作後，他投案自首並被提告；他沒有出庭，但最終還是面臨了約兩個星期的監禁。



Ulay, 《藝術有一種犯罪感（柏林行動系列）》(截圖), 1976年 / Ulay, *There Is a Criminal Touch to Art (Berlin Action Series)(stills)*, 1976

Ulay本名為Frank Uwe Laysiepen（生於1943年），他從1970年代開始使用化名「Ulay」，即取姓名中的「U」和「Lay」。作為攝影師兼最著名的行為藝術先驅之一，Ulay將自己的生活與藝術全然合為一體，他不斷創造新身份，並常用寶麗來照片的形式加以紀錄。雖然他的行為藝術更廣為人知，其實亦一

直進行著攝影創作，尤其在與Marina Abramović合作的前後。他於1970、80年代曾是Marina Abramović在藝術和生活上的伴侶。2011被確診患上癌症後，Ulay一直與疾病搏鬥，紀錄片《Project Cancer》以自傳方式回顧了他的藝術生涯及人生。

Ulay

There Is a Criminal Touch to Art (Berlin Action Series)

1976

Prints

52 × 71 cm each (total 23 prints)

First Act/There Is a Criminal Touch to Art

1976

Video installation



Ulay, whose real name is Frank Uwe Laysiepen (b. 1943), has since the 1970s gone by the pseudonym Ulay, which combines parts of his name. A photographer as well as one of the most renowned pioneers of performance art in the world, the artist radically merged his life with art and constantly created new identities, which he documented often in the form of Polaroid photography; though better known as a perfor-

These photographs document a political action performed by the artist Ulay in 1976 when he stole Carl Spitzweg's painting *The Poor Poet* (Marina Abramović along with a filmmaker took on the camera work and visual documentation). As a political action, Ulay stole this symbol of German romantic nationalism from the Neue Nationalgalerie in Berlin, Germany, and he re-installed it in a Turkish immigrant family's living room. He then called the director of the institution and told him what he did was "a protest action, first of all against the institutionalisation of art, and secondarily about discrimination against foreign workers." This reappropriation of public icons of art created awareness for migration and immigration issues, and moreover appropriates symbols of nationalism. And what happened to Ulay? After returning the painting, he handed himself over, and was brought to court; he skipped his trial but was eventually jailed for about two weeks.

mance artist, he has continued his photographic practice during and after his collaborations with Marina Abramović—who also happened to be his partner in life and in art in the 1970s and 1980s. Diagnosed with cancer in 2011, Ulay has been struggling with the disease; the documentary *Project Cancer* looks at his life and offers up a retrospective on his career.

Ulay / Marina Abramović

《訴說相似之處》

表演

45分鐘

(首演於1976年在荷蘭阿姆斯特丹 Singel 64)

鳴謝Marina Abramović Archives及Ulay Foundation

此作是對1976年Ulay和Marina Abramović在阿姆斯特丹的一次行為作品的影像紀錄，那是兩人的首次合作。我們可以聽到摹擬從Ulay張開的嘴中吸出唾液的假聲。聲音停止後，Ulay將自己的嘴用線縫合，然後在畫面中消失。Abramović取而代之，替他回答有關他行為的問題——而她取代Ulay的過程有種刻意的拙劣，她時常用錯代詞，以自己的身份作答。作品展現了Ulay的自我噤聲，以及Abramović對他身份的接管；由此觸及的是日常受虐形式下隱晦的自我抹殺，以及自我和主體性的差別被漸漸地破壞的情形。



(上, 右頁) Ulay / Marina Abramović, 《訴說相似之處》(截圖), 1976年 / (above and opposite) Ulay / Marina Abramović, *Talking about Similarity* (still), 1976

Ulay與Marina Abramović是當今世界上最著名的行為藝術家。憑藉2010年在紐約MoMA的一場重量級回顧展，Marina Abramović已經成爲一個家喻戶曉的人物，而Ulay則自嘲地稱自己是世界「最著名的不知名藝術家」。於1970、80年代，兩人是生活與藝術的拍檔，一起創作了多部開創性的行為藝術作品，多方面地突破了行為藝術的界限。Ulay曾說，「這是我生命中最愉

快的時光，除了彼此和作品，我們一無所有，像吉卜賽人般過活，居無定所，我們完整了彼此，既非男亦非女，而是通過二人的結盟，成為了雌雄同體般的存在。」

於1980，他們原本計劃分別從中國長城的兩端開始行走，在中間相遇後結婚；然而在1988年開始行走時，他們的關係已現裂隙。於是兩人在中間相會後遂分手，從此各走各的路。

Ulay / Marina Abramović

Talking about Similarity

Performance

45 minutes

(at Singel 64, Amsterdam, November 30, 1976)

Courtesy Marina Abramović Archives and Ulay Foundation

The video documents a performance with Ulay and Marina Abramović that took place in Amsterdam in 1976; it was their first joint work ever. We hear the fictitious sound of saliva being sucked out of Ulay's open mouth. When the sound stops, Ulay sews his own mouth together with string before he disappears from the camera. Abramović then takes Ulay's place and answers questions on behalf of his action—and her replacement of Ulay's presence is deliberately inept, often confusing pronouns and answering on behalf of herself instead. The video shows how Ulay silenced himself and how Abramović takes up his identity; it is thus about self-effacement as a subtle form of everyday masochism, and about undermining the distinctions of selfhood and subjectivity.



Ulay and Marina Abramović are the most renowned performance artists in the world today. Since her major retrospective at MoMA in New York in 2010, Marina Abramović has become a household name, while Ulay has self-deprecatingly described himself as the world's "most famous unknown artist". In the 1970s and 1980s, the two were partners in life and in art, performing many pioneering pieces of performance art, and in many ways pushing the limits of performance art. As Ulay noted, "Those were the most exhilarating years of my professional life. We had

nothing in the world but each other and our work. We lived like gypsies, with no steady home. We completed each other, were neither man nor woman, but thought of our union as a kind of hermaphrodite being."

Later in the 1980s, the couple had originally planned to walk from either end of the Great Wall of China and to get married in the middle; by the time they began their walk in 1988, their relationship had crumbled. When they met up in the middle, they broke up and went their separate ways.

唐納天、Erkka Nissinen、黃頌恩

《死亡信貸》

2018年

雙屏錄像裝置

尺寸可變

演員:

唐納天

Justin Cooper

Ross Moreno

Erkka Nissinen

黃頌恩

配樂:

《末日延遲》(許敖山)

《Des Mädchens Klage》(法蘭茲·舒伯特作曲,
Rosette Anday和Franz Rupp演奏)



唐納天、Erkka Nissinen、黃頌恩，《死亡信貸》(截圖)，2018年 / Nadim Abbas, Erkka Nissinen, Magdalen Wong. *CREDIT MORT* (still), 2018

這件多人協作錄像作品的創作靈感大致來自一些科幻cult片和棟篤笑，選擇將永生這一陳舊的主題反轉過來。大多數的故事講的是對永生的渴望，然而在此作中呈現了一個人人皆長生不老的世界，於是死亡成了最讓人嚮往的東西——例如其中可以看到死亡藥和死亡機。作品並沒有陰鬱、哀傷的情緒，反倒有不少胡鬧、揶揄和荒誕的意味。作品將喜劇和音樂劇片段剪接起來——以某種類似Monty Python的模式——所觸及的主題與他們於2012年的《No Longer Human》中的合作有些相似。

唐納天（香港）、黃頌恩（香港）和 Erkkka Nissinen（芬蘭）本身都是成就卓越的藝術家，他們的首次合作是在2012年的展覽《No Longer Human》，三位藝術家探索了烏托邦社區、異域風景以及後人類等問題。為了和應策展人所定的合作主題，三位藝術家為本展覽構思了某種介乎於「群組」和「群展」之間的概念。

唐納天（1980年出生於香港）是一名香港視覺藝術家，他的創作靈感來源包括文學、科學和心理學。他的藝術實踐以研究為本，從而創作裝置、雕塑、攝影及其他作品，以探索感官科技和科學美學的面向。唐納天亦經常在跳蚤市場和平價店舖中尋找奇特和媚俗的物品，他會把這些物件放進藝術品裏，或從它們引伸至其他不尋常的探索。

黃頌恩（1981年出生於香港）從日常生活中獲得創作靈感，例如她會從日常物件、常見的影像或現成物品中尋找不同

的敘事可能。她會在作品中隱藏或強調某些細節，以引發「平凡中的奧妙」。她的作品包括錄像、雕塑、攝影和其他媒介。

Erkkka Nissinen（1975年出生於芬蘭）對敘事有一種玩世不恭和違反常理的手法，但這種荒誕幽默亦往往是探討社會和政治議題的一個途徑。藝術家經常透過直覺的、自己動手做的電腦動畫，以荒謬的手法理解荒謬的世界。Erkkka Nissinen與Nathaniel Mellors為2017年威尼斯雙年展的芬蘭代表。

Nadim Abbas, Erkka Nissinen, Magdalen Wong

CREDIT MORT

2018

Two-channel video installation

Dimensions variable

Cast:

Nadim Abbas

Justin Cooper

Ross Moreno

Erkka Nissinen

Magdalen Wong

Soundtrack:

"Apocalypse Postponed" (Steve Hui)

"Des Mädchens Klage" (Franz Schubert,
feat. Rosette Anday / Franz Rupp)



唐納天、Erkka Nissinen、黃頌恩，《死亡信貸》(截圖)，2018年 / Nadim Abbas, Erkka Nissinen, Magdalen Wong. *CREDIT MORT* (still), 2018

Loosely inspired by cult sci-fi movies and stand-up comedy, this collaborative video takes on the shopworn theme of immortality—and inverts it. Whereas most stories concern the desire for immortality, in the video there is a world where people would not age and death becomes the most desired thing—death pills and death pods make an appearance, for instance. Instead of a sombre, downcast work, here there is a great deal of tomfoolery, pastiche, and taste for the absurd. The work involves cut-up connections of comedic and musical skits—somewhat in a Monty Python kind of mode—which tackles somewhat

similar themes as their first collaboration back in 2012 in *No Longer Human*.

All accomplished artists in their own right, Nadim Abbas (Hong Kong), Magdalen Wong (Hong Kong), and Erkka Nissinen (Finland) first collaborated back in 2012, where in an exhibition titled *No Longer Human*, the three artists explored utopian communities, alien landscapes, and the post-human. In response to the curator's theme of collaboration, the three artists developed for this exhibition something between a "group" and a "group show".

Nadim Abbas (b. 1980 in Hong Kong) is a visual artist from Hong Kong who draws inspiration from literature, science, and psychology. With a research-based practice, he has created installations, sculptural works, and photography, among others, works that often explore the technologies of perception and the aesthetics of science. Abbas also scours flea markets and cheap stores for objects, odd or kitsch, that he incorporates into his art, or else which lead his research down unusual paths.

Magdalen Wong (b. 1981 in Hong Kong) takes inspiration from everyday life—mundane objects, generic imagery, or found objects—to offer the possibility of different narratives.

Often seeking to provoke a "mystery in the ordinary", she conceals and accentuates specific details in her works, which include video, sculpture, and photography, among others.

Erkka Nissinen (b. 1975 in Finland) has an irreverent and often transgressive approach to narrative, but this absurdist humour is often also a vehicle to explore social issues and political themes. With the artist's intuitive, do-it-yourself approach to digital animation, his work frequently tries to make sense of a senseless world through senselessness. Together with Nathaniel Mellors, Erkka Nissinen represented Finland at the Venice Biennale in 2017.

徐坦

《稻草人》

2016年
竹子、麻繩、便利貼
220 × 200 × 200 厘米

《社會植物與思想痙攣：第一章節》

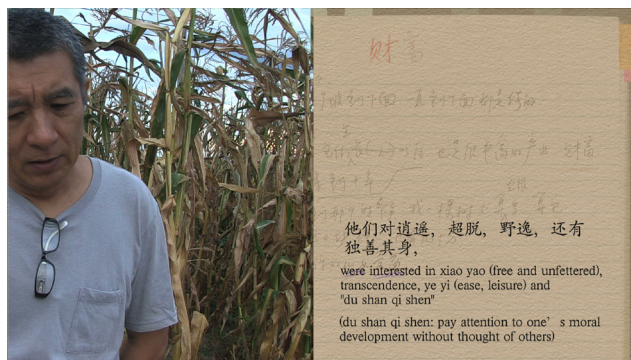
2012年
單屏錄像
10分鐘28秒

《關鍵詞實驗室：社會植物學》之“種、血脈與孝的焦慮”及“捱與動物性自由”

2012—2015年
4段錄像
25分鐘28秒
38分鐘38秒
27分鐘4秒
31分鐘8秒

展品由廣州維他命藝術空間借出，特此鳴謝

《關鍵詞實驗室》是徐坦的長期項目《關鍵詞》的一部份。藝術家以不同社會情景中進行的面對面交談為基礎，嘗試揭示當代中國社會的脈搏。這些「關鍵詞」成為了一種基本的溝通互動素材，在隱藏潛在動機和意圖的同時，探討社會裏的概念和法律結構。例如在《關鍵詞實驗室：社會植物學》之〈種子、血脈與孝道的焦慮〉及〈忍耐與動物性自由〉中，藝術家編寫「種子」的不同涵義和寓意，引發出鄉郊農夫和普羅大眾對不同關鍵詞的各種回應，從而以動人的手法，揭露城鄉之間就生存和生態的不同詮釋。



徐坦，《關鍵詞實驗室：社會植物學》之“種、血脈與孝的焦慮”及“捱與動物性自由”（截圖），2012—2015年 / Xu Tan, *Keywords Laboratory: Social Botany, about "seeds, bloodline and anxiety about filial piety" and about "endurance and animalistic freedom" (still), 2012—2015*

徐坦(1957年生於湖北武漢)於1993年加入廣州實驗藝術團體「大尾象」(見第29頁)，參加了四場大尾象展覽(其中1994年及1996年兩場以成員身份參與)。大尾象時期，他創作了大量作品回應現代化和消費主義意識形態的交匯，並探究瞬息萬變的日常與廣州人的身體

和空間的關係。在30年的藝術創作生涯中，徐坦的作品從繪畫轉向裝置，進而走向今日所見這些更具概念性、社會參與性的藝術項目。他一直探索當代生活與傳統文化的關係，中國社會自1990年代至今對現代意識形態的表現與詮釋。徐坦目前在廣州生活與工作。

Xu Tan

Scarecrow

2016

Bamboo, hemp rope, sticky notes

220 × 200 × 200 cm

Social Plants and Thought

Spasm: Part 1

2012

Single-screen video

10 minutes 28 seconds

Keywords Laboratory: Social Botany, about “seeds, bloodline and anxiety about filial piety” and about “endurance and animalistic freedom”

2012–2015

25 minutes 28 seconds

38 minutes 38 seconds

27 minutes 4 seconds

31 minutes 8 seconds

Generously loaned by Vitamin Creative
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Keywords Laboratory is part of a long-term *Keywords* project, anchored around face-to-face conversations taking place in different social conditions—an attempt by the artist to reveal the pulse of contemporary Chinese society. The “keywords” become a basic interactive material for communication, aiming at the hidden motivations and intentions of individuals while addressing the conceptual and legal construction of the social landscape. In the videos presented in *Keywords Laboratory: Social Botany*, about “seeds, bloodline and anxiety about filial piety” and “about endurance and animalistic freedom”, for instance, the artist weaves different connotations and implications of “seeds” and elicits different responses about various keywords from farmers in the countryside as well as people from different walks of life. The different notions of survival and ecology among the urban versus rural set are thus touchingly revealed.

Xu Tan (b. 1957 in Wuhan, Hubei Province) joined the Guangzhou-based experimental art collective Big Tail Elephant (see page 31) in 1993, and participated in four Big Tail Elephant exhibitions (two as a member in 1994 and 1996). During his time with Big Tail Elephant, Xu produced numerous artworks that responded to the influx of modernisation and consumerist ideologies and the changing everyday lives of Guangzhou people in relation to

bodies and space. Throughout his 30 years of artistic practice, Xu's artworks have moved from paintings to installations and to more conceptual and socially engaged art projects today. He has always explored the relationship between contemporary life and traditional culture, and how modern ideologies have been manifested and interpreted in the Chinese society from the 1990s to today. Xu currently lives and works in Guangzhou.

Tiffany Chung

《重塑遷離歷史：從難民營和秩序 離境計畫的逃離路線》

2017年
刺繡織物
140 × 350 厘米

《公里0—阿新的故事》

2017年-2018年
高清影片
33分鐘19秒

《水上夢境卷軸—名叫積奇的歹 徒、睡眠者和遷離》

2017-2018年
水彩紙本
113.5 × 924.5 厘米
作品與Hò Hưng和Huỳnh Quốc Bảo共同
完成，為越南遷離歷史學習計劃的一部份

《永久的暫時居所：文獻紀錄與谷 歌地圖中的香港懲教機構、羈留 中心及難民營》

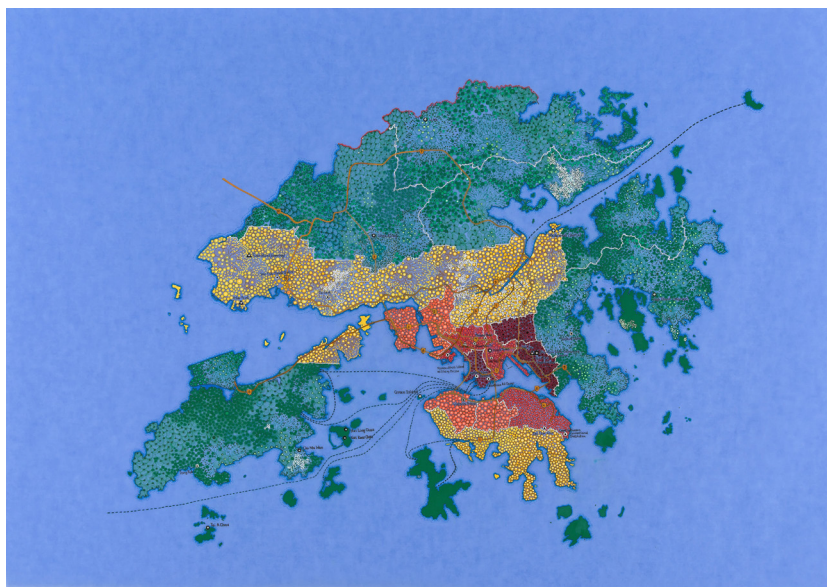
2015年
水墨油彩薄描印紙及紙本
75 × 92 厘米
展品由Cecilia Morelli Parikh借出，特此鳴謝

《越南遷離計劃：聯合國難民署及 全球各國於近年作出之回應》

2015年至今
文獻紀錄複本
21.6 × 28 厘米
鳴謝聯合國難民署資料庫及其他機構

《無人問津：離岸島嶼朝聖》

2014年至今
拾得錄像、美聯社及聯合國難民處檔案錄像、
熒幕
時長可變
鳴謝聯合國難民署及其他機構



Tiffany Chung, 《永久的暫時居所：文獻紀錄與谷歌地圖中的香港懲教機構、羈留中心及難民營》，2015年 / Tiffany Chung, *permanent transitory homes: HK correctional institutions, detention centers and refugee camps from archival records and Google mapping*, 2015

本展中的各式作品均以遷移為研究主題，追溯自1975年到1999年間登陸香港岸上的越南難民的歷史。從她的個人歷史出發，藝術家創作出錯綜反復的地圖畫作，呈現出受摧殘的環境，以及被遺忘的歷史和文化記憶。在地圖中對刺繡的使用，意在令人聯想起女性在戰時為士兵縫補服裝的工作。Chung的作品深受她所在的環境影響，在調查某一特定環境或國家的歷史遷徙，她會通過對檔案記錄、學術研究以及第一手證詞，創作出另類歷史。

以《越南遷離計劃》為例，藝術家從文獻資料入手，包括相片、錄像、剪報、報導等，以描繪越南難民到達和離開香港的情況。同時，她的地圖檢視紛爭、

邊界過境和遷徙的議題，如她在《永久的暫時居所：文獻紀錄與谷歌地圖中的香港懲教機構、羈留中心及難民營》

(2015年)中描繪香港羈留中心的分佈圖，以及在《重塑遷離歷史：從難民營和秩序離境計畫的逃離路線》(2017年)中列出部份難民的遷移路線。最後，在《水上夢境卷軸—名叫積奇的歹徒、睡眠者和遷離》(2015年)中，展示越南藝術家把難民逃離越南時所拍的照片，這段在越南仍然被抑制的歷史被製成水彩畫。透過連繫個人故事(例如展品中阿新和積奇的故事)和文獻資料，Chung重新探索這段被遺忘和忽視的香港歷史。

Tiffany Chung生於1969年，現居於越南胡志明市和美國達拉斯市。大部份作品受父母在越戰期間天涯相隔的經歷啟發。在亞洲藝術文獻庫的一次訪談中，她憶起母親在石杆河畔等待父親歸來的情境，而然她父親最終沒能在1973年獲得釋放。這段家族歷史對她

的創作產生深遠影響。她的作品採取一種地緣政治的視角，關注飽受後殖民、戰爭和自然災害創傷的國家及它們被遺忘歷史。她是「藝術平台」(Sàn Art)的創辦人之一，這間由藝術家策劃的非牟利畫廊空間位於胡志明市，為越南當代藝術樞要之地。

Tiffany Chung

reconstructing an exodus history: flight routes from camps and of ODP cases

2017

Embroidery on fabric
140 × 350 cm

km 0 – Son's story

2017–2018

HD, audio, colour
33 minutes 19 seconds

water dreamscape scroll— the gangster named Jacky, the sleepers and the exodus

2017–2018

Watercolor on paper
113.5 × 924.5 cm

This painting is part of the Vietnam Exodus History Learning Project, carried out in collaboration with Hồ Hưng and Huỳnh Quốc Bảo.

permanent transitory homes: HK correctional institutions, detention centers and refugee camps from archival records and Google mapping

2015

Ink and oil on vellum and paper
75 × 92 cm

The Vietnam Exodus Project: response from the UNHCR and worldwide countries in the immediate years

2015–ongoing

Reproduction of archival records
21.6 × 28 cm (each document)
Courtesy Archives of The United Nations
High Commissioner for Refugees and
others

the unwanted population: a pilgrimage to the off-shore islands

2014–ongoing

Found footage, the Associated Press and
UNHCR archival films, monitors
Durations variable
Courtesy Video Unit of The United Nations
High Commissioner for Refugees and
others

The various works shown are all studies on migration—tracing the history of the Vietnamese “boat people” who landed on the shores of Hong Kong from 1975 all the way to 1999. Drawing in part upon her personal history, Chung creates intricate map drawings that reveal devastated environments as well as forgotten historical and cultural memories. The use of embroidery in the maps deliberately evokes the occupation of patching up soldier's clothing during times of war. Chung's work is largely influenced by the environment she works in as she investigates the historical migration of a particular environment or country, offering alternative histories through her research on archival records, academic studies, as well as first-hand testimonies.

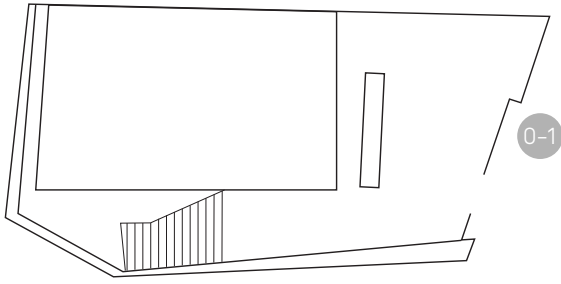
The Vietnam Exodus History Learning Project, in particular, started off by looking at the archival material—photographs, video recordings, newspaper clippings, reports and so on—charting the arrivals and

departures of Vietnamese refugees in Hong Kong. Meanwhile, her maps examine conflict, border crossings, and migration, in particular the refugee crisis in Hong Kong with a map of detention centres (*permanent transitory homes: HK correctional institutions, detention centers and refugee camps from archival records and Google mapping*, 2015), as well as one of the flight routes of the refugees. Finally the water-colour paintings (*water dreams—cape scroll—the gangster named Jacky, the sleepers and the exodus*, 2017–2018), presented here, features a collage of various shelters, detention centers, and shacks that housed Jacky and other refugees, painted by young artists in Vietnam, a part of history still very much repressed in the country. By linking personal narratives (for example in the case of Son and Jacky, shown in works presented here) with archival material, Chung does much to revisit this oft-forgotten and neglected part of Hong Kong's history.

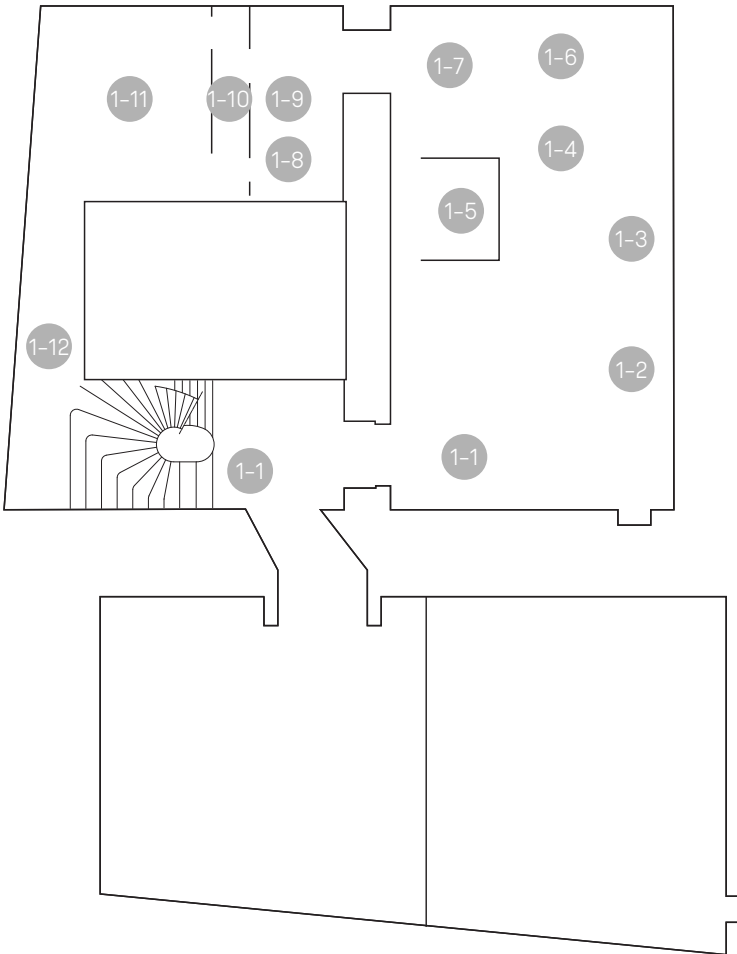
Born in 1969, Tiffany Chung lives and works in Ho Chi Minh, Vietnam, and Dallas, USA. Many of her works were inspired by her parents' experience of being separated during the Vietnam War. In an interview with Asia Art Archive, she related the story of her mother waiting at one side of the Thach Han River for her father who was ultimately unable to be released in 1973. This family history has had a

profound influence on her artwork. From a geopolitical standpoint, her artwork focuses on the forgotten histories of countries traumatised by post-colonialisation, war and natural disasters. She is a co-founder of Sàn Art, an artist-initiated, non-profit gallery space in Ho Chi Minh City that is at the forefront of Vietnamese contemporary art.

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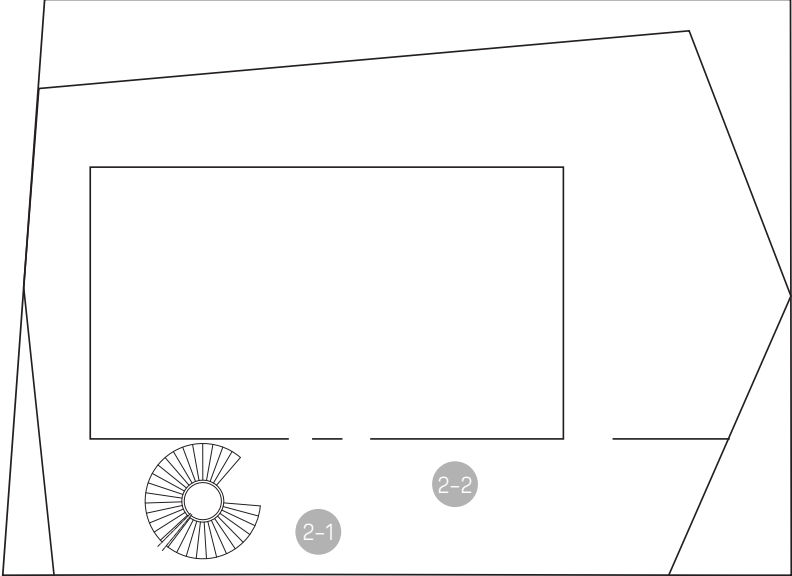
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- 0-1 **Superflex**
→ pp. 18–19頁

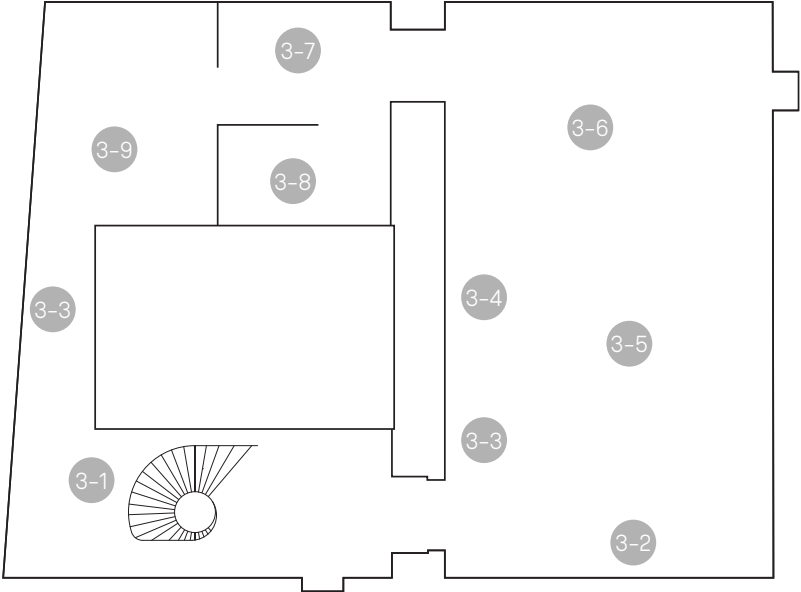
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- 1-3 **Jhafis Quintero**
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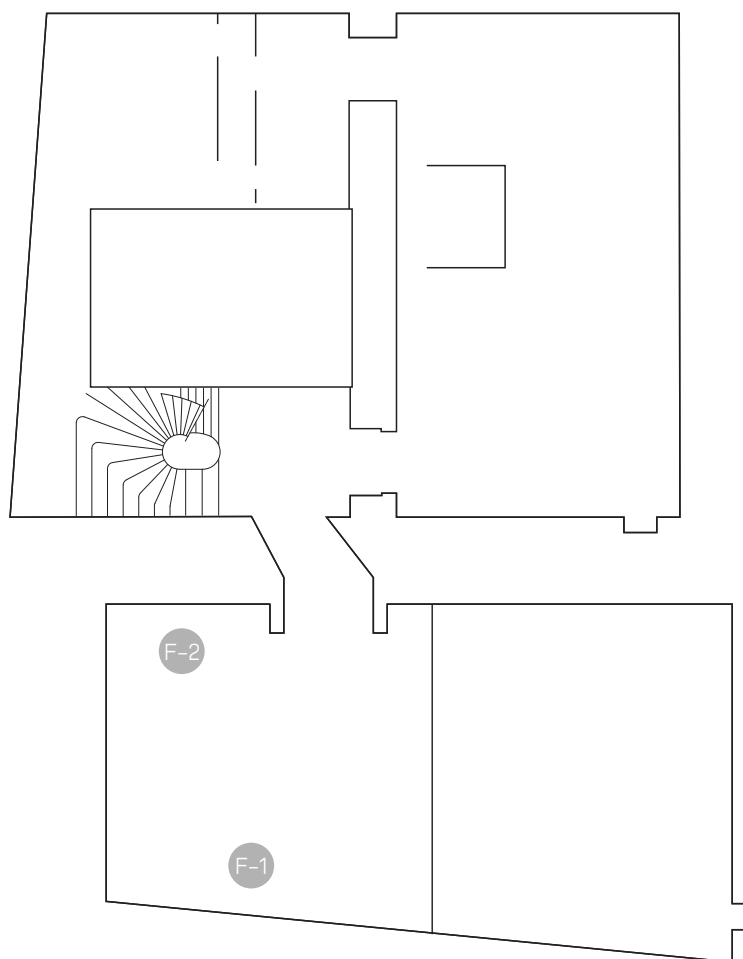
2/F

- 2-1 梁鉅輝 Liang Juhui
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