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## In Hong Kong, Ko Sin Tung Tackles Contemporary Urban Life through Fluorescent Lights and Construction Sites



ARTSY EDITORIAL  
BY CHRISTIE LEE  
OCT 28TH, 2015 9:34 PM



Installation view "underground construction: failed" at Edouard Malingue Gallery, Hong Kong. Courtesy Edouard Malingue Gallery.

Hong Kong artist Ko Sin Tung's latest solo exhibition at Edouard Malingue Gallery provokes an unsettling sense of incompleteness from the outset. Titled "underground construction: failed," the exhibition greets visitors with a kind of bizarre welcome mat: a scrap of carpet, with a half-moon cut out. To the right of the doorway, just before entering, a small photograph covered with thick strips of blue tape also welcomes the viewer. One can only guess that it's an image of the West Kowloon Terminus construction site and its aesthetic is one that is echoed in several other pixelated images of the same site, found throughout the exhibition.



Installation view "underground construction: failed" at Edouard Malingue Gallery, Hong Kong. Courtesy Edouard Malingue Gallery.



Ko Sin Tung  
*The sun is not here (8)* 太陽不在這裏 (8), 2015  
Edouard Malingue Gallery  
HKD \$40,000 - 50,000

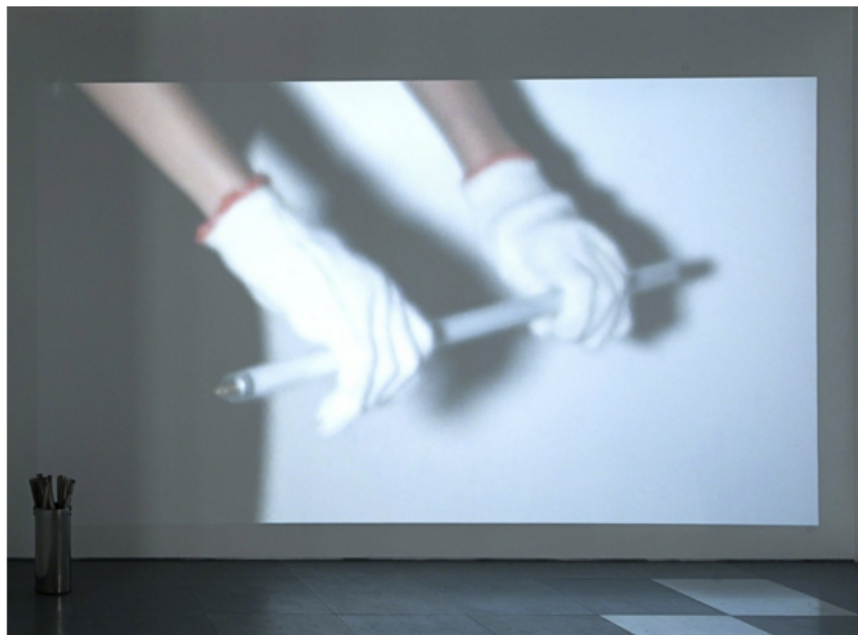


Ko Sin Tung  
*The sun is not here (4)* 太陽不在這裏 (4), 2015  
Edouard Malingue Gallery  
HKD \$50,000 - 75,000



Ko Sin Tung  
*The sun is not here (6)* 太陽不在這裏 (6), 2015  
Edouard Malingue Gallery  
HKD \$40,000 - 50,000

Also prompting ambiguous questions are Ko's experiments with light in works like *The sun is not here*, a series of black-and-white photographs of sunrises. Pixelated and blurry, the works lead to larger questions about objectivity: if photographs dictate how we come to see the world, then what value do these 'bad' images, with their visual imperfections, have? Two fine, superimposed diagonal lines meet at the center of the glowing orbs, as if guiding viewers to focus on a point that ultimately bears no fruit.



Ko Sin Tung  
*24 tubes 24 枝管子*, 2015  
Edouard Malingue Gallery  
HKD \$75,000 - 100,000

Continuing Ko's questions about light are 24 fluorescent beams hanging in the exhibition space, 14 of which are lit, with the rest appearing broken. The work addresses the material source of an intangible "object," in this case, light. When a bulb can no longer illuminate, can one still call that physical incarnation a "light"? Indeed, the exhibition ends with a video depicting 24 light rods being taken out from their packaging before being broken one by one. A deft reference to Ko's previous *Collecting Light* (2014) piece, the work has a deep message: in the near-maniac attempt to collect "light" in the form of bulbs destined to eventually go out, one can find a sense of hope.

—Christie Lee

*"underground construction: failed"* is on view at Edouard Malingue Gallery, Hong Kong, Oct. 8-Nov. 26, 2015.

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