

# 六種練習

蘇詠寶個展

WING PO SO  
SOLO EXHIBITION

SIX-PART  
PRACTICE

展覽手冊 EXHIBITION GUIDEBOOK

六種練習  
蘇詠竇個展

**Six-Part Practice**

Wing Po So Solo Exhibition

香港中文大學藝術系藝術碩士課程呈獻  
陳育強策展

Presented by the MA Programme in Fine Arts  
of the Chinese University of Hong Kong  
Curated by Kurt Chan Yuk Keung



Department of Fine Arts  
The Chinese University of Hong Kong  
香港中文大學藝術系

短文由董啟章撰寫

Literary contribution by Dung Kai-cheung

## 前言

陳育強

香港中文大學藝術系客座教授

蘇詠竇生於中醫世家，自小對家中藥材的質地、形狀、氣味都十分熟悉，然而她似乎並沒有打算繼承家中的事業，用中醫藥理的角度來瞭解這種陪伴她長大的經驗；反而，後來她從事藝術創作，這些孩提印象開始發酵成為她對世界認知的工具和佐證。她對中藥材料的興趣是物理性的，但同時亦開啟了她對植物生成、能量流動、結構組合、隱喻置換等聯想，詩與科學在她的藝術實踐中找到了相遇的場合。

在觀察了蘇詠竇長達一年多的作品預備中，我驚訝她對事物細緻的觀察和對技術細節的執著，有一種近乎潔癖的研究員的態度；她重視步驟但期待意外，習慣精確的規劃，但進入創作的狀態時又勇於冒險。

常言藝術創作很倚賴天份，後天努力能有所作為十分有限，是藝術界中耳熟能詳的神話。作為策展人，教育工作者和藝術實踐者，我很難完全贊同，蘇詠竇作為今天被選為大館開幕展覽其中一位藝術家，是有很多機緣的偶合，但不能忽視的是她相當特別對藝術的切入角度，更重要的是她心無旁騖而毅力非凡。

聯同展覽也會出版一本圖冊，當中紀錄了藝術家在工作室的疑惑、籌躇和聯想；這些往往都未必能在展覽完中完整的看到，但卻紀錄藝術家最珍貴的，和繆思相處的時光。詠竇在這次展覽中展示的作品只屬這工作室勞動的一部份，我很高興見證過她更多的思考和創作，所以也推薦各位把展覽和書一併看，同時也期待她更多的創作。

The exhibitions and their contents are independently curated by the presenting partners and do not reflect the views or opinions of The Hong Kong Jockey Club Charities Trust or Tai Kwun.

展覽及其內容均由呈獻方獨立策劃，並不反映香港賽馬會慈善信託基金或大館的立場或意見。

# Foreword

## Kurt Chan

Adjunct Professor, Department of Fine Arts,  
The Chinese University of Hong Kong

Born into a family of several generations of traditional Chinese medical practitioners, Wing Po So has been acquainted with the textures, forms, and smells of Chinese herbs since she was a young girl. Though she has no interest in taking over the family business, she employs a pharmacological lens to understand the experience she grew up with. Within her art production, we can witness how these childhood impressions have fermented into instruments and evidence which shape her perceptions of the world. Her interest in Chinese herbs is both material and physical, but at the same time it also opens up a gateway for associations to emerge between plant reproduction, energy flow, structural assemblages, metaphors and substitutions. In her art practice, poetry and science have found a suitable occasion and locus for exchange.

Having witnessed Wing Po So's practice and preparation over the past year, I am amazed by her meticulous powers of observation and persistence in regards to technical details—a persistence in research practice that verges on the obsessive. While she takes prudent steps forward, she is also adept at anticipating problems; and despite her precise approach to planning, she is not afraid to take risks when entering her creative mode.

The art world has a tendency to embrace the familiar myth that art creation is dependent on talent, and that hard work has minimal impact on an artist's achievements. As a curator, educator, and art practitioner, I could hardly agree less. While Wing Po So has benefited from many fortuitous coincidences which have contributed to her participation in the opening exhibition at Tai Kwun, her unique vantage point on art should not be overlooked, especially her unfaltering concentration and extraordinary will.

An artist book will also be published along with the exhibition, documenting the artist's uncertainties, hesitations, and imaginative connections in the studio. Even though these moments are not necessarily presented in their complete form in the exhibition, they document the valuable time that she has spent engaged in these contemplations. The works by Wing Po So shown here represent but one portion of her labour in the studio. I am delighted to have witnessed more of her process, thoughts and creations, and warmly recommend viewers to take in the exhibition alongside the book, while at the same time anticipating the newest developments in her evolving practice.

# 六種練習

## 大館當代美術館

作為一家非牟利藝術館，大館當代美術館致力於推廣當代藝術，每年與其他志同道合的機構及藝術團體合作，承辦六至八個展覽。是次能夠以《六種練習：蘇詠實個展》作為開幕展覽之一，實在感到非常榮幸。本次展覽是香港藝術家蘇詠實的首次個展，由陳育強策劃，並由香港中文大學藝術系藝術碩士課程呈獻。

隨著這次展覽，蘇詠實所創作的藝術家書籍《微物萬狀》亦將會推出，部份文字由香港著名作家董啟章為其撰寫。

《六種練習：蘇詠實個展》所呈現的是一場感官之旅，引領觀者進入另一個世界，歷史在此將不再重要，取而代之的是被賦以解剖形態的奇幻想像。在藝術家所構思的這個世界中，人體經過解構並被置於微觀之下審視，進而擴展至天體，甚至是宇宙層面。藝術家的創作靈感雖然源於傳統中醫的醫學理論，卻不僅局限於此，中草藥和中醫元素在此化身為藝術表達的媒介。

蘇詠實自幼在一棟距離大館僅五分鐘步程之遙的舊樓長大，家的樓下是她外祖父於二十世紀七十年代所開設的中藥房。這片現今名為蘇豪區的地方，當時僅是香港的一個舊社區，小型印刷店、陶瓷店、大排檔、餅店和街市比比皆是。當時年幼的藝術家尚且意識不到藥房裡曬乾的烏賊骨和海馬乾的藥用價值，它們只不過是她和弟弟手中打發時間的小玩意而已。在小小的藥房裡，蘇詠實不知不覺中對這些天然資源有了深入瞭解。然而，家中的藥房後來從士丹頓街遷至更為安靜的西區，親眼目睹著城市和當地文化的急速發展和變遷，藝術家感今昔懷，並開始在藝術實踐中，以品種繁多的藥材作為藝術創作的媒介。本次展覽的作品裡，蘇詠實拋開藥材本身的療效，純粹把家中藥房的中藥視為素材，選取了六種藥材為材料，以雕塑、裝置和視頻的形式，通過重複的手法探討物料的特質。受「貧窮藝術」和「極簡藝術」的啟發，藝術家以貌似簡單的表現形式，以及簡樸如陶土和線繩等的材料進行創作，當然還有中藥，最終將展覽空間轉化成優雅安靜的作品。

進入展館，迎面所見的是一個令人眼花繚亂的結構，它的影子於牆上搖曳，背景更有三件聲音作品所配襯出的聲效。結構中簡約流暢的線條與影子戲劇性的鋪展營造成反差，令觀者情不自禁會為之放慢腳步，沈浸在藝術家奇幻世界的多感官體驗之中。

作品仿如被賦予了人性，藝術家挑出了有機體與人造物之間的張力，同時將史前氣息及啟示錄般的意味糅合起來，形成一個人類與自然界界限模糊的空間。藝術家對內與外、微觀與宏觀的反思，不僅源自傳統中醫

哲學，還出自她喜歡的、著墨於人類精神狀態的科幻小說（“psy-fi”）她自稱受到美國物理學家和小說家阿蘭·萊特曼的影響。阿蘭·萊特曼的著作融合了天體物理學、形而上學、哲學和心理學，描寫出的不同宇宙，徹底顛覆了我們認為理所當然的事物。在蘇詠實的作品《表面》裡，又或是本次展覽中的所有雕塑中，類似的氛圍貫穿著作品，成為了重要佈景，觀者從中甚至可窺探到一如電影導演安德列·塔科夫斯基式的傷感痕跡，長鏡頭拍下了如迷霧般的風景。

蘇詠實的大型雕塑帶有鮮明的個人印記，以神秘意象作為情感宣洩的出口，探討了家庭、童年回憶和存在主義等主題。她對微觀世界的關注——如對不同有機體的細胞核和細胞壁的探索，創造出的奇異形態介乎於動物與植物之間，在兩者中徘徊不定，並不時向觀者揭示微物與無垠之間的微妙關係。若從天空俯瞰，河川複雜的支流分佈酷似血管分支，難道僅是一種巧合？或從銀河系的角度來看，這種分布難道不像銀河系的超星系團，冥冥星系裡，銀河亦只不過是一顆小小微粒而已，被一條鬚藤似的星帶尾巴相連起來或隔開。

藝術家以此邀請觀者拋棄向來所感知的現實，進入其所構思的另一宇宙之中，在這裡，動物、植物與礦物，甚至是人類之間的差異，都不可思議地變得模糊，令人難以分辨。蘇詠實的藝術實踐細思著事物的節奏，並積極喚起觀眾的感官，重新探索萬物間隱藏的聯繫，讓連串新意識慢慢開展。

# Six-Part Practice

## Tai Kwun Contemporary

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 one of the inaugural exhibitions, Tai Kwun Contemporary is proud to host Six-Part Practice: Wing Po So Solo Exhibition, curated by Kurt Chan Yuk Keung and presented by the MA Programme in Fine Arts of the Chinese University of Hong Kong. This is the Hong Kong artist's first solo exhibition.

Accompanying the exhibition is an artist book by Wing Po So, *From Space to Space: An Illustrated Guide to an Infinite Something*, with a textual contribution by the esteemed Hong Kong writer Dung Kai-cheung.

*Six-Part Practice: Wing Po So Solo Exhibition* presents a journey of the senses to an alternate universe where history loses its specificity and fantasy takes on an anatomical structure. Here, Wing Po So presents a world where the physical body is dissected into its tiniest details and then expanded out to a celestial, even cosmic scale. Though inspired by the *materia medica* of traditional Chinese medicine, this is not an exhibition about that; the herbs and ingredients are but the vocabulary of the artist's work.

Wing Po So grew up five minutes' walk from Tai Kwun above a traditional Chinese pharmacy founded by her maternal grandfather in the 1970s. What is now called Soho was just another old neighbourhood in Hong Kong filled with unassuming print shops, ceramics stores, dai pai dongs, a bakery, and even a wet market. As a child, the piles of dried cuttlefish bones and shrivelled seahorses in the pharmacy held no particular medicinal value to the artist; they were simply her playthings, toys to pass the time with her younger brother. In this little shop, Wing Po So became inadvertently and increasingly aware of natural resources.

The family pharmacy eventually moved away from Staunton Street to a quieter area further west. Experiencing these rapid changes in the city and in local culture, the artist was overcome with nostalgia, and so she began to incorporate Chinese medicine into her art. Thinking about the diversity of medicinal ingredients as materials rather than curative remedies, Wing Po So has chosen six materials from her family's pharmacy for this exhibition; in the form of sculpture, installation, and video, she explores the characteristics and personalities of these materials through obsessive repetition. Drawing on the lessons of Arte Povera and minimalist art, the artist devises works with deceptively simple forms and materials like clay and string, along with medicinal ingredients, of course. The result: elegant and quiet pieces that transform the entire space.

On entering the exhibition, one is greeted by a dizzying architecture whose shadows flicker around the walls, along with three sound pieces serving as a soundscape for the works. The contrast between the clean minimalist lines of the structure and the theatrical unfolding of the shadows invites viewers to slow down and immerse themselves in Wing Po So's fantasy world of multisensorial experiences. With human-like landscapes, she creates a push-and-pull between the organic and the artificial, a mixture of the prehistoric and the apocalyptic, a space where the boundaries between the human world and the natural world begin to blur. The artist's contemplation of the connections between the internal and the external, between the microcosmic and the macrocosmic is not merely influenced by traditional Chinese medical philosophy but also by her interest in psychologically focused science fiction ("psy-fi"). She cites as an influence Alan Lightman, an American physicist and novelist whose works fuse astrophysics and metaphysics with philosophy and psychology, presenting alternative universes in which everything we take for granted might be overturned. Or for instance in her work *Appearance*, which perhaps serves as a backdrop to all of Wing Po So's sculpture in this exhibition, one might even detect a trace of the filmmaker Andrei Tarkovsky in the moody, sweeping long shots of misty landscapes.

Wing Po So explores the themes of family, childhood nostalgia, and existentialism through large-scale sculptures that leave a personal mark through mythological imagery. She dissects microscopic parts—for instance the nucleus and cell walls from different organisms—and creates uncanny forms that hover between the animal and vegetative realms, at times suggesting curious relationships between the infinitesimally small and the immense. Is it purely a coincidence that the branching of blood vessels resembles the complicated tributaries of a river delta when seen from space? Or on a galactic level, does that not also resemble superclusters of galaxies where the Milky Way is but a speck, connected and separated by tendrils?

Viewers are thus invited to let go of perceived reality and fall into an alternate universe conceived by the artist, one where the distinction between animal, vegetable, and mineral—and indeed the human—is fantastically blurred and confused. Her artistic practice is about considering the rhythm of things and fully engaging with our senses, about rediscovering hidden connections and uncovering new strands of awareness.

## 蘇詠寶

### 《第一部：連結》

2017–2018年

雕塑

蘇木、空氣乾燥黏土

300 cm × 250 cm

進入空間，只見一座貌似以淡紅色火柴枝搭建成的建築。分子狀的柱塔，有著工整的網格紋理，猶如竹製棚架，但這些網狀格子既非裝飾物，也並不覆蓋建築表面，反而像一種脆弱易碎的建築骨架，彷彿一陣風掠過就會隨之轟然倒塌。

端詳著骨架似的柱子，目光所及之處讓人感到眼花繚亂，只見不計其數的木枝形成一種神奇的透視錯覺。其影子投射在背後的牆壁上逐漸變大，隨後開始縮小，最終消失得無影無蹤。這些陰影實際上是由一個燈泡形成的，燈泡像一部老舊且生鏽的電梯，在建築物內上下移動。

藝術家選擇了以一種中醫的常用藥材——蘇木為媒介，去製作這些火柴枝狀物。蘇木是觀花樹木，學名為 *Biancaea sappan*，除了可供入藥，也被當為食品和織物的染色劑所用。事實上，由淺褐色、黃色到深紅色不等，蘇木是這一系列樸實溫暖的顏色之萃取來源。

三維空間的基本單位是立方體，以此為起點，藝術家精密地、一絲不苟地重複製作立方體，並一再把所製造出來的立方體連接起來。首先，先以人手將蘇木截成一段段如火柴體積般的木料，然後再根據其長度進行分類。每個小陶土球都經過仔細測量，以確保形狀一致。眼前的構造是20名助手，合共花了四個月的創作時間去呈現的。它擁有20餘件可個別調節的方塊，與電腦模擬遊戲《當個創世神》(Minecraft)中的建築物一樣，可隨意重新排列或組合出新的景象。

## Wing Po So

### Part One: Connection

2017–2018

Sculpture

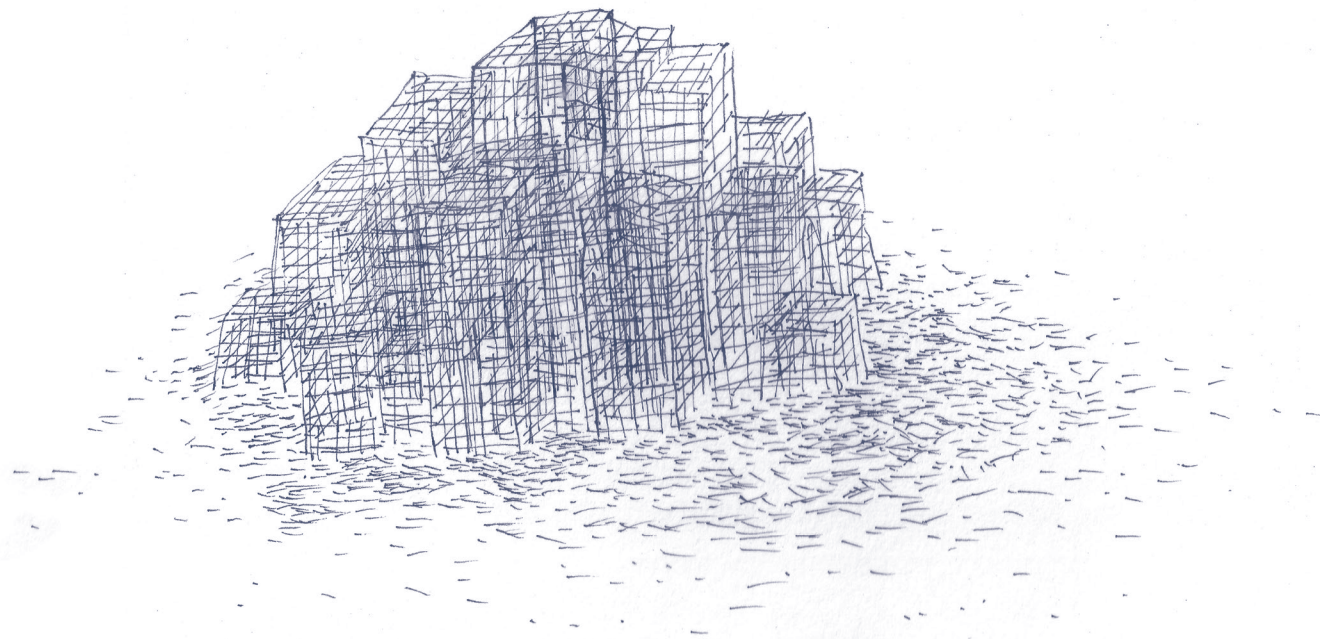
Sappan wood, lightweight air-dried clay

300 cm × 250 cm

As we enter the space, we see a structure made of what seems like reddish coloured matchsticks. These molecular tower blocks—grid-like, lattice structures—resemble bamboo scaffolding, and yet in this case they do not adorn or cover a building. Rather it looks like an architectural skeleton which gives off a certain fragility, as though it could easily be toppled by a gust of wind. As we scan the skeletal columns, our eyes zoom in and out of focus, as the numerous sticks create strange illusions of contradictory perspectives. Shadows emerge and expand on the wall behind, before eventually contracting and disappearing. These shadows are, in fact, generated by a single light bulb, which moves within the structure, travelling up and down like a rusty elevator.

In fashioning these matchstick forms, the artist has chosen as her medium sappan wood, a common ingredient in Chinese medicine. Sappan wood comes from the *Biancaea sappan*, a flowering tree. Beyond its medicinal use, it is employed in the dyeing of foods and fabrics. Indeed, this one wood can produce a range of warm, earthy colours from beige to yellow to crimson red.

Starting out with a cube—this basic unit of three-dimensional space—the artist has painstakingly repeated the process of creating and joining cubes with meticulous attention to detail. The pieces of sappan wood are first cut down by hand into matchstick-sized pieces, then sorted according to length. Each tiny ball of clay is carefully measured to ensure consistency of form. The structure we see here represents the labour of 20 assistants working over a span of four months. With over 20 individually adjustable blocks, the landscape can be arranged and rearranged in a way similar to the buildings we see in simulation computer games such as Minecraft.



## 《第二部：表面》

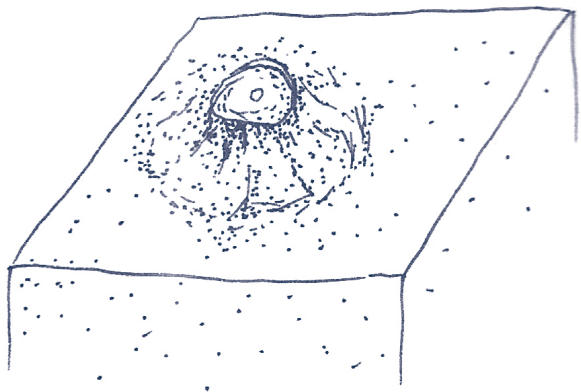
2017–2018年

錄像  
海金沙

觀者所見的是歷經日升月落，時光流逝的一片荒蕪之地。風輕輕拂過地面，令山峰溪谷現身，不經意間悄悄改變地貌。這景象詭異地似曾相識，好像遠方未被開墾的荒地、月球地貌或電影中的某個災難場景，但觀者眼前所見的沙地並非礦物質，而是植物。這沙丘實際上是一種生長於亞洲的攀藤蕨類植物的孢子形成的。其孢子附在葉子背面一串串的孢子囊中，將孢子曬乾便成為中藥藥材，即所謂的「海金

沙」。藝術家小時候經常會在家中的藥房裡仔細端詳這種粉末狀的藥材。她仍記得海金沙經過鉢和杵的研磨，被倒入古老黃銅秤的情景，沙子連綿不絕地傾瀉，其聲音和質感，總是令她聯想到海灘或沙漏。

人類身處一個單向無返的世界，我們選擇以時間流逝為記。正如從這部視頻作品光線變化的旅程，仿若不停更迭的四季，或地球繞日永不停歇的公轉之景。跌下來的沙粒、不停變形的地貌，重提起地殼千百年來周而復始地運動之調，桑海滄田，令人傾聽到幾百萬年前地殼移動之聲，讓人意識到世界萬物，無時無刻都處於變化之中。從某種意義上說，這件作品是一封寫予混亂無序的情書——一首對有序轉化為混沌的頌歌。



# Wing Po So

## Part Two: Appearance

2017–2018

Video projection  
Climbing fern spores

The viewer encounters what appears to be a desert landscape in constant flux—from sunrise to twilight and on to midnight, and all over again. A breeze rushes across the surface, moving mountains and unveiling valleys, inadvertently transforming the landscape with its presence. The scene is eerily familiar—like some untouched desert in a faraway land, or a lunar landscape, or an apocalyptic scene in a film. But the sand we see is more botanical than mineral. These dunes are in fact composed of spores—spores of the climbing fern, a vine-like fern native to Asia. Seeds emerge from the spore clusters lining the reverse side of the leaves; when dried, these spores are referred to as

*hoi gam sa* (pinyin: *haijinsha*), literally “golden sand of the seas”, also an ingredient in Chinese medicine. As a young girl, the artist often observed the powdery substance in her family’s Chinese pharmacy. She recalls the grinding of the mortar and pestle, the pouring of seeds into the traditional brass scales—sounds and textures that reminded her of a beach or an hourglass, one characterised by a perpetual flow of grains.

The world we inhabit is dictated by the arrow of time—indicating a unidirectional progression forward. Just as the voyage of light in the video recalls the passing of the seasons and the continuous rotation of the Earth around the Sun, the falling sands and changing landscape look back back to the tectonic shifts millions of years ago, thus referencing the constant state of flux of every earthly material. In a sense, the work serves as a kind of love letter to entropy—an ode to the transformation of order into chaos.



## 《第三部：散發》

2017–2018年

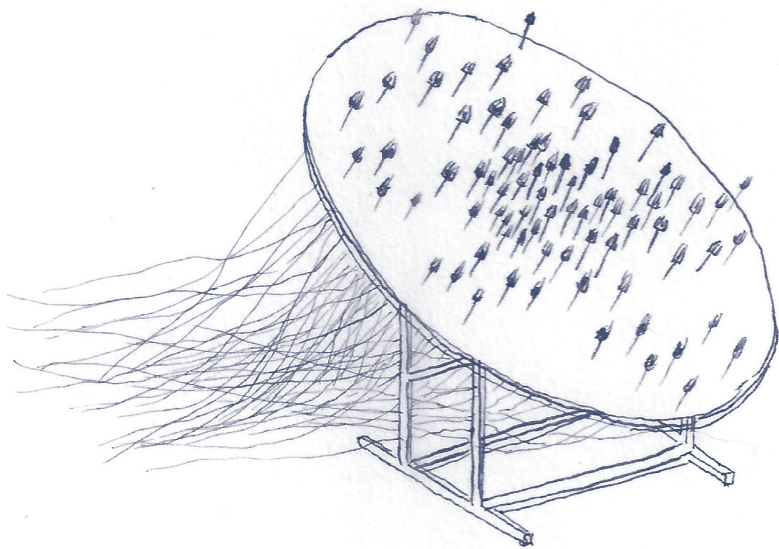
雕塑

使君子、銅管、燈

250 cm × 84 cm × 300 cm

點綴著微弱燈光的橢圓形表面，像火箭發射器般直指天空。受閃爍的點點燈光吸引，觀者走近仔細觀察，便會發現燈光竟然鑲嵌於突起的花蕾——使君子的乾果之中。紅色的使君子是香港常見的一種花。藝術家精心去除了乾花中的花籽，然後用不同亮度的燈泡取而代之。這件作品的美態需要觀者保持靜止，以類似占星者探頭仰望蒼穹的姿勢去欣賞。

觀者在仰望星辰之際，其實亦在不經意地窺探過去。鑒於光速限制和地球與其他天體之間遙不可及的距離，人們在穹頂之上所見的一切其實並非物體存在的當下，而是過去。一如星星散發出的光芒需經過漫長旅程才來到我們眼前。天空放射出的光，或許純屬意外，但亦有可能是另有深意的，如太陽的熱力或光暈。而地球上的人類同樣也在有意地散發著種種能量或射線，並輔以更為隱晦的交流形式，如一個詞、一瞥目光，一聲嘆息……從己身傳播給他人，並寄望可以準確地從遠方收到別人發送出的溝通。



# Wing Po So

## Part Three: Emission

2017–2018

雕塑

Dried envoy fruit without seeds, copper tubes, LED lights

250 cm × 84 cm × 300 cm

An oval surface dotted with tiny lights is tilted towards the sky like a rocket launcher. The lights flicker shyly, encouraging the viewer to approach. Upon closer inspection, we find that each light is actually embedded in a protruding flower bud—the dried envoy fruit of the Chinese honeysuckle (*Combretum indicum*)—a common red flower found in Hong Kong. Meticulously removing the seeds of the dried flower, the artist replaces them with tiny light bulbs of varying degrees of brightness. Such work requires the viewer to maintain a certain stillness in order to observe its beauty—a state similar to that of the

stargazer craning their head upwards towards the heavens. The placement of the envoy seeds, too, correspond to the acupuncture points of the ear, which turns the sculpture into a "satellite dish" connecting the body and the universe.

In looking at a star, one is also inadvertently peering back in time. Due to the finite speed of light and the sweeping distances between Earth and other celestial bodies, what we see in the sky is not its present but its past. While the emission of light from a star travels toward a pair of eyes on Earth, an emission from the sky might have been either accidental or intentional, a steady burn or a solar flare. Similarly, on Earth we have intentional emissions, along with other forms of communication—a word, a glance, a sigh—all transmissions from one being to another, transmissions which we hopefully receive in a remotely punctual fashion.





## 蘇詠寶

### 《第四部：懸浮》

2017–2018年

裝置

浮海石、繩、木簍

400 cm x 400 cm x 400 cm

巴掌大的岩石懸浮於空中，緩緩上下起伏。兒時在廚房瞧見父母以中藥煲熬煮「岩石」時，藝術家的想象早已被激發。這些岩石彷彿能抵抗地心吸力，拋入沸騰藥湯中時，非但沒有沉入水底，反而浮於水上，這讓當時還是小女孩的藝術家感到無比神奇。這種奇怪的物質密度比水更

低，由浮石（多孔火山岩）構成。因此，它擁有一個詩意的中文名字——「浮海石」。在藝術家的想象中，四處流浪的岩石此刻正在看不見的大海中悠哉且愜意地航行。

浮海石飄於海中時，往往會碰到珊瑚蟲或甲殼類等動物搭上這輛「海洋便車」，因而形成了一種礦物與動物的融合。藝術家發現，生物界線的模糊往往能產生令人驚奇的結果。藝術家用最簡單的物料，以巧妙的方法讓岩石優雅地懸浮於半空之中。

## Wing Po So

### Part Four: Suspension

2017–2018

Installation

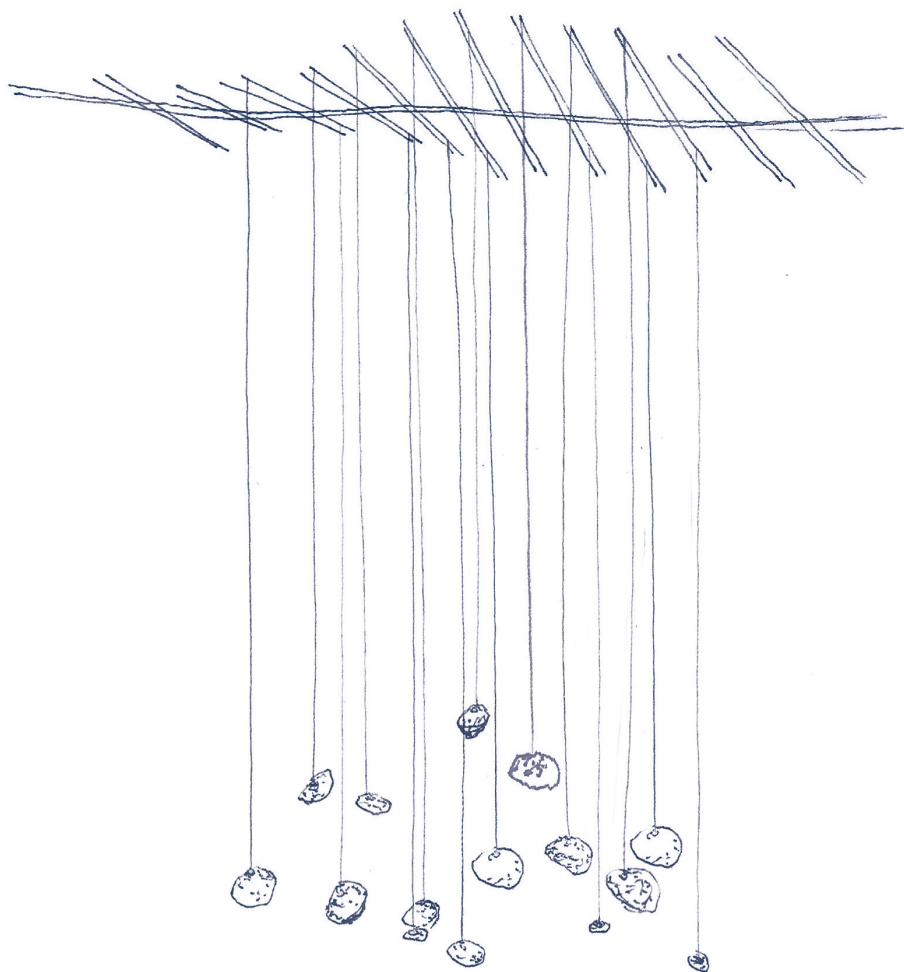
Volcanic lava stones, ropes, wooden sticks

400 cm x 400 cm x 400 cm

Suspended above the ground, palm-sized rocks bob gently up and down. These "rocks" have always captured the imagination of the artist, ever since she was a young girl peering into a pot of medicinal soup in her parent's kitchen. When she was young, she would find it extraordinary

that the rocks, when tossed into a pot of boiling soup, floated instead of sinking to the bottom, as if they possessed gravity-defying powers. Formed of pumice (a porous volcanic rock), these curious objects have a density lighter than water. In Chinese, they are poetically referred to as "rocks floating on the sea". The artist imagines a gathering of nomadic rocks setting out on a tranquil journey to cross an invisible ocean.

As they float, these rocks often attract such marine "hitchhikers" as coral or barnacles, and are thus a fusion of mineral and animal matter. This blurring of biological boundaries, as Wing Po So has discovered, often yields surprising results. Utilising the simplest of materials, the artist employs an ingenious mechanism to suspend the rocks in mid-air, floating elegantly in space; one movement triggers a wave-like reaction in the other elements



## 蘇詠寶

### 《第五部：流動》

2017–2018年

雕塑

千層紙、玻璃纖維、燈

6220 cm × 9220 cm × 2720 cm

巨大管道散發著耀眼的白色光芒，一條接著一條，以近乎要倒塌的姿態低伏於觀者面前。管道上方的光芒來回穿梭，如像輸送帶上的物件或循環不息地傳送著血液的動脈。在四壁貼滿千層紙種子的展廳中，這些管道從一角冒出來，在空間裡交錯著。

曬乾的千層紙由兩部分構成：薄脆如宣紙、半透明的圓形外皮，中間包著一顆黑色的種子。小時候在自家藥房，藝術家經常用這種精美的種子製作書籤或畫紙，因而這件裝置作品可以看作是藝術家早期對微觀與宏觀關係探索的延續。放眼宇宙，由人體內的血管、橡樹錯綜複雜的根部、亞馬遜蜿蜒曲折的支流，到拉尼亞凱亞超星系團所包含的十萬個星系——這種毫不起眼、血管狀的形態比比皆是，一如我們可以將遙遠繁星看做凡人的肉身，人體結構的設計可以類比成宇宙的系統。



## Wing Po So

### Part Five: Flow

2017–2018

Sculpture

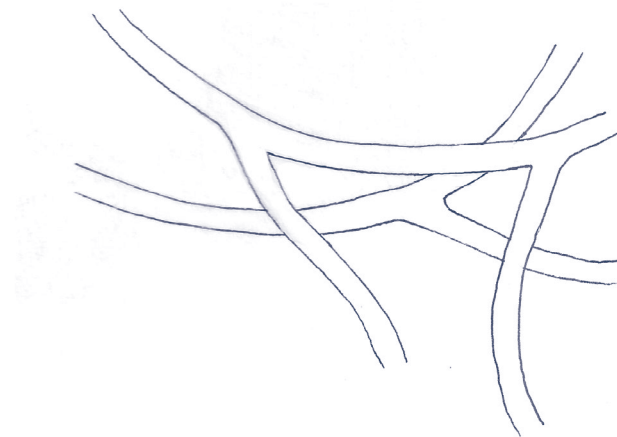
Tree of damocles, fiberglass, LED lights

6220 cm × 9220 cm × 2720 cm

Giant tubes glowing with incandescent light lie low in front of the viewer—one tube tumbling over another in a continuous rhythm. A light moves back and forth over the tubes as they roll along like items on a conveyor belt or blood circulating in an artery. Wall-papered with the seeds of the tree of Damocles, these tubes emerge from the corner of the gallery and criss-cross their way into the space.

Each dried seed consists of two parts: a round translucent skin, as thin and fragile as xuan paper ("rice paper"),

with a single black seed in the middle. As a child, at her family's pharmacy, the artist often used these delicate seeds as bookmarks or drawing paper. As such, this installation can be seen as a continuation of her earlier explorations into the relationships between the microcosmic and the macrocosmic. These unassuming vein-like forms appear all over the cosmos—from the blood vessels found within the human body, to the roots of an oak tree which form intricate networks underground; from the meandering tributaries of the Amazon river, to the Laniakea Supercluster and its 100,000 galaxies—just as the remnants of distant stars become the material of our mortal bodies, the design of our anatomy mirrors the networks of the cosmos.



《第六部：內面》

2017–2018年

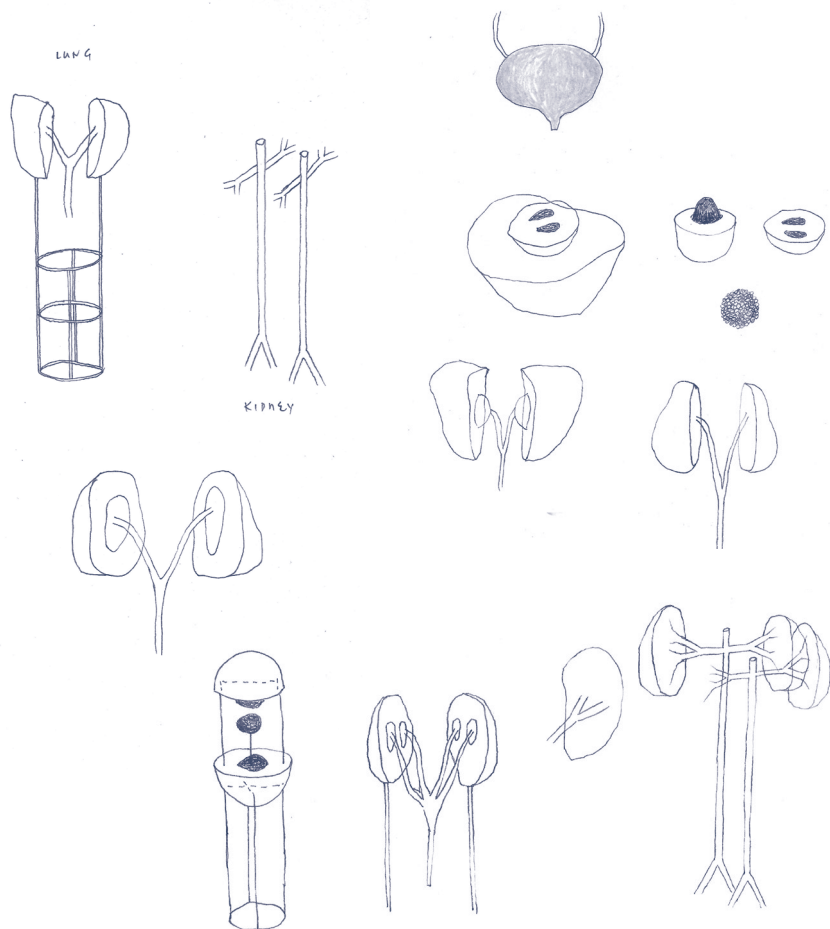
雕塑

草本植物磨粉、銅支

約 80 cm x 80 cm 個，高度不等

一簇簇灰藍球體懸空於縱橫交錯的管道間靜止不動，像安靜的觀察者，漠不關心地瞧著光從身邊蜿蜒而過。近前細觀，會在上面發現某種生物的殘留痕跡——這是正處於細胞分裂過程中的胚胎，還是正欲破芽而出的種子？這種似是而非的內涵令人聯想到中國天人合一理論中的「氣」。無論是手繪人體剖圖、微觀圖像，還是各

種動植物標本，都體現了藝術家對這種神奇形式的和諧與違和極感興趣。採用中藥製成的各種顏料，藝術家精心創造出光滑的粉狀紋理。這件作品的靈感來自其家中藥房最底層放置中藥和礦物粉的百子櫃。在藝術家的記憶中，父親用銅匙從櫃中舀出鬆軟的粉末，將它們放在牛皮紙上混合，仿如藝術家選擇顏料以調和出心目中的色彩。這些雕塑所呈現的神秘色彩與其他作品構成反差，藝術家將其視作血管的配襯，以比喻高速公路在香港的鋼筋水泥摩天大廈堆中穿插，進而將城市景觀以微觀縮影的形式，呈現於觀者面前。



Wing Po So

Part Six: Interior

2017–2018

Sculpture

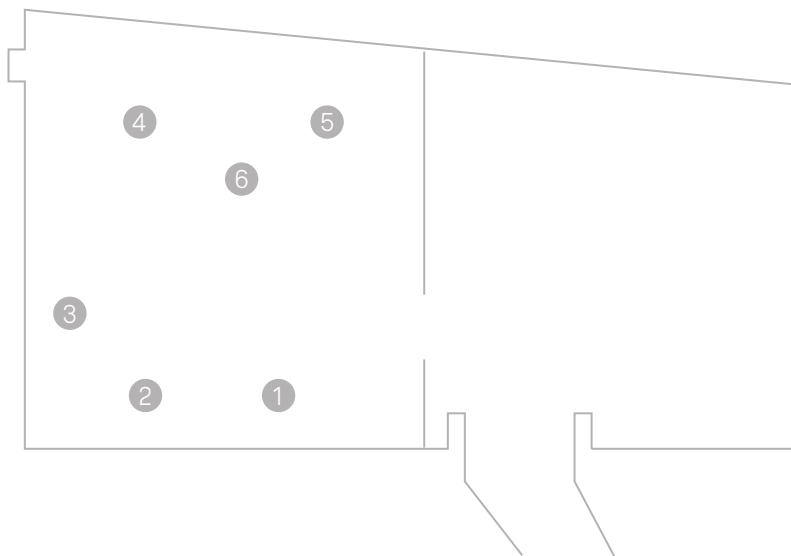
Powdered herbs, copper tubes

Approx. 80 cm x 80 cm each, height varies

Poised amongst the twists and turns of the vessel are clusters of grey and blue spheres. The structures seem to be quiet observers of the roving light which passes them by without a care. Look closely and you might see remnants of some biological forms—is this an embryo, a cell in the process of division, or a seed bursting out of its pod? This blurring of the lines between earthly elements refers back to the Chinese concept of *qi*, which unites the human body and the universe. Poring through hand-drawn anatomical illustrations, microscopic images, and various specimens of plant and animal matter, the artist was

excited by the harmony and discord of these unusual forms. Using pigments made from various medicinal herbs, she carefully creates a smooth, powdery texture. The inspiration for this piece came from a special space in her family's pharmacy—the bottom shelf of a large cabinet containing powdered herbs and minerals. The artist remembers her father scooping out the soft powders with a brass spoon and mixing them on brown Kraft paper, just like how an artist selects pigments to mix the desired colours. These ambivalent sculptures stand out from the rest, existing in shades of unearthly hues. The artist sees them as a complement to the fleshy vessel. Together, they mirror the man-made forms of the busy highways veering in and out between the concrete skyscrapers of Hong Kong, thus creating a microcosm of the city's urban landscape.





- 1 《第一部：連結》  
2017–2018年  
雕塑  
蘇木、空氣乾燥黏土  
300 cm × 250 cm
- 2 《第二部：表面》  
2017–2018年  
錄像  
海金沙
- 3 《第三部：散發》  
2017–2018年  
雕塑  
使君子、銅管、燈  
250 cm × 84 cm × 300 cm
- 4 《第四部：懸浮》  
2017–2018年  
裝置  
浮海石、繩、木簍  
400 cm × 400 cm × 400 cm
- 5 《第五部：流動》  
2017–2018年  
雕塑  
千層紙、玻璃纖維、燈  
6220 cm × 9220 cm × 2720 cm
- 6 《第六部：內面》  
2017–2018年  
雕塑  
草本植物磨粉、銅支  
約 80 cm × 80 cm 個，高度不等

- 1 **Part One: Connection**  
2017–2018  
Sculpture  
Sappan wood, lightweight air-dried clay  
300 cm × 250 cm
- 2 **Part Two: Appearance**  
2017–2018  
Video projection  
Climbing fern spores
- 3 **Part Three: Emission**  
2017–2018  
Sculpture  
Dried envoy fruit without seeds, copper-tubes, LED lights  
250 cm × 84 cm × 300 cm
- 4 **Part Four: Suspension**  
2017–2018  
Installation  
Volcanic lava stones, ropes, wooden sticks  
400 cm × 400 cm × 400 cm
- 5 **Part Five: Flow**  
2017–2018  
Sculpture  
Tree of damocles, fiberglass, LED lights  
6220 cm × 9220 cm × 2720 cm
- 6 **Part Six: Interior**  
2017–2018  
Sculpture  
Powdered herbs, copper tubes  
Approx. 80 cm × 80 cm each, height varies

特別鳴謝：陳育強、韋一空、何兆基  
Special thanks to Kurt Chan Yuk Keung, Frank Vigneron, and Ho Siu Kee

展覽建築師：BEAU建築師  
Exhibition Architects:  
BEAU Architects

聲音：張淦深  
Sound: Oliver Cheung Kam Sum

燈光：趙靜怡  
Lighting: Chiu Ching Yi

文字：董啟章、陳育強、曾智愛怡  
Texts: Dung Kai-cheung, Kurt Chan Yuk Keung, Eunice Tsang

插圖：蘇詠寶  
Illustrations: Wing Po So

編輯：何思衍  
Editor: Daniel Sze Hin Ho

校對：何思衍、廖至欣、饒雙宜  
Copy-editing: Daniel Sze Hin Ho, Jacqueline Liu, Yiu Sheung Yee

翻譯：房小然、黃半衣  
Translation: Frank Fang, Banyu Huang

設計：Hato  
Design: Hato

[www.taikwun.hk](http://www.taikwun.hk)

大館當代美術館 (以英文姓氏排序)

Tobias Berger、陳榮聲、陳昕希、周寶玲、何思衍、林家銘、李林嘉敏、  
廖至欣、麥倩薇、譚雪、曾智愛怡、黃祖兒

Tai Kwun Contemporary

Tobias Berger, Alvin Chan, Gabe Chan, Pauline Chao, Daniel Sze Hin Ho, Kevin Lam, Melissa Karmen Lee, Jacqueline Liu, Jessie Mak, Xue Tan, Eunice Tsang, Joey Wong

大館總監：簡寧天

Director of Tai Kwun: Timothy Calnin



大館當代美術館  
TAI KWUN CONTEMPORARY



古蹟及藝術館  
CENTRE FOR HERITAGE & ARTS

保育活化 Conserved and revitalised by



香港賽馬會  
The Hong Kong Jockey Club

## 第一部：連結

連結是自然的，無可避免的。萬物之間有引力，有物理的聚合，有化學的親和，有互相需要，有互相依賴，有愛。

紙張上散佈著點子，你用線條把它們連起來。手上拿著小顆粒，你用繩子把它們串起來。孤身站在人群中的你，會想牽著誰的手，跟誰擁抱，或者，跟誰開口說話；至少，會渴望眼神的交會，或點頭。原本互不相干的人，開始接觸，開始關懷，開始了解，開始締結，成為群體，或者少數的親密關係。

連結是強大的。由一個，變成一百個，一千個，一萬個，無數個。由是，星系形成，星體聚合，生物出現，動物演化，人類誕生；然後是家庭、村落、部族、城市、國家。

但連結也是脆弱的。衝突出現，因為個體與個體之間，群體與群體之間，也有不能連結，不願連結的時候。於是有戰爭、分裂、內亂、階級鬥爭、族群對立、家庭不和、婚姻破裂、情人分手。愛被恨取代，親和變成排斥，融合變成分解。生命死亡、物質敗壞、星體崩塌、粒子離散。一切回復孤立和寂然。然後，悄悄地，結連的欲望又生起。愛又重新創造世界。

## 第二部：表面

沒有表面，就沒有世界。世界由表面構成。我看你的樣貌、身形、神情和動作，都是表面。無論多接近，看得多仔細。就算是溝通，交談，所聽到的聲音，字詞，都依然是表面。或者只是內面的暗示，猜想。因為有皮膚，有軀體，我不是你，你不是我，我也因此無法知道你的內心，相反亦然。甚至，我連我自己的內心，也不能知。我只知道自己的表面。

看風景，也是表面。於是古人以為世界是平面的，以為太陽從東方升起，從西方落下，以為地球是宇宙的中心。就算後來有了科學知識，但是，從人的角度看來，世界依然是平面的，太陽依然從東方升起，從西方落下，地球依然是宇宙的中心。雖然知道事實，但感覺得到的依然是表面。因為理性是抽象的，而真實全賴感官。我們無法不是表面的動物。

表面可以隨距離變化。如果距離夠遠，相隔千萬光年的星體也只是夜空中的光點，根據觀看者的角度被連結成星座。如果距離夠近，一顆沙粒的表面也可以是一個星球，上面散佈著山河大地。但是，表面本身，無論如何也是表面的，只是不同面貌的表面而已。

## 第三部：散發

人類嘗試接收來自宇宙的電波，人類也嘗試向宇宙發出電波。散發，原是為了接收。在散發與接收之間，是接觸。

我們每天都在散發訊息。一個眼神，一個動作，一句說話，一下嘆息。訊息在空中傳播，有時被接收，有時不。被接收也不代表訊息正確傳達，因為訊息的含量很多時只是一點光。訊息夠多的話，光點形成圖像，也許會被更豐富地領略，也許不。而且豐富並不代表正確。散發往往是一件徒勞的事情，大量的散發消失於虛空，少量的散發被測知，但未必被明白。

光子是宇宙最高速的物質，光纖的發明令人類以最快的速度連結，我們都成為了熾熱的散發點，閃閃發亮，但很可能並未比天上的星星缺少孤寂。當每個人都在散發，誰人來接收？漫天星輝，如果沒有觀察者，星輝甚至不成其為表象。

可是，我還是忍不住不斷散發。以一個又一個的字詞，在鍵盤上敲打，發出，敲打，發出，像某種加密的訊號。據說光子會以所有可能的路徑前進。我的字詞，也會以所有可能的路徑散發，在某個偶然的境遇下，掉進某個觀察者的眼睛。如是者，產生一個短暫的連結。

## 第四部：懸浮

懸浮是一種令人焦慮的狀態。四周是空間，但並沒有自由，被那無形的甚麼束縛著。可能是一條繩子，可能是一股引力，可能是一種高密度的流質。但是，表面上卻是那麼的開闊和通透，猶如無盡的虛空。在懸浮中，最大限度的活動也只是輕微的擺盪。

懸浮的人沒法連結。明明互相看見，但卻不能接觸。一種濃密的，擁擠的孤獨。世界因而充斥著無數的表面，像鏡子般互相反映，無限增生。懸浮的人生活不踏實，心裡沒把握，充滿恐懼，好像隨時要從高處掉下。或者，他們情願掉下，也不願意懸浮在半空中，受盡不確定性的折磨。情願粉身碎骨，也不願意成為浸泡在透明液體中的標本。

但是，星星不也是懸浮在太空中嗎？沒有上面和下面，沒有左面和右面，沒有上升或下降，沒有懸掛，也沒有掉落。事實上，星星是在高速的旋轉和運行，互相牽引，互相環繞，構成無形的連結。星星的光亮永恆地散發，光線交織，在彼此的眼中，也映照出一片星空。懸浮的星星，沐浴在浩瀚的宇宙微波中，盪漾在千古的時間之流裡，就算是孤寂，到底也是熱鬧的。懸浮的人，應作如是觀。

## 第五部：流動

管道與流動，互為表裡。流動之為流動，必有可供流動的管道。無論是密封的水管，開放的河川，或者互為壁壘的海洋潛流。也必有空間的虛實，壓力的強弱，位置的高低，才有流動的可能。流動是生命，但生命的流逝是死亡。死亡騰出的虛空，又流入了其他生命，被其他生命填滿。是以死亡是流動的一環，而不是流動的終止。

流動需要邊際，所以流動是內面的，而不是表面的。河水在河岸間流動，血液在血管內流動，沒有河岸，沒有血管，就沒有流動可言。流動是輸送，是灌注，是更替，把維生的因子帶到不同的地域，不同的部位。

屬於內面的流動，也是陰暗的，盲動的，無法觀察的。一旦強行打開，會導致災難性後果；河堤崩塌，河水氾濫，血管爆裂，失血而亡。流動受到阻斷，生命即受到威脅。是以內在受到表面的保護，讓流動默默地，源源不絕地進行。但流動的內在也不是完全跟外界隔絕的。當河流交會，血脈相連，流動形成連結，促成融合。兩個身體，也因為內在的流動，而孕育生命。



## 第六部：內面

物件的內面，是材質，是元素，是原子，是中子、質子和電子，是夸克，是粒子，但也同時是波。粒子與波的雙重特性，令物質的內面猶如虛空。內面密度之低，虛空之廣闊，令人疑惑它如何支撐那表面的存在。

身體的表面是皮膚，內面是肌肉、器官、體液和骨骼。肌肉、器官、體液和骨骼的內面，是細胞；細胞的內面，是細胞質和胞器；細胞質和胞器的內面，是水和其他元素；水和其他元素的內面，是原子；原子的內面，是中子、質子和電子；再內面，是夸克。人的內面和物的內面，在最根基的層面，並無二致。

不二的夸克，連結成中子、質子和電子；中子、質子和電子，連結成原子；原子連結成元素，元素連結成物質，物質連結成無機物、有機物、植物、動物和人類，成為大地和海洋，成為地球、月球、太陽，和所有星體。最微小的內面，連結成更大的，以至於最巨大的表面；其中一些散發，一些懸浮，一些流動。表面和內面層層遞進，連成一體，再沒有表裡之分。

閉上眼睛，放鬆肩膀，垂下雙臂，挺直腰板，深深呼吸。讓空氣從身體外面，進入身體裡面；再讓空氣從身體裡面，排出身體外面。感受血液在體內流動，身體在虛空懸浮，神識在黑暗的深處散發光亮。直至，光點互相連結，形成宇宙。

## Part (1): Connection

Connections are natural and unavoidable. Amongst myriad things there are forces of attraction, assemblages in physics and intimate bonds in chemistry, there are mutual needs and mutual reliance, there is love.

On the paper are scattered dots which you connect with lines. The tiny beads in your hands are strung up. Standing alone amid a crowd, you would want to take hold of someone's hand, embrace someone, or open up a conversation with someone, or at least thirst for the chance for glances or nods. Those originally entirely unconnected individuals begin to get in touch, begin to care, understand, associate, becoming a community or else intimate relations in small groups.

Connections are powerful. From one comes a hundred, a thousand, ten thousand, myriads. Hence galaxies form, celestial bodies come together, living beings appear, animals evolve, and humanity is born; thereupon come families, villages, tribes, cities, and nations.

Yet connections are fragile, too. Conflicts emerge, for among individuals and groups there are times when they are unable, unwilling to connect. Then comes war, division, civil strife, class struggle, racial animosity, family frictions, marital discord, lovers' breakup. Love is supplanted by hate, affinity descends into repulsion, harmony crumbles into disintegration. Life dies, matter decays, heavenly bodies collapse, particles disaggregate. All returns to solitude and tranquility. Thereafter, subtly, the desire to connect is reborn. Love creates the world anew.

## Part (2): Appearance

Without appearances, there is no world. The world is composed of appearances. Your demeanour, figure, expression and bearing are all appearances. However close one approaches, however carefully one looks. Even communication and dialogue, the sounds you hear, the words you utter, all such are still appearances, or else merely suggestions and guesses of what is inside. Since there is skin, there are bodies; and so I am not you, while you are not I, and thus I have no way of knowing your inner mind, or vice versa. So much so that even I cannot know my own inner mind. I only know my own appearances.

Looking at landscapes—that, too, is about appearances. The ancients thought the world was flat, believing that the sun rose from the east and set in the west, fancying the Earth at the centre of the universe. Later came knowledge of science, and nevertheless from a human being's perspective, the world still seems flat, the sun still rises in the east and sets in the west, and the Earth is still at the centre of the cosmos. Though the truth is known, what one senses still remains on the level of appearances. For rationality is abstract, while truth is utterly reliant on the senses. We cannot help but be animals of appearances.

Appearances can change according to distance. If it is far enough, even celestial objects tens of millions of light years away are mere specks in the night sky, and from the viewer's perspective, connected to constellations. If it is close enough, a mere speck of sand could be a planet with its mountains and rivers and continents. Yet appearance itself is in the end just appearance, merely appearances with different features.

## Part (3): Emission

Humanity attempts to receive electromagnetic signals from the cosmos; humanity has also tried emitting them to the cosmos. To emit is for the purposes of receiving. Between emitting and receiving is contact.

Every day we send forth information. A glance, a gesture, a phrase, a sigh. Given out in the air, information is sometimes received and sometimes not. And its receipt does not mean the information was accurately imparted since the content very often amounts to merely a little bit of light. With enough information, the sparks of light form images, which may be grasped more bountifully—or perhaps not. And such bounty does not stand for accuracy. Emitting is often a futile task: mostly lost in nothingness with only a minor part detected—and not even necessarily understood.

Photons are matter with the highest velocity in the universe, and the invention of fibre-optics has connected humanity at the greatest velocities. We have become glittering points from which things are emitted, gleaming and glistening, and yet no less lacking or solitary as the stars in the heavens. When everyone is emitting, who will it be to receive? Without an observer amidst the starry, lustrous heavens, the splendour of the stars cannot even be considered appearances.

Yet I still cannot help but emit. Word by word, struck on the keyboard, sent, struck, sent, like some coded signal. Photons, it is said, will advance by all possible paths. My words, too, will radiate along all possible means; under certain fortuitous circumstances, they fall into the eyes of a certain observer. A momentary connection is thereby produced.

## Part (4): Suspension

Suspension is an unsettling state. On four sides there is space but no freedom, constrained by a shapeless something. That may be a rope, a certain force, or a very dense liquid. Yet on the surface it is still so spacious and transparent, as though it were the boundless void. In suspension, the greatest movement is but the subtlest of ways.

Those in suspension cannot connect. They clearly see one another but cannot get in touch. A concentrated, crowded solitude. The world is thus flooded with countless surfaces and appearances, reflecting one another like mirrors, infinitely proliferating. The lives of those in suspension are not steady, the minds uncertain and fearful, as though at any time they would plummet from high. Or else they willingly fall, no longer willing to suspend half up in the air, having had their fill of the torment of uncertainty. They would rather be crushed instead of turning into specimens steeping in some clear liquid.

But do the stars not suspend in the cosmos? Without up or down, without left or right, no ascent or descent, neither hanging nor falling. In fact, stars are revolving and hurtling at high speeds, mutually drawing and circling one another inwards, making formless connections. The starry light emits eternally, with rays interwoven; the starlit skies are reflected in their eyes. The stars in suspension bathe in the waves of the immense cosmos, undulating in the flows of time through the ages. Even solitude ends up being bustling. Those in suspension should consider it thus.

## Part (5): Flow

Channels and flow: outside and inside. For flow to be a flow, there must be a channel that allows for movement, whether an enclosed pipe, an open river, or else parallel oceanic currents. Space must be solid or empty, pressure either strong or weak, position high or low: only thus is flow possible. Flow is life, yet the flowing away of life is death. Death clears out an emptiness which allows for other lives to flow in, to be filled in by other lives. And so death is one stage in the flow, rather than the cessation of flow.

Flow needs boundaries, so flow is on the insides rather than on the surfaces. Water in the river flows between the banks, while blood flows inside arteries and veins. Without the river bank, without the blood vessels, there is no flow to speak of. Flow is transport, it is profusion, it is alternation, bringing succour to life in different regions and areas.

Flow that belongs on the inside is shadowy, rash, unobservable. Once forcibly pried open, calamity ensues: if dikes on the river burst, the waters flood; if arteries rupture, one bleeds to death. The moment the flow is obstructed, life is threatened. And so whatever is inside comes to be protected by the surface, by appearances, allowing the flow to go on quietly and ceaselessly. The inside of the flow is not entirely isolated from the outside, though. When tributaries meet, when arteries and veins link up, the flow turns into connection and sparks fusion. Two bodies, too, because of interior flows, can nurture life.

## Part (6): Interior

The interior of matter is the stuff of materials, the elements, the stuff of atoms, neutrons, protons, electrons, of quarks and particles, and waves at the same time. The peculiar dual nature of particles and waves makes the interior of things seem empty. With the low density of the interior and the capacious breadth of emptiness, one wonders how the existence of appearances is sustained.

The appearance of the body is the skin; in the interior are muscles, organs, bodily fluids, the skeleton. Inside these muscles, organs, bodily fluids and skeletons are cells; inside those are cytoplasm and organelles, water as well as other elements. Further inside of water and other elements are atoms; inside those are neutrons, protons and electrons. Yet further inside still are quarks. The interiors of humans and things, on the most fundamental level, are no different.

The selfsame quarks connect to form neutrons, protons, and electrons; neutrons, protons and electrons join to make up atoms; atoms merge to become elements, and elements link up to become matter. Matter make up inorganic matter, organic matter, vegetation, animals, and humans, becoming continents and oceans, becoming the Earth, Moon, and the Sun, and all celestial bodies. The minutest interiors connect up to become bigger and greater, up to the most enormous appearances, some of which emit, some of which suspend, some of which flow. Appearances and interiors progress layer by layer, becoming one body with no differences any more between exteriors and interiors.

Close your eyes, loosen your shoulders, let your arms hang, hold your waist straight, and breathe deeply. Let the air from outside the body enter inside, then allow the air from inside the body to be expelled outside. Feel the flow of blood moving in the body, the body suspending in emptiness, and the glow of awareness in the depths of darkness. All the way till dots of light connect and form the cosmos.