



João Vasco Paiva

周奧

INTRODUCTION

João Vasco Paiva (b.1979, Coimbra, Portugal) is a Hong Kong-based artist who observes the complex and continuously shifting characteristics of objects and spaces. Interested in semantics – the visual language each structure, perimeter and component may possess – Paiva examines the particular lexicon of constructed, detruded or neglected units, systematically documenting, analysing and abstracting them to compose a process-driven composition that is simultaneously an artwork. At the heart of Paiva's practice is an interest in deciphering the constructed sum of human activities, and using modes of production and fabrication to peel the intricate layers that comprise the structures of contemporary life.

A graduate from the Porto Arts Institute, João Vasco Paiva moved to Hong Kong in 2006 to complete a Master of Fine Arts in Creative Media. Upon graduation with distinction in 2008, Paiva set to create works in multiple mediums, which consistently explore how urban spaces may serve as catalysts for aesthetic production. While Paiva's work is intrinsically tied to Hong Kong, his work resounds with dense urban environments around the globe: it suggests that cities, regardless of location, share certain visual and physical characteristics that, following a process of documentation and abstraction, may be reduced to readable and informative truths.

At the core of Paiva's practice is therefore an interest in deconstructing complex urban environments to create a set of identifiable codes: a universal urban alphabet, one may say. The aim of Paiva's artistic process thus extends beyond mere simplification; it is about identifying a common language that reverberates both on a local urban level as well as on an international cosmopolitan level; it is about unveiling a linguistic system, which is shared by multiple countries and is intrinsic to our current age of hyper-modernity.

Paiva's previous solo exhibition *Palimpseptic* (2011), for example, presented a series of works, which set to provide an understanding of everyday commuter's use of Hong Kong's rail system. At the heart of the exhibition was an installation of turnstiles, which moved to the frequency of passenger use, and oscillated in frequency depending on the time of day. This ghost-like system was supplemented by videos and paintings that reduced human crowds and their motions to blocks of colour, thereby converting the largely illegible into an algorithmic rendering, which could equally be used to understand the workings of the metro in Paris, the underground in London or the subway in New York.

João Vasco Paiva is considered one of Hong Kong's leading emerging contemporary artists and has been exhibited widely in museums as well as galleries from Hong Kong and Portugal to the UK, Australia, Hungary and New York. Recently, Paiva presented a solo exhibition at Museu Nacional de Arte Contemporânea do Chiado, Lisbon and a citywide public project with Media Art Asia Pacific (MAAP), which coincided with the opening of the 8th Asia Pacific Triennial (APT8) in Brisbane, Australia. In 2015, he was selected for the Encounters section of Art Basel Hong Kong by Alexie Glass-Kantor. Prior to that, he completed a residency at Lichtenberg Studios, Berlin and was part of a group exhibition at the Witte de With, Rotterdam as well as a travelling exhibition at Artsonje, Seoul and OCT Contemporary Art Terminal, Shanghai. Furthermore, he held a major solo exhibition at the Orient Foundation in Macau as well as Counter Space, Zurich. Finally, Paiva is the recipient of multiple awards, including the Hong Kong Emerging Artist Grant and the International Artist Support Grant awarded by the Calouste Gulbenkian Foundation in Portugal. His work is held in the permanent collection of the Israel Museum, Jerusalem.

介紹

1979年生於葡萄牙科英布拉,周奧是城市空間的「解碼者」。現居香港的他喜歡觀察大都市中複雜而顯著的混亂特質,而繁華街道的聲音與秩序、快速行駛的地鐵與密集的空間,正是其作品的核心主題。他系統地記錄、分析、抽象與分解這些現象,創造出一種可編碼的闡釋,這過程本身也是一件藝術創作。Paiva旨在尋找都市複雜本質中的秩序與內在邏輯。

周奧畢業於葡萄牙波爾圖藝術學院,2006年移居香港研修藝術碩士課程。在2008年以優異成績畢業後,周奧開始用多種媒介進行創作,不斷探索城市空間如何成為美學作品的催化劑。周奧的作品本質上與香港緊密相連,同時亦可應用於全球各地的密集城市環境,顯示出不管是哪個城市,其實都有著同樣的視覺與物理特徵,而這些特徵在經過記錄與抽象化的過程後,能分解成為可被解讀與具有豐富資訊的事實。

周奧主力探索結構複雜的都市空間,並從中創造出一組識別碼,它也可被視為一個通用的都市符號。周奧藝術實踐的目標超越了對城市觀察之單純簡化,他實質是在尋找一種共同的語言,不僅適用於本土城市,也適用於國際性大都市。他嘗試發掘一種多個國家可共享的語言系統,而這也正是我們這個「超級現代性」時代的本質。

例如,2011年舉行的周奧個人展覽《Palimpseptic》中呈獻之作品,正提供了一種了解上班族每天使用香港地鐵的模式。展覽重點是一個地鐵閘機的裝置,它根據乘客的使用頻率而變動,其搖擺頻率則因應每天不同時段而產生變化。這個有如鬼影般的裝置旁還配有錄像與繪畫,將人群及其動態分解成為不同的色塊,因此將很大程度上難以辨認的過程轉化為清晰的數學圖表,這圖表可以同樣用來理解巴黎地鐵的運作,或是倫敦與紐約的地鐵系統。

周奧被視為香港最傑出的當代新晉藝術家之一,他的展覽遍及香港、葡萄牙、英國、澳洲、匈牙利與紐約。最近,周奧於葡萄牙里斯本希亞多國家當代美術館舉行個展。適逢第八屆亞太當代藝術三年展(APT8),周奧於2015年聯同亞太區媒體藝術空間 (MAAP) 於澳洲布里斯本舉辦大型個展及市內公開裝置。同年亦獲Alexie Glass-Kantor邀請於香港巴塞爾藝術展藝聚空間展出大型裝置作品。周奧曾駐留於德國柏林Lichtenberg Studios及於荷蘭Witte de With、南韓首爾Artsonje, OCT當代藝術中心上海館參與群展。此外,他亦曾於澳門東方基金會及蘇黎世Counter Space舉行個展。周奧曾獲得多個獎項,包括香港藝術新秀獎,以及葡萄牙Calouste Gulbenkian基金會所授予的國際藝術家支援獎。周奧的作品獲耶路撒冷以色列博物館永久館藏羅致。

The Spectre of Order
Condo Shanghai 2019

秩序的幽靈
2019 Condo上海

Edouard Malingue Gallery, Shanghai, China
馬凌畫廊 上海, 中國

13.07.19 - 25.08.19

Following its successful launch last year, Edouard Malingue Gallery was delighted to host 2019 Condo Shanghai alongside six participating local art spaces from the city, which welcomed fourteen international galleries. Condo takes its name from 'condominium' and represents a new format for international galleries to collaborate in exhibition-making: host galleries share their spaces with visiting galleries – either by co-curating an exhibition together, or dividing their galleries and allocating spaces.

For the 2019 edition of Condo Shanghai, Edouard Malingue Gallery presented a group exhibition, 'The Spectre of Order', in collaboration with three Latin American galleries. LABOR (Mexico City) presented paintings by Spanish artist Jerónimo Elespe; 80m2 Livia Benavides (Lima) presented works by Peruvian artist Fátima Rodrigo; Proyectos Ultravioleta (Guatemala City) presented a performance and installation by Guatemalan artist Regina José Galindo. As the host gallery, Edouard Malingue Gallery was proud to present the works of Portuguese artist João Vasco Paiva in dialogue with the guest artists on the same platform.

Fátima Rodrigo was born in Lima, Peru, in 1987. She studied visual arts at the Pontificia Universidad Católica del Perú and was awarded the Beca Mundi at Flora arts+natura, Bogota, 2017. In 2018, she took part of Gasworks residency program in London. Using a language close to Post-Painterly Abstraction, Fatima Rodrigo analyzes the representation of modernism and gender identity in Latin America and how these influence our desires and interactions through repeated behaviors that shape conventions, eventually becoming a canon, especially affecting women. Her work ranges from interactive installations to drawings and artisanal textile pieces through which she investigates how this concept of modernity could be understood as aesthetics, a moment in history, and an aspiration.

A graduate from the Porto Arts Institute, João Vasco Paiva (b. 1979, Coimbra) moved to Hong Kong in 2006 to complete a Master of Fine Arts in Creative Media. Upon graduation with distinction in 2008, Paiva set to create works in multiple mediums, which consistently explore how urban spaces may serve as catalysts for aesthetic production. While Paiva's work is intrinsically tied to Hong Kong, it resounds with dense urban environments around the globe, suggesting that cities, regardless of location, share certain visual and physical lexicon which may be reduced to informative truths about the age of hypermodernity we are living in. On display was 'Benches, Stairs, Ramps, Ground', which stems from Paiva's residency in New York. Made of industrial materials, the work draws on the formal qualities of urban furniture such as park benches, hand rails and staircases. Skateboarding is used as a tool to draw, mold and destroy the pictorial of these structures. Paiva simulates degradation on the sculptures by applying satellite images of the earth as texture, and then allowing skaters to act upon the materials as they might in a city park, thus blurring the abstract landscape. A meditation on Paiva's continued interest in 'non-places' and human interactions in relation to public facilities, 'Benches, Stairs, Ramps, Ground' invites, through its usurping of our quotidian surroundings, reflections on the intricate layers between the actual and the natural, between the fictional and the fabricated.

A visual artist and poet whose main medium is performance, Regina José Galindo (b. 1974, Guatemala City) uses the context of Guatemala City as a departure point to critique social violence and injustice such as racial and gender discrimination, as well as abuse of power in Guatemala and elsewhere. An artist who pushes beyond her own limits through radical, disturbing, and ethically uncomfortable performances, Galindo has exhibited widely at Documenta, Venice Biennale and Sharjah Biennial, amongst others. She was the recipient of the Leone d'Oro for the Best Young Artist of the 51st Venice Biennale, and her work is in the public collections of institutions including MoMA, Tate, Solomon R. Guggenheim Museum, and Centre Pompidou. On display was 'Potencia Mundial' (World Power), a commission Galindo created for 2019 Wuzhen Contemporary Art Exhibition, the opening of which saw the artist driving a Chevy into the venue, and a group of Chinese workers dismantling it whilst she sat in the car. The presentation at Condo Shanghai featured the remnants of the car alongside a dismantled iPhone.

At the heart of Jerónimo Elespe's (b. 1975, Madrid) paintings is a slow, cumulative process of addition and subtraction lasting months or even years, which reveals painting itself as a platform to investigate the nature of time and memory. Taking autobiographical references as a departure point, Elespe examines the possibilities of painting and drawing as a record of both reality and fiction. Often working in very small formats, Elespe explores the physical properties of his works as an opening to the contradictory space between the purely objectual part of the reduced pieces – markedly physical – and their themes as pointers to the immaterial. Informed by his thorough study of the history of painting, Elespe cites inspirations such as the symbolist, the decadent French literature of the late 19th century, Donald Barthelme, and JG Ballard to weave a dialogue between reality and fiction, wherein art is simultaneously a personal journal, a semantic experiment, and a pictorial repository of mnemonic narratives.

繼2018年Condo Shanghai的成功舉辦，作為發起者，今年馬凌畫廊再次攜手另外六家上海本地畫廊，向來自倫敦、洛杉磯、東京、墨西哥城和危地馬拉等城市的共計十四家國際畫廊發出空間共享的邀請，共同參與2019年的Condo Shanghai。“Condo”之名取自“Condominium”（共治），是國際上畫廊之間聯手合作展覽的新興方式，分享自己的空間，與受邀畫廊一起展示各自代理藝術家的精彩作品。

馬凌畫廊將聯手三家拉美畫廊呈現四位藝術家的聯展《秩序的幽靈》。墨西哥畫廊LABOR將帶來西班牙藝術家吉諾尼莫·埃萊斯佩（Jerónimo Elespe）的繪畫作品；來自秘魯利馬的畫廊80m2 Livia Benavides會展出本國女藝術家法蒂瑪·羅德里哥（Fátima Rodrigo）的作品；危地馬拉畫廊Proyectos Ultravioleta將帶來危地馬拉著名行為藝術家瑞吉娜·侯賽·加林多（Regina Jose Galindo）的行為及裝置作品。馬凌畫廊很榮幸可以作為主場畫廊，攜葡萄牙藝術家周奧（João Vasco Paiva）的創作，與另外三位優秀藝術家在同一個平台上開展交流與對話。

1987年出生於秘魯首都利馬，法蒂瑪·羅德里哥畢業於秘魯天主教大學視覺藝術專業，後在2017年完成位於波哥大Flora arts+natura主辦的Beca Mundi項目。在2018年，法蒂瑪參與了倫敦Gasworks的藝術家駐地項目。用相似於後繪畫性抽象的創作語言，法蒂瑪試圖研究拉丁美洲有關現代主義和性別認知的種種現象，並探索其是如何影響我們的慾望和那些經由重複行為而塑造出的社會風俗。這些風俗最終會變成一種宗教教規的存在，對女性的影響尤為顯著。通過從互動裝置到繪畫作品再到手工藝紡織品的藝術創作形式，法蒂瑪不斷探究現代性這一概念是如何能被理解為一種美學、一個歷史片段和一種願景。

周奧（b.1979）畢業於葡萄牙波爾圖藝術學院，2006年移居香港研修藝術碩士課程，在2008年以優異成績畢業後，周奧開始用多種媒介進行創作，不斷探索城市空間如何成為美學作品的催化劑。周奧從香港的基礎設施、活動、生產製造和生活垃圾出發，找到了構建一幅更具普遍意義的、全球化的城市藍圖的切入點，並對我們在此之中所扮演的角色展開了想像。周奧藝術實踐的目標超越了單純的城市觀察，他實質是在嘗試發掘一種在多個國家可共享的語言系統，而這也正是我們這個“超級現代化”時代的本質。本次展覽中周奧的作品出自他一次紐約駐地項目，利用工業材料製成的雕塑作品充分利用了例如公園長椅、扶手和階梯這些尋常可見的城市設施，將地球衛星圖像印製在雕塑表面，並允許滑板愛好者們在這些雕塑上自由滑行，抽象的衛星圖像變得模糊，滑板者的行為重塑了雕塑的表面肌理。作品延續了周奧對於“非場所”（non-places）的探討，以及與人群之間的關係——公共基礎設施建築和人群的聚集。周奧的作品通過重構整個製作過程對我們習以為常的事物進行反思，激發著我們去重新審視真實/自然、虛構/生產製造之間的差異。

瑞吉娜·侯賽·加林多（b.1974）是一位以行為藝術為主要創作手段的視覺藝術家及詩人。她出生於危地馬拉城，並一直在此居住和工作。以危地馬拉自身的特殊社會環境為出發點，瑞吉娜試圖譴責有關種族和性別歧視以及因地方性權利關係不平等所導致的人權濫用等一系列當下社會中的暴力與不公，並進一步探索隱藏在這一人類社會黑暗面之下的倫理意涵。瑞吉娜被認為是一位藉由令人不安且不適的激進行為表演而不斷突破自身局限的藝術家。瑞吉娜曾參加過包括卡塞爾文獻展、威尼斯雙年展、沙迦雙年展等重要國際展覽，並獲得第51屆威尼斯雙年展最佳青年藝術家金獅獎。她的作品還被多個公立機構收藏，其中包括紐約現代美術館、泰特美術館、古根海姆美術館和蓬皮杜中心。本次展出的作品《世界強國》是瑞吉娜應2019年烏鎮當代藝術邀請展之邀而特別創作。在烏鎮展覽開幕的當天，瑞吉娜將一輛雪佛蘭汽車緩緩駛入廣場，在現場等候多時的汽修工人開始在觀眾面前拆卸汽車，而瑞吉娜則紋絲不動地坐在駕駛座上，直到能拆卸的部件全部拆卸完畢，藝術家最終與拆解的零件並置在廣場中央。本次展覽中會呈現組成一輛汽車的完整零部件以及表演現場的視頻，同時展出的還有一部完全拆卸的iPhone手機。

吉諾尼莫·埃萊斯佩（b.1975）的繪畫創作過程總是持續數月甚至是數年之久。這一緩慢的加減過程使得他的每一幅繪畫作品超越了自身的意義，成為了一個個探索時間和記憶本質的平台。以參考自傳文獻為起點，吉諾尼莫審視了繪畫作為記錄現實和虛構的可能。他通過極小尺寸的繪畫創作來探索作品的物理性質，從而在這些被縮小的事物的客體或是說物質構成和其所指代的非物質的主題之間開啟了一個充滿矛盾的空間。吉諾尼莫不僅對繪畫史有著深入的研究，還深受象徵主義、十九世紀末盛行的法國頹廢主義文學和唐納德·巴塞爾姆以及詹姆斯·巴拉德等人所著的文學作品的影響。吉諾尼莫的藝術實踐更似一場介於現實和虛構之間的對話，在其中，他的作品有著多重的意義，既是模糊且私人的抽象記事，又是多種語言的實驗工具，還是創作小說的記憶圖庫。

秩序的幽灵
The Spectre of Order

80m2 Livia Benavides
法蒂玛·罗德里哥 Fatima Rodrigo

Edouard Malingue Gallery
周奥 João Vasco Paiva

LABOR
吉诺尼莫·埃莱斯佩 Jerónimo Elespe

Proyectos Ultravioleta
瑞吉娜·侯赛·加林多 Regina José Galindo

07.13 - 08.25





Installation view
展覽現場



Installation view
展覽現場



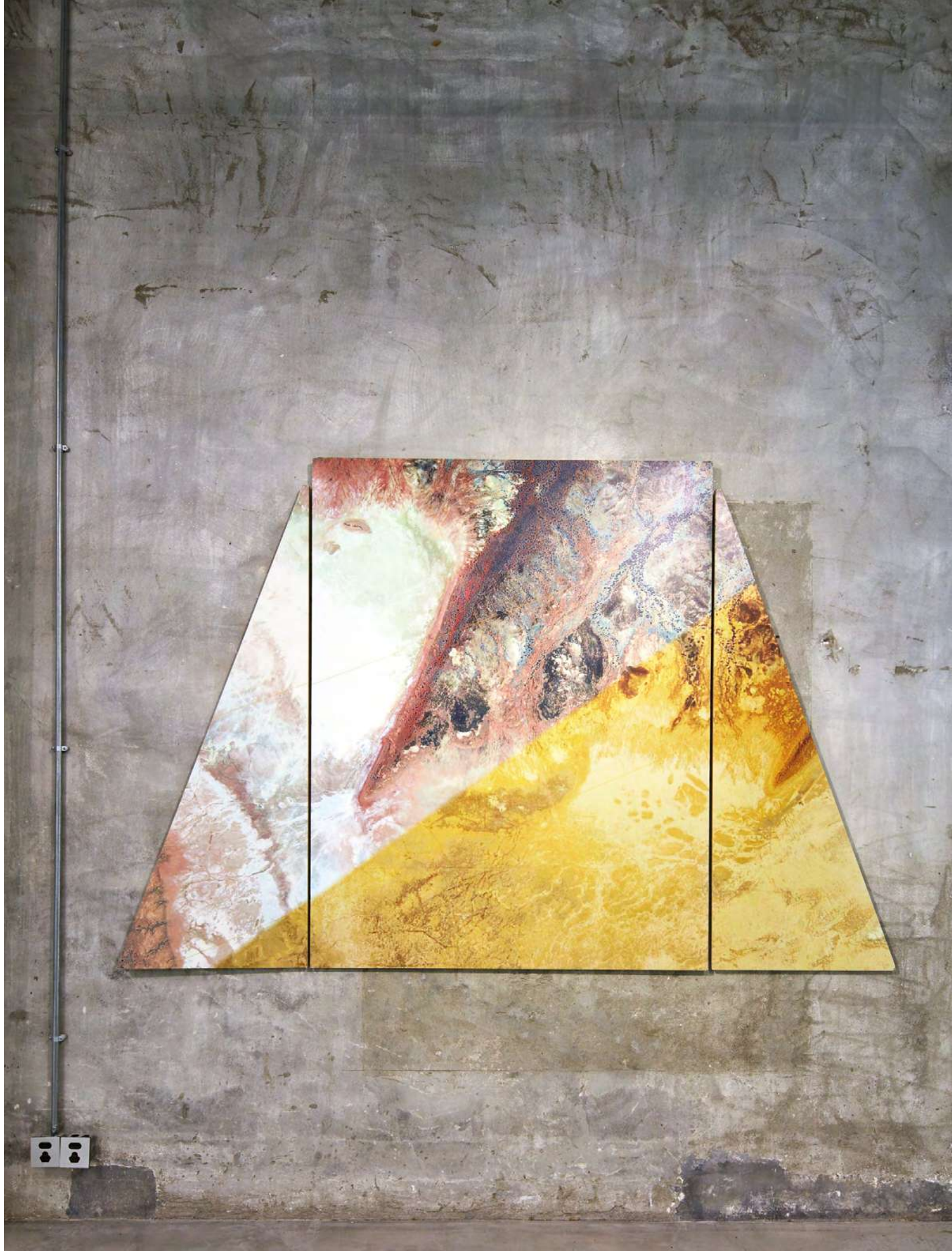
Installation view
展覽現場

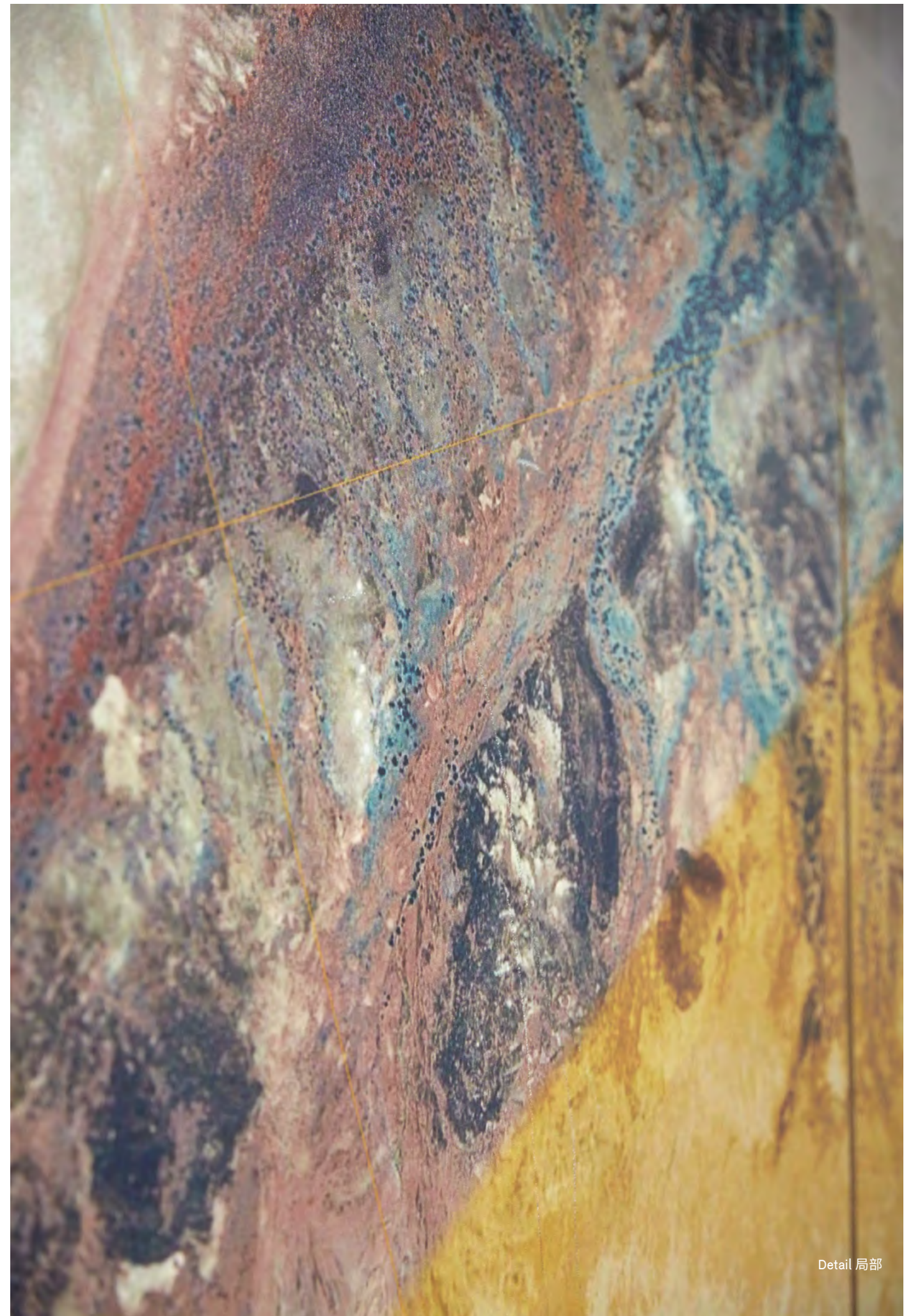


Installation view
展覽現場

Paisagem/Objeto WA
景觀/對象WA
2016

Cured ink print on oak
橡木上固化油墨打印
152.4 x 234 cm





Detail 局部

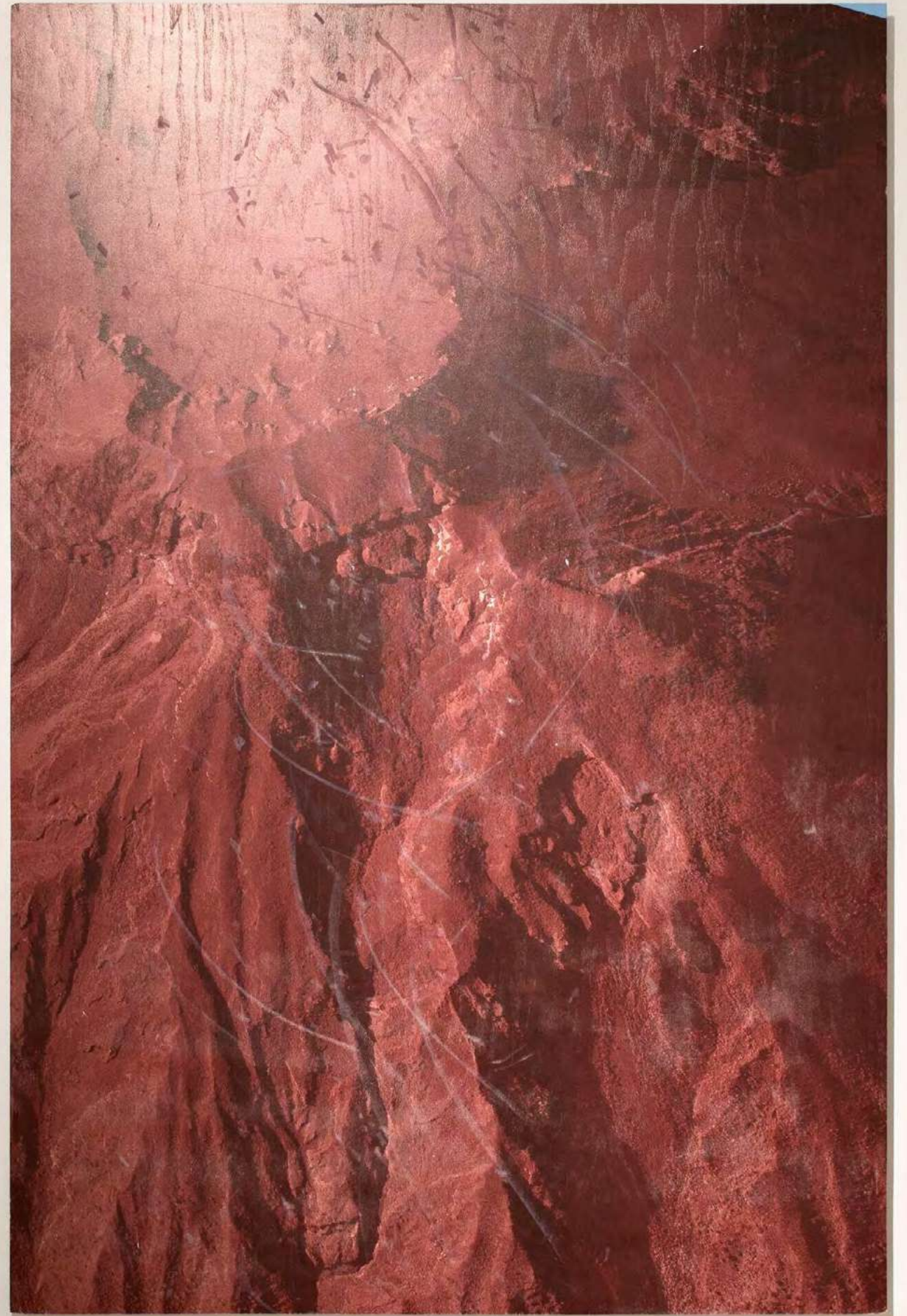


Paisagem/Objeto UM
景觀/對象UM
2016

Cured ink print on oak
橡木上固化油墨打印
183 x 30.5 x 30.5 cm

Paisagem/Objeto AI
景觀/對象AI
2016

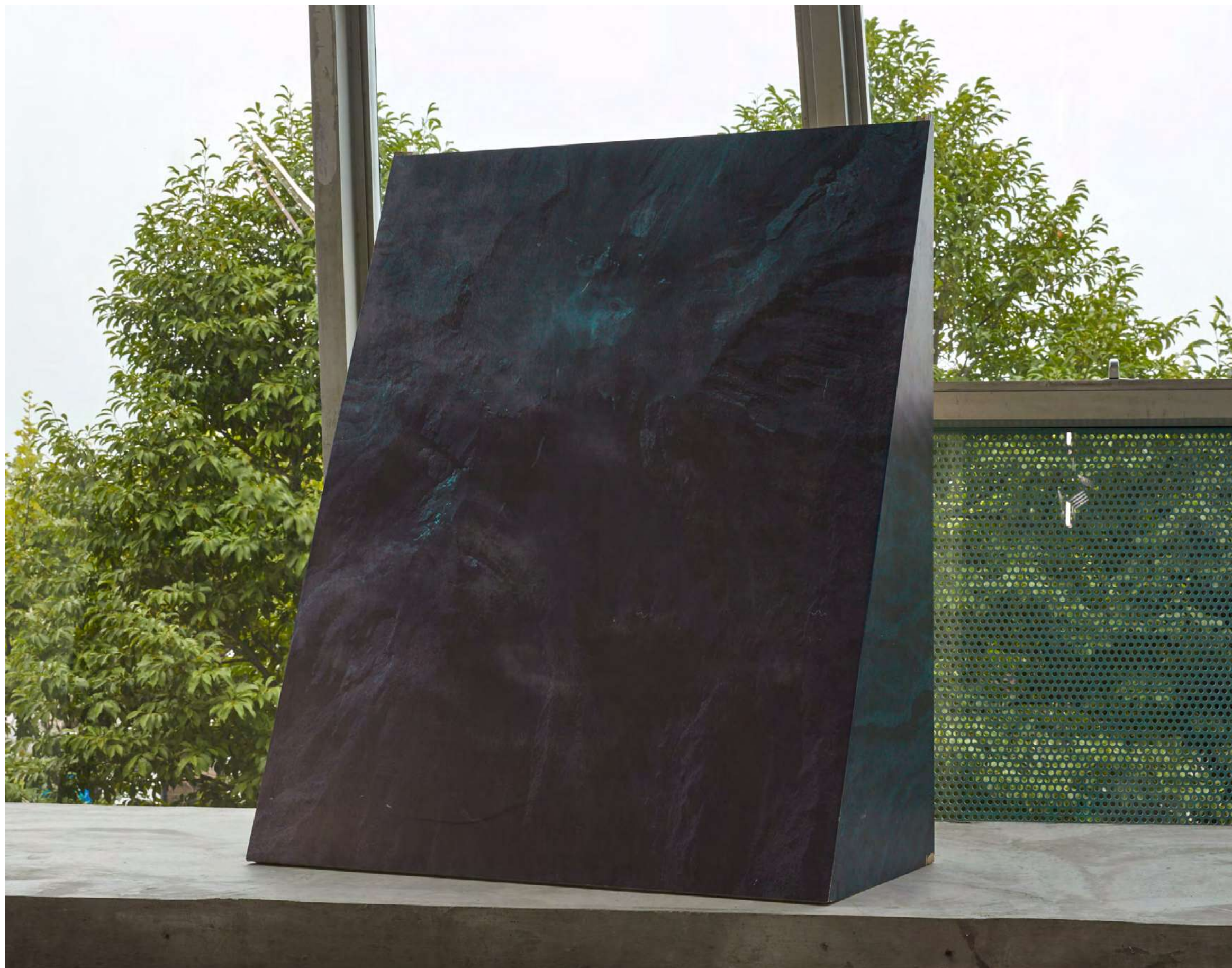
Cured ink print on oak
橡木上固化油墨打印
183 x 122 cm





Paisagem/Objeto AND
景觀/對象AND
2016

Cured ink print on oak
橡木上固化油墨打印
122 x 183 cm



Paisagem/Objeto PT
景觀/對象PT
2016

Cured ink print on oak
橡木上固化油墨打印
122 x 122 x 305 cm



Aquatopia

The Centre for Chinese Contemporary Art (CFCCA), Manchester, UK
華人當代藝術中心, 曼徹斯特, 英國

06.07.2018 - 07.10.2018

'Aquatopia' is an exhibition about water and water scarcity, featuring the work of six artists from China, Hong Kong and the UK, including: Kingsley Ng; Lucy+Jorge Orta; Joao Vasco Paiva; Chen Qiulin; Liu Shiyuan and Liu Yujia. Curated by Marianna Tsionski (Research Curator, CFCCA & Universtiy of Salford), it is part of CFCCA's 'A Season for Change'.

Water is a natural element, an inorganic compound essential to life, a universal symbol of purity. It unceasingly changes shapes and transforms itself while it constitutes the major component of every living organism and eco-system. Through a mixture of participatory art works and new media works 'Aquatopia' creates a place for engaging and reflecting on water – what it means to our communities and our environments, and the impact of water scarcity and water pollution from different global perspectives.

Through present urgencies and future imaginaries six artists from China, Hong Kong and the UK explore ways contemporary art can provide an alternative platform for addressing pressing realities and imminent disasters. At the intersection between fantasy and critical observation, different artistic positions examine matters of scarcity, pollution, uncontrolled development and effects of climate change; ultimately imagination and reality are tightly intertwined with each other.

Horizon is a playful installation by artist Kingsley Ng, which invites visitors to share water and collectively create a symbolic horizon on a set of communicating bottles. Water Fountain by Lucy+Jorge Orta is a sculptural installation that evokes the cycle of gathering, purifying and distributing water, a visualisation of a low-cost solution to problems arising from water pollution. Elsewhere in Green Island, bags and water containers cast in cement lie amid a swathe of sand; in this installation Joao Vasco Paiva focuses on the impact that urban development has had on the natural environment and resources.

One of the leading figures in China's younger generation of artists Chen Qiulin exhibits Empty City, exploring the social impact of China's rapid urbanisation; in a series of photographs she documents the return to her home town Wanzhou, on the Yangtze River. The entire population of the town was relocated following the Three Gorges Dam Project, the resulting images are both personal and socially relevant.

Other new media works come from artists Liu Shiyuan and Liu Yujia. The Edge of Vision, or the Edge of the Earth by Liu Shiyuan is a film of synthetic futuristic representations depicting a watery earth and an uncanny procession of people mourning for humanity's uncertain future. Liu Yujia's Wave poetically depicts the ebb and flow of tides, triggering a contemplative oceanic feeling but also warning for climate change oceanic anomalies, as it lets the sublime power of the water speak for itself.

- Text from CFCCA

"Aquatopia"是一個關於水和水匱乏的展覽,展出了來自中國大陸,香港和英國的六位藝術家的作品,包括:伍韶勁; Lucy+Jorge Orta; 週奧Joao Vasco Paiva; 陳秋林; 劉詩園和劉雨佳。由Marianna Tsionski (華人藝術中心策展人, 索爾福德大學研究館長) 策劃, 此次展覽是華人藝術中心 "一個變化的季節" (A Season for Change) 裡的組成部分之一。

水是一種天然元素, 是生命必不可少的無機化合物, 被作為純淨的普遍象徵。它在構成每個生物體和生態系統的主要組成部分的同時,不斷地改變形狀和轉化自身。通過沉浸浸入式藝術作品與新媒體作品的結合, "Aquatopia"創造了一個鼓勵參與討論"水"的場所——探討它對我們的社區和環境的意義,以及水的稀缺性和水污染在不同的全球視角下所帶來的影響。

通過展示現今社會的緊迫以及對未來的想像, 六位來自中國大陸, 香港和英國的藝術家將當代藝術的各種表達方式作為探討緊迫現狀和迫近災難的另類平台。在幻想與批判性觀察的交匯處, 不同的藝術立場審視了稀缺性, 污染, 無控制的發展和氣候變化的影響等問題; 最終的想像和現實是緊密交織在一起的。

《Horizon》是藝術家伍韶勁的一個趣味裝置。它邀請觀眾一起分享水並用一套交流瓶來創造一個象徵性的地平線。《Water Fountain》是由Lucy+Jorge Orta 製作的雕塑裝置, 它喚起了一個收集, 淨化和分配水的循環, 一個低成本解決水污染的形象方案。《Elsewhere in Green Island》, 由水泥澆築而成的袋子和水容器躺在一大片沙中; 在這個裝置中, 週奧聚焦城市發展對自然環境和資源的影響。

作為中國新生代藝術家領軍人物之一, 陳秋林展出的《空的城》探討了中國極速城市化的社會影響,在一系列的照片中,她展示了她的家鄉重慶市萬州城(在2001年始修建的長江三峽水電工程建設中被大部分淹沒)因三峽工程的影響致使整個城鎮的人背井離鄉, 這些最終的圖像在傳達個體思考的同時, 也關照了社會政治環境。

其他新媒體作品則來自藝術家劉詩園和劉雨佳。劉詩園的影像作品《視線的邊緣,或大地的邊緣》用未來主義式的合成景象描繪了水上大地和人類為不確定未來而哀痛的奇特行進。劉雨佳的《波浪》(wave)則詩意地呈現了潮汐的起伏,通過水的強大力量引發出對大海沉思式的感受, 也同時警示了海洋氣候的異常變化。



Installation view at *Aquatopia*, 2018
The Centre for Chinese Contemporary Art (CFCCA), Manchester, UK
Image courtesy of CFCCA and the artist

群展 'Aquatopia' 裝置現場圖, 2018
華人當代藝術中心, 曼徹斯特, 英國
圖片由華人當代藝術中心及藝術家提供



Installation view at *Aquatopia*, 2018
The Centre for Chinese Contemporary Art (CFCCA), Manchester, UK
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群展 'Aquatopia' 裝置現場圖, 2018
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圖片由華人當代藝術中心及藝術家提供



Installation view at *Aquatopia*, 2018
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Image courtesy of CFCCA and the artist

群展 'Aquatoxia' 裝置現場圖, 2018
華人當代藝術中心, 曼徹斯特, 英國
圖片由華人當代藝術中心及藝術家提供

Untitled - Eden
無題 - 伊甸園
2018

Concrete
混凝土
52 x 26 cm each
每件52 x 26 厘米

***Bold Tendencies 12th Summer Programme
Art-Orchestral Music-Opera-Architecture***

Bold Tendencies, Peckham, London
Bold Tendencies, 佩卡姆多層停車場, 英國倫敦

18.05.2018 - 22.09.2018

'Home 2.0' (2018) is an installation by João Vasco Paiva stretching across the rooftop of Bold Tendencies, a converted car park in Peckham, London overlooking the urban skyline, its varying states of historicity and construction populating the distance. Selected as one of the organisation's 2018 art commissions focusing on ecology, 'Home 2.0' is a meditation on mankind and the trappings of our evolutionary paradigm. From the exterior, it resembles a derelict one storey abode typical of the south of Europe, its skeletal outlines jutting at varying levels, creating a structure that is both architecture and landscape. Weaving inside and viewed from above one remarks that the interior references a maze, 'Home 2.0' existing as the fruit of organic design, as the first inhabited areas were before urban planning. Composed of cob block and organic material, the structure borrows the vernacular of practices common in different geographies, from the United Kingdom, to Central America, North Africa and East Asia, whilst slight revelations of reused plastic debris point to humanity's own hand in the creation and evolution of matter.

Adapting the lexicon of archaic agglomerations of houses, old villages or parts of towns sharing natural spatial distributions, 'Home 2.0' points to how we have not evolved much, physically, in the last 200,000 years. Whether perceived as a ruin or an unfinished construction, or a ruin of an unfinished construction, Paiva nods to humanity's repeated efforts for domestic space, to create a home, shelter, but equally how its existence or ruin makes the cityscape, whether a place in economic prosperity, financial crisis or struck by war. Via this oscillating constant, the installation creates ground to identify how we have developed, primarily, intellectually: how we think, what we've created, discovered, how we extend our own evolution but equally carry responsibility for our impact. 'Home 2.0' points to a primordial past, to a violent present, and to a not so unimaginable future – to both the ephemerality and permanence of form.

In approaching the structure it further reveals itself, the brushed surfaces giving way to slithers of straw, pebbles, rock. In parts there are shards of plastic, a nod to our own creations and subsequent waste, but equally how it can be regenerated, reused. Casting different shadows throughout the day depending on the position of the sun, the structure shifts in zones of warmth, tonality, adapting to its environment, taking on a presence and personality of its own; sound is slightly muffled, channelled by the walls and passages. 'Home 2.0' in its height and physical properties surrounds the viewer in a manner that is at once protecting, intriguing and isolating from external stimuli – a cocooned encounter. Moving through there is a sense of suspension, a sensed meeting with our future archeology, as if one is uncovering or indeed discovering an edifice of the past that references in its intrinsic granular properties the current traces we will leave.

'Home 2.0' is at once a comment on the universality of building shelter as well as a reminder on the inevitability of destruction and decay. It is about the act of 'making': how man and earth come together to construct, but equally how man-made elements are part of our creations and indicators of our labour. Crucially, through its limited physical existence, it acknowledges cyclicity, a matter of coming and going, both in terms of topographic existence but also human existence, whilst hinting to the importance of 'sense', a property that outlives the structure itself – an impermanent permanence.

Created in partnership with Bold Tendencies and estudio b.

"家2.0" (2018年) 是周奧新的一件裝置作品, 設置在倫敦·佩卡姆Bold Tendencies的屋頂, 這是一座改建的停車場,俯瞰著倫敦豐富的天際線。選為該組織2018年以生態學為主題所特別延伸出來的藝術品,探討文明的演變也批判人類在進化史中所造成的破壞。從外觀看,它似於歐式典型的廢棄住宅,但因輪廓的高低不同, 形成了既像建築又接近大自然景觀的結構。在建築內部走動或俯視作品時, 它又似於一個迷宮。"Home 2.0"像是一個渾然天成的存在,像是最原始的存在居處, 在沒有任何城市規劃前的建築。它的結構由圓柱與隨地取材的組成, 借用了英國, 中美洲, 北非和東亞等地區的建築手法, 而在作品中出現的塑料廢片指向人類自己主導了未來和歷史的演變。

像是一個拼貼出來的古老村莊或城鎮聚居地在自然空間的分佈,"家2.0"帶來的熟悉感會使觀眾發覺我們在過去的20萬年中好像沒有大幅的變化。無論被視為廢墟還是未完成的建築,或者是一個被消毀的未完成建築,週奧對人類反覆為創造"家"與庇護所付出的努力致敬,但也指出廢墟的存在對景觀所造成的影響,無論是在一個經濟繁榮之地, 被金融危機打擊後或經歷過戰爭的地方。這種拼湊的特殊手法所帶來的衝突讓觀眾去回想人類多方面的發展:我們如何思考, 我們創造了什麼, 發現了什麼, 我們如何擴展我們在地球上的影響力,但也同時必需對我們所造成的影響付出責任。因此, "家2.0" 指向一個原始的過去, 一個混亂的當下, 以及一個可以想像出的未來 – 以及人事物的短暫性和永久性。

當觀眾靠近時,作品進一步揭示本身結構,磨砂表面下藏著稻草, 卵石和岩石。部分地方藏著的塑料碎片, 回應人類當下的創作, 但同時象徵塑料的再生。隨著太陽的移動, 作品在不同時間產生不同的陰影, 改變著色溫和色調, 呈現自身的存在和個性; 悶響的音頻, 由牆壁和通道引導。"家2.0"以一種既具保護性又與外界刺激隔離的方式環繞著觀眾 – 一次繭式的相遇。走進作品中帶來的停頓, 與未來考古學的交錯, 彷彿讓觀眾揭露過去, 卻在顆粒中發現當下的痕跡。

"家2.0"既是對人類創造"家"的渴望做了評論, 也凸顯了摧毀和死亡的必然此外, 它也關於 "創造" 的行為: 人與地如何一起成就人工結構; 在地球上的人造物都是人類文明的成就。這些建築物雖是從人類的雙手製造的, 但若沒有泥土, 水, 砂漿, 它就不會在沒有陽光和雨水的土地上立起來;沒有科技技術和進步, 也不會有今日的發展。"家2.0"因此代表了我們的歷史, 現在和未來, 提醒人類為我們無常的存在承擔責任。

與Bold Tendencies和estudio b合辦。



Home 2.0, 2018
家2.0, 2018

Installation view at Bold Tendencies, Peckham, London, UK
裝置現場 Bold Tendencies, 佩卡姆多層停車場, 英國倫敦

Image courtesy of Bold Tendencies and the artist
圖片由 Bold Tendencies及藝術家提供



Home 2.0, 2018
家2.0, 2018

Installation view at Bold Tendencies, Peckham, London, UK
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Home 2.0, 2018
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Home 2.0, 2018
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Home 2.0, 2018
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Home 2.0, 2018
家2.0, 2018

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Image courtesy of Bold Tendencies and the artist
圖片由 Bold Tendencies及藝術家提供

HORS LES MURS, FIAC 2017

Tuileries Garden

18.10.2017 - 22.10.2017



Taman Creatures

2017

Lava rock

180 x 75 x 75 cm

Tackling the differences or indeed common ground between art sacra and entertainment, *Taman Creatures* consists of replicas of two sculptures found in the abandoned Taman Festival Park in East Bali, which closed its doors in 2000. Originally carved as frogs out of mediocre material, the statues rapidly devolved into a state of semi-destruction. Replicated using Batu Candi stones, which in Bahasa means "temple stone" - a dark coloured lava rock that was initially used to build Hindu temples and shrines in the Indonesian archipelago - Paiva explores and documents the aesthetic qualities of the modern ruin whilst building a dialogue on what remains for posterity in current society.

Taman Creatures
2017

Lava rock

180 x 75 x 75 cm





Taman Creatures
2017

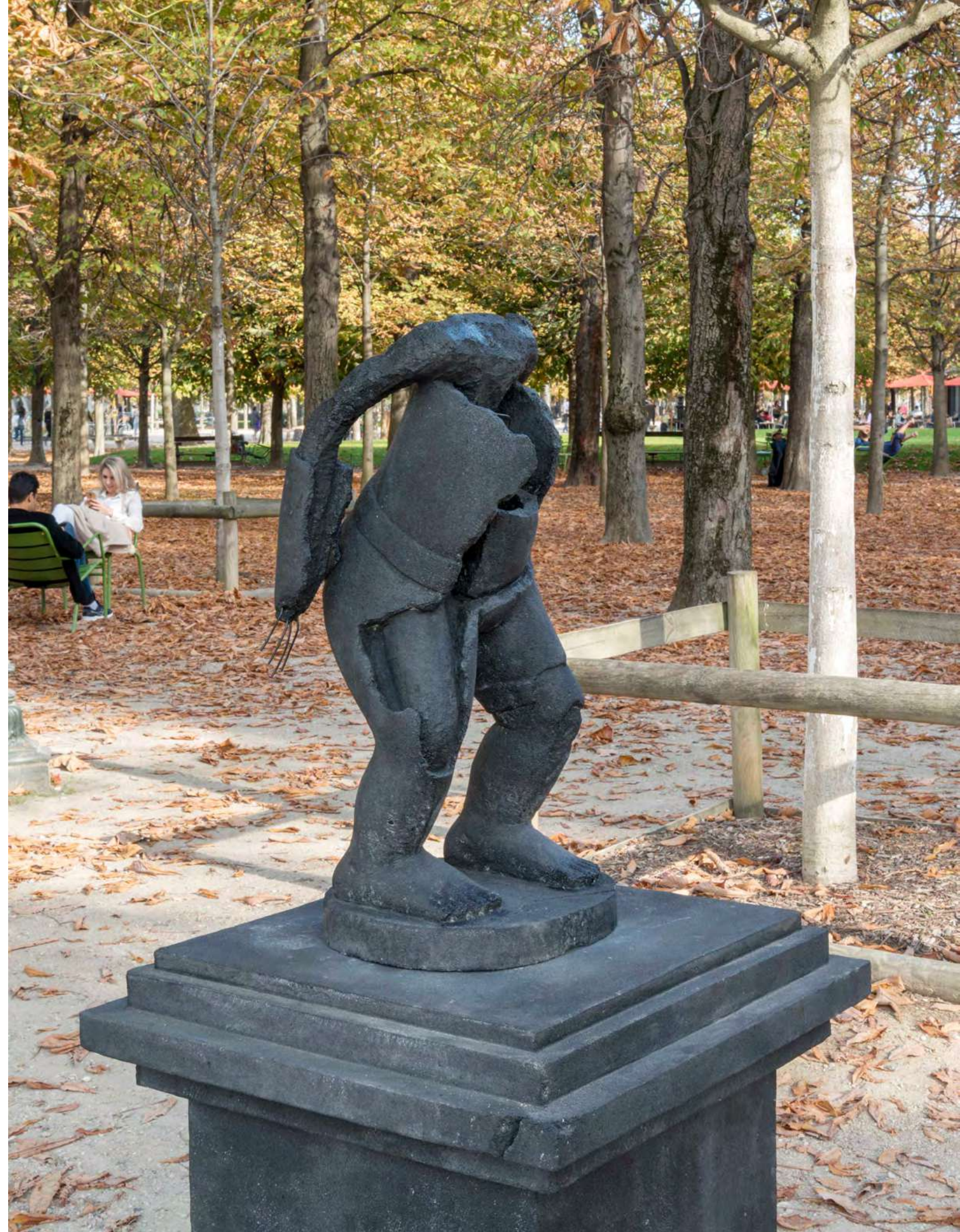
Lava rock

180 x 75 x 75 cm

Taman Creatures
2017

Lava rock

180 x 75 x 75 cm





Installation View

Taman Creatures
2017
Hors Les Murs
Tuileries Garden
Lava rock

180 x 75 x 75 cm



Standard Kitchen

2017

Lava rock
383 x 616 x 215 cm

Addressing the notion of an archeology of the present, Paiva presents an enigmatic life-size replica of a modular kitchen that encourages interaction. In taking the structure outside of its domestic or hospitality context and into the public realm, Paiva addresses our existent relationship with ordinary spaces, especially those that have a custom of bringing people together. Paiva collaborated with artisans in east Bali who still use the traditional method of carving large Batu Candi stones. As such, the installation follows from Paiva's interest in unfolding the structures of contemporary life, whilst placing particular emphasis on the constructed sum of human activities from the ordained to the ordinary.

Standard Kitchen
2017
Hors Les Murs
Tuileries Garden
Lava rock

383 x 616 x 215 cm



Standard Kitchen
2017
Hors Les Murs
Tuileries Garden
Lava rock

383 x 616 x 215 cm





(Detail) Standard Kitchen
2017
Hors Les Murs
Tuileries Garden
Lava rock

383 x 616 x 215 cm

Green Island
青洲

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

22.09.2016 - 22.10.2016

[▶ Exhibition Documentation](#)

A soft track envelops the space with the distant lullaby of Hawaiian slide guitar; a stream of warm yellow light seeps through a series of translucent panels; ordinary objects from water bottles to cement bags, fossilised in concrete, rest carefully on an extended bed of sand. Edouard Malingue Gallery is pleased to present 'Green Island', an immersive solo exhibition by João Vasco Paiva (b. 1979) that takes land cityscapes as a starting point to deconstruct various states of ambivalence: framed ideals of the urbanised versus the natural, the push and pull between construction and eventual dereliction.

At the heart of the exhibition is its title, 'Green Island', which refers to a cement brand, produced in Hong Kong, yet established as a company in the early 20th century on an island brandishing the same name in Macao (Ilha Verde). Paiva uses this title as a point of departure, reflecting visually on the irony of the words in the context of the city's framework, whilst using the material itself to mount a discourse on the urban dialectic. Channelling this are the centrally-placed sets of sculptures: casted water bottles and cement bags. Beyond their literal, medium-based association with the exhibition name, they nod to a city's growth near water sources, its construction and social productivity. Equally, through their careful arrangement, they engage the force of gravity, the delicate balance between placement and fall, acknowledging the cycle of creation and collapse.

Between the sculptures, a bed of sand creates a non-flat surface for the viewing of the works, engaging visitors to physically engage with the exhibition context. Building on the actuality or fiction of the setting, 'Studies for a Possible Green Island' (2016), presents a series of collages on millimetric paper, which combine photographs of different geographic locations, principally Lamma Island, where Paiva lives and travels from daily - with line drawings of items ranging from rocks to debris, all found either on Ilha Verde, Lamma Island or Lichtenberg in Berlin. Centring further on urban environments, 'The Highways Department Colour Book' (2016) comprises a collection of the technical drawings required to build and design all the components of Hong Kong's public spaces. Presented together as a colouring book, some pages of which have been filled out by Paiva but others purposefully not, the work lends a playful twist to the defiance of protocol whilst providing an escape, from stress, from contexts, akin to the youthful act of classroom doodling.

Building on the dichotomy between creation and breakdown is the work 'Pallet' (2016), based on the corner of a broken cargo tray. Widely used in markets, the piece is associated with social exchange, marked by consumption; in its incomplete state, broken due to excess items, the work indicates exaggeration or abundance. Additionally, through its process of creation and the materials used - 3D scanning and subsequent reproduction in aluminium - 'Pallet' references actual building and constructs. In the context of Hong Kong, the surrounding physical works in the exhibition and the distant hum pervading the space (Mike Cooper's 'Ho'omanau nui') [1], 'Pallet' adds a further angle to the fabric of the exhibition, aligning it, evermore clearly, with a consideration of present day ruins, both visual and out of sight.

Ultimately, 'Green Island', as described by Paiva, "presents itself as a ruin of the present day, a post-human landscape, where its features are objects that carry in themselves the traces of mankind - mankind as a component/factor of time." [2] Highlighting that "the present is already a ruin if we remove the people" [3] from urban settings to natural landscapes, Paiva exposes a cyclical conundrum in that the states of ambivalence, the push and pull between materials and places, which lead to construction and ruin, are created by man - yet - without him, the ruin is already in and of itself.

[1] Mike Cooper, 'Ho'omanau nui', part of the Rayon Ula album recognised by Prix Ars Electronica in 2005

[2] Interview, 2016

[3] Interview, 2016

遠處播放著的夏威夷滑棒吉他爵士樂輕柔地環抱展覽空間；半透明的鑲板溢出溫暖的黃光線；水樽和工業用袋等日常物品經混凝土僵化後，躺在一片沙上。馬凌畫廊隆重呈獻周奧（1979年生）的個展《青洲》。本次展覽取香港及其地貌為出發點，解構多重的矛盾狀態：陸地與海之間的物理變化、城市與自然之間所形成的種種理念以及建造與遺棄之間的拔河。

展覽標題指向20世紀初於澳門青洲創辦、香港生產的混凝土品牌“青洲英坭”。周奧取之為命題，在城市架構的語境裡反思其諷刺意味，同時運用物料本身，以城市辨證為主基拓展字面上和象徵式的語篇。位於展覽中心的裝置作品系列—僵化的水樽和混凝土包—將展覽標題的涵義延伸至一個城市的沿海發展、其建造和社會生產力。在藝術家的悉心佈置之下，它們的微妙張力闡釋安置與墜落之間細膩的平衡，確認了創造至崩壞的興衰週期。

沙在這些裝置物品與其他展出作品之間編織出實質和概念性的敘述，讓觀眾置身在作品的語境之內。“研究一個可能的青洲”（Studies for a possible Green Island, 2016）把這個現實或虛象拓展開去，在毫米方格紙上拼貼攝於香港各區、以周奧的住處南丫島為主的照片，以及描繪澳門青洲和柏林利希滕貝格的線條畫。著眼於城市環境的“路政署塗色冊”（The Highways Department Colour Book, 2016）由一系列香港公共空間藍圖組成，部分由周奧塗上顏色，沒上色的藍圖呈現了一種對合作架構的挑戰精神，同時好比兒時的塗鴉繪本，提供了一個遠離壓力的出口。

作品“棧板”（Pallet, 2016）則取材自破爛的運貨托盤。常用於市場的工具如今成為社會交易和消費的象徵，將創造與破壞的對立延伸開去。經不起裝卸貨的過度壓力，作品的現狀指向鋪張和過盛，但後期的加工程序—立體掃描和使用鋁的再生產—賦予 “棧板”建築和構建的象徵式涵義。在高樓林立的香港、展覽作品和背景音樂（麥可·庫柏向夏威夷爵士樂致敬的《Ho'omanau nui》^[1]，標題中的“Mana”指一種超自然的靈性）的語境之內，“棧板”將展覽的核心推向對當代遺址的反響。

如周奧所言，《青洲》“是一個當代遺跡、一個後人類景觀。而固中的生活痕跡闡明了人作為歷史洪流的一部分。”^[2] 倘若將人從城市和自然場景分割出來，“當下便在頃刻間泯滅。”^[3]如此一來，周奧揭示了一個循環的難題：多重的矛盾、物與地方之間的拔河及最終的創造和崩壞都是人所造成的，但沒了他，萬物亦注定殞滅。

[1] 麥可·庫柏《Ho'omanau nui》，收錄於《Rayon Ula》大碟，榮獲2015年電子藝術大獎

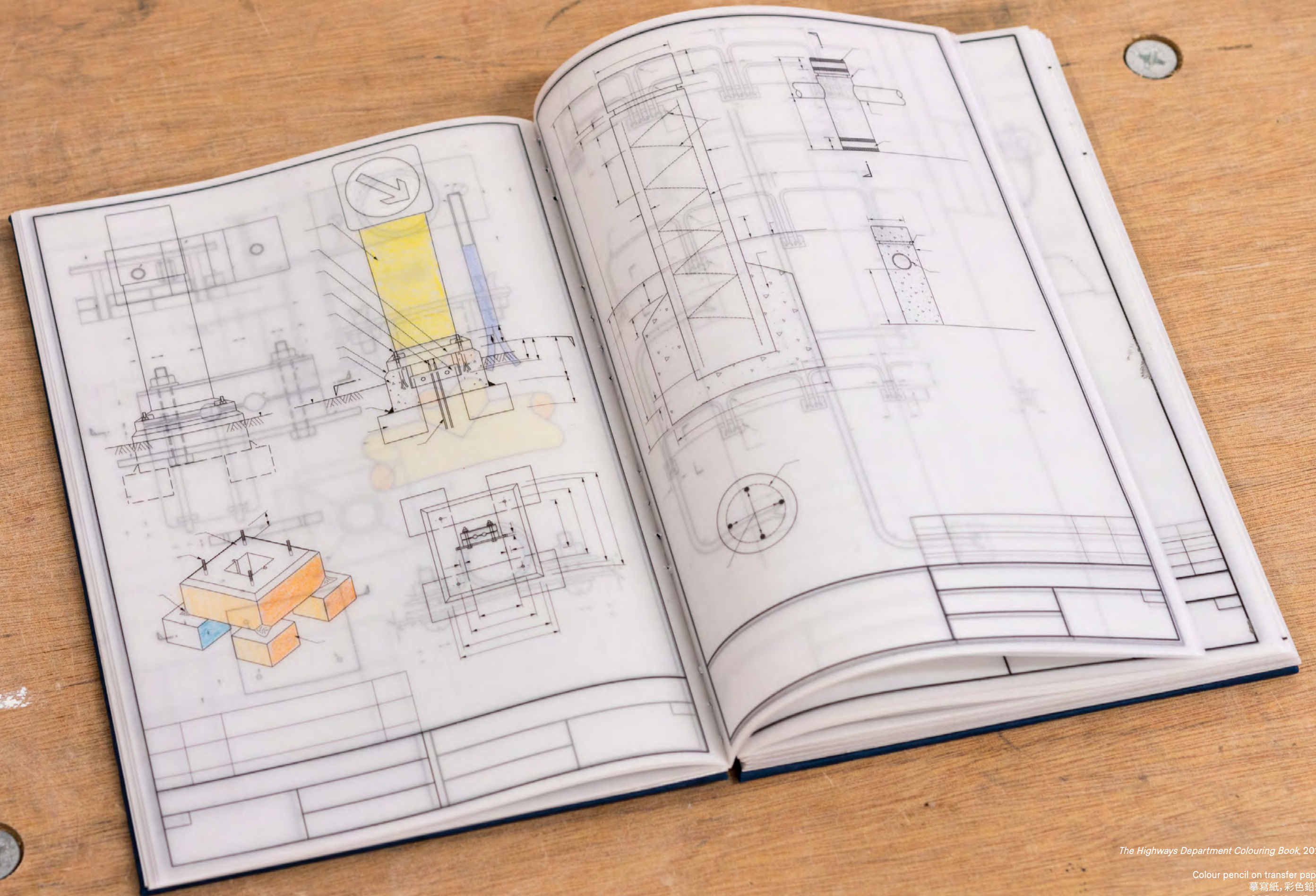
[2] 訪談，2016

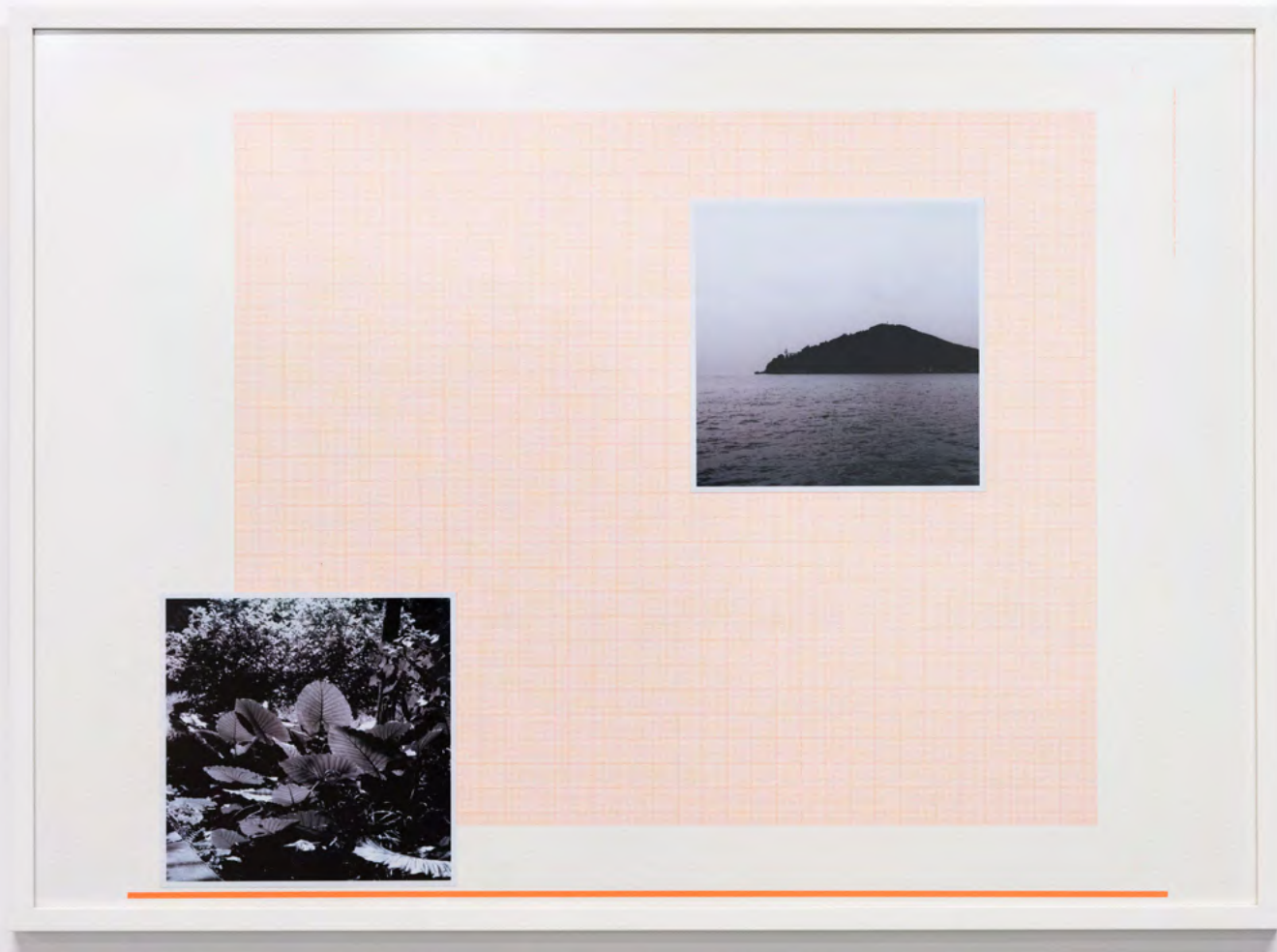
[3] 訪談，2016



Installation view
裝置現場

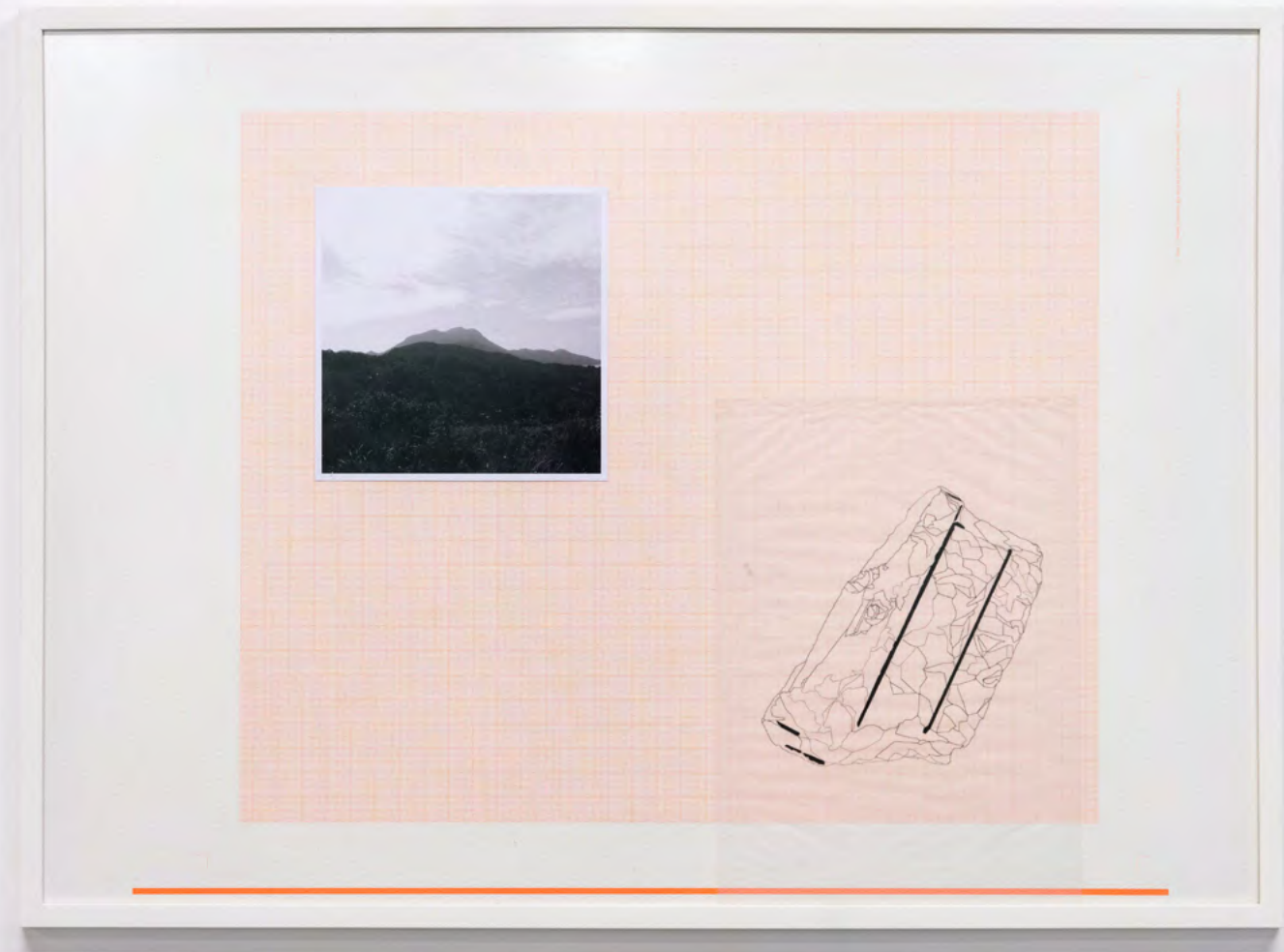






Study for a Green Island I, 2016

Collage
拼貼畫
75 x 103 x 1.9 cm



Study for a Green Island II, 2016

Collage
拼貼畫
75 x 103 x 1.9 cm



Installation view
裝置現場



Untitled - Container, 2016

Concrete
混凝土
Dimensions variable
尺寸可變

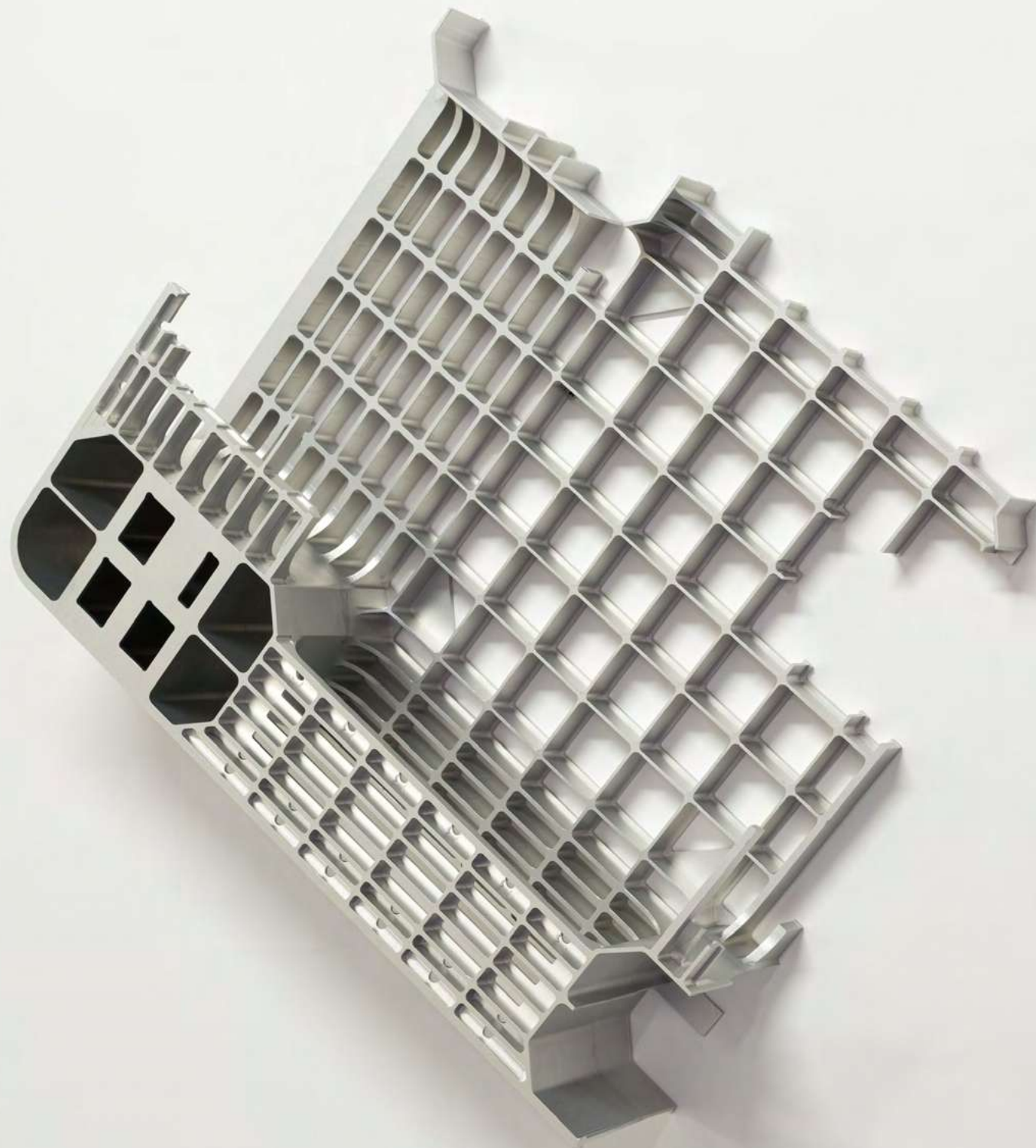


Installation view
裝置現場

Pallet, 2016

Aluminium
鋁

50 x 40 x 12.5 cm



Green Island Cement Factory 1, 2016

Concrete, lacquer
混凝土, 亮面漆
54 x 40 x 18.5 cm





Untitled - Container, 2016

Concrete
混凝土

49.5 x 26.5 cm diameter



Green Island Cement Factory 2, 2016

Concrete, lacquer
混凝土, 亮面漆
64 x 40 x 10 cm



Installation view
裝置現場



Untitled - Container, 2016

Concrete
混凝土
Dimensions variable
尺寸可變



Ripple, 2016

Plexiglass

塑膠玻璃

170 x 99.5 x 1.5 cm each



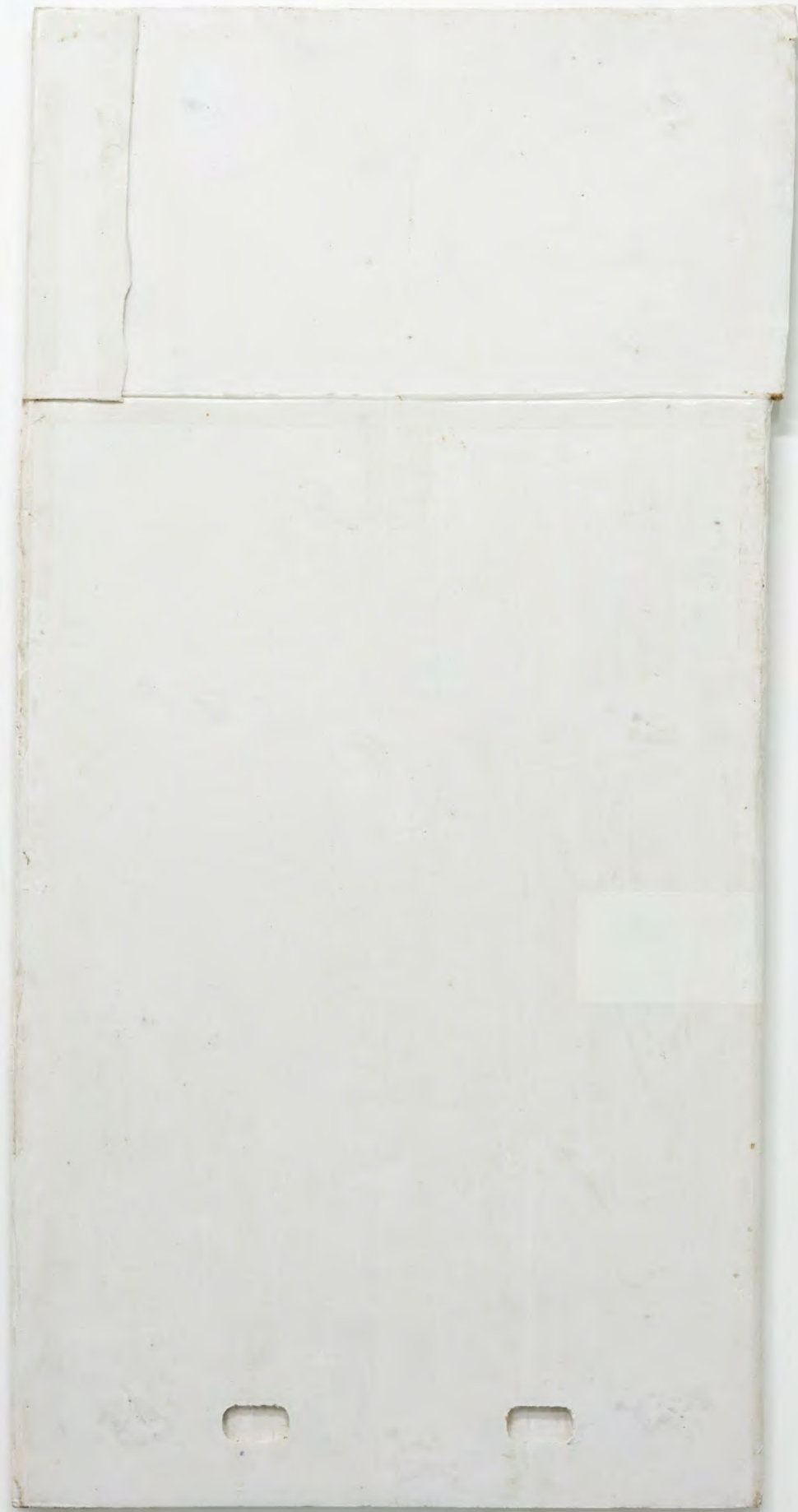
Green Island Cement Factory 3, 2016

Concrete, pigment
混凝土, 顏料
54 x 40 x 18.5 cm

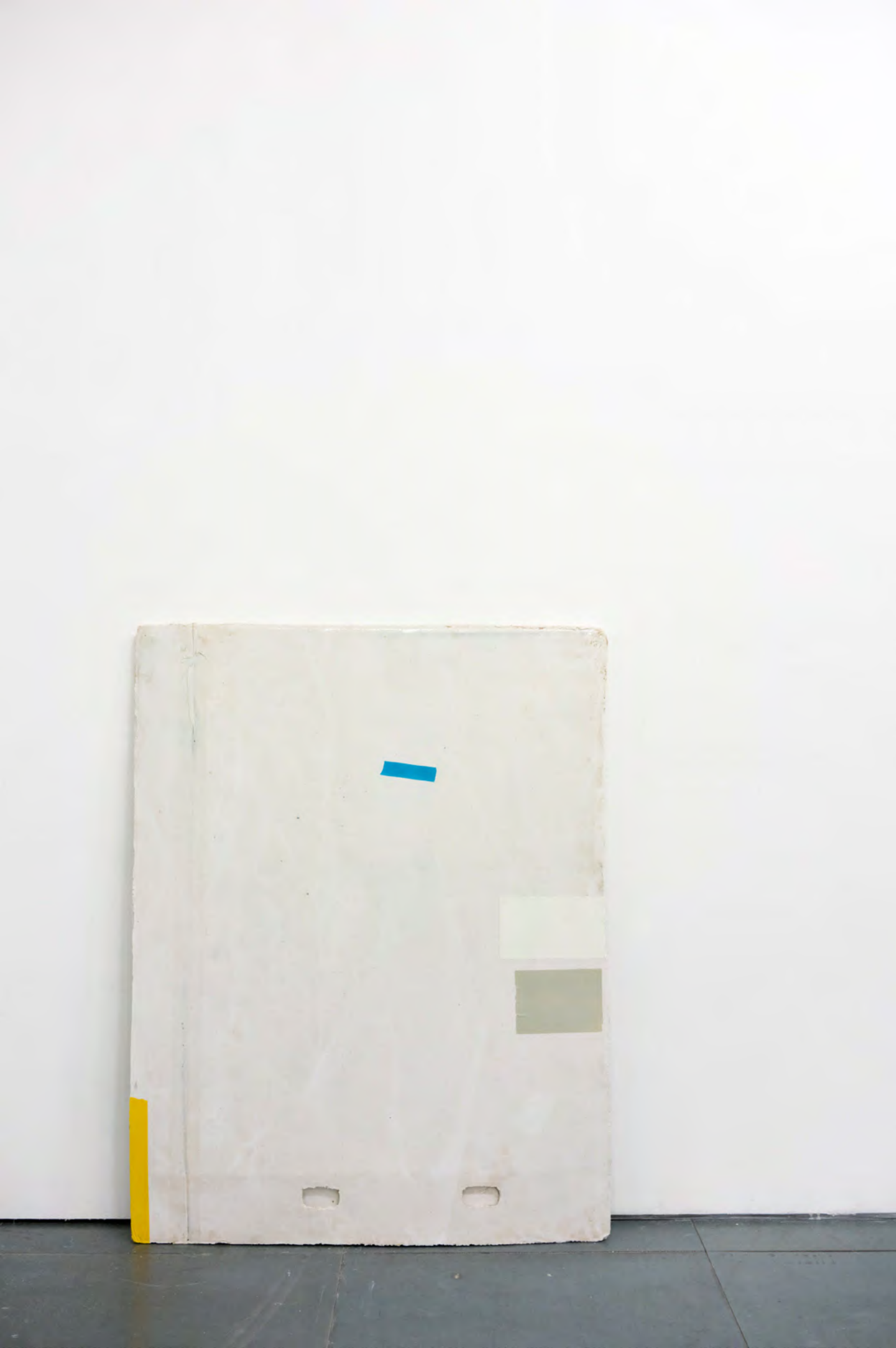


Green Island Cement Factory 4, 2016

Concrete, pigment
混凝土, 顏料
Black: 38.5 x 49.5 x 27.5 cm
黑色: 38.5 x 49.5 x 27.5 公分
White: 62 x 40 x 10 cm
白色: 62 x 40 x 10 公分



Untitled - Sunday I, 2016
Lacquer and varnish on cement resin
亮面漆, 清漆, 水泥樹脂
140 x 70 x 2.5 cm



Untitled - Sunday II, 2016

Lacquer and varnish on cement resin
亮面漆, 清漆, 水泥樹脂
103 x 80 x 2 cm



Untitled - Sunday III, 2016

Lacquer and varnish on cement resin
亮面漆, 清漆, 水泥樹脂
83 x 113 x 3.8 cm



Untitled - Container, 2016

Concrete
混凝土

49.5 x 26.5 cm diameter



Green Island Cement Factory 5, 2016

Concrete, pigment
混凝土, 顏料
34.5 x 56 x 22 cm



Installation view
裝置現場

Benches, Stairs, Ramps, Ledges, Ground
長椅, 階梯, 坡道, 暗礁, 地面

Jacob Lewis Gallery

06.05.2016 - 04.06.2016

Benches, Stairs, Ramps, Ground serves as a meditation on the object as landscape through a modernist lens. Developed during a two-month residency in New York, Paiva's new body of sculptural work dwells in the idea of the playground. Made of industrial materials, the work draws on the formal qualities of urban furniture such as park benches, hand rails and staircases. Skateboarding is used as a tool to draw, mold and destroy the pictorial. Paiva simulates degradation on the sculptures by applying satellite images of the earth as texture, and then allowing skaters to act upon the materials as they might in a city park. The abstracted landscape gets obscured and reshaped by the action.

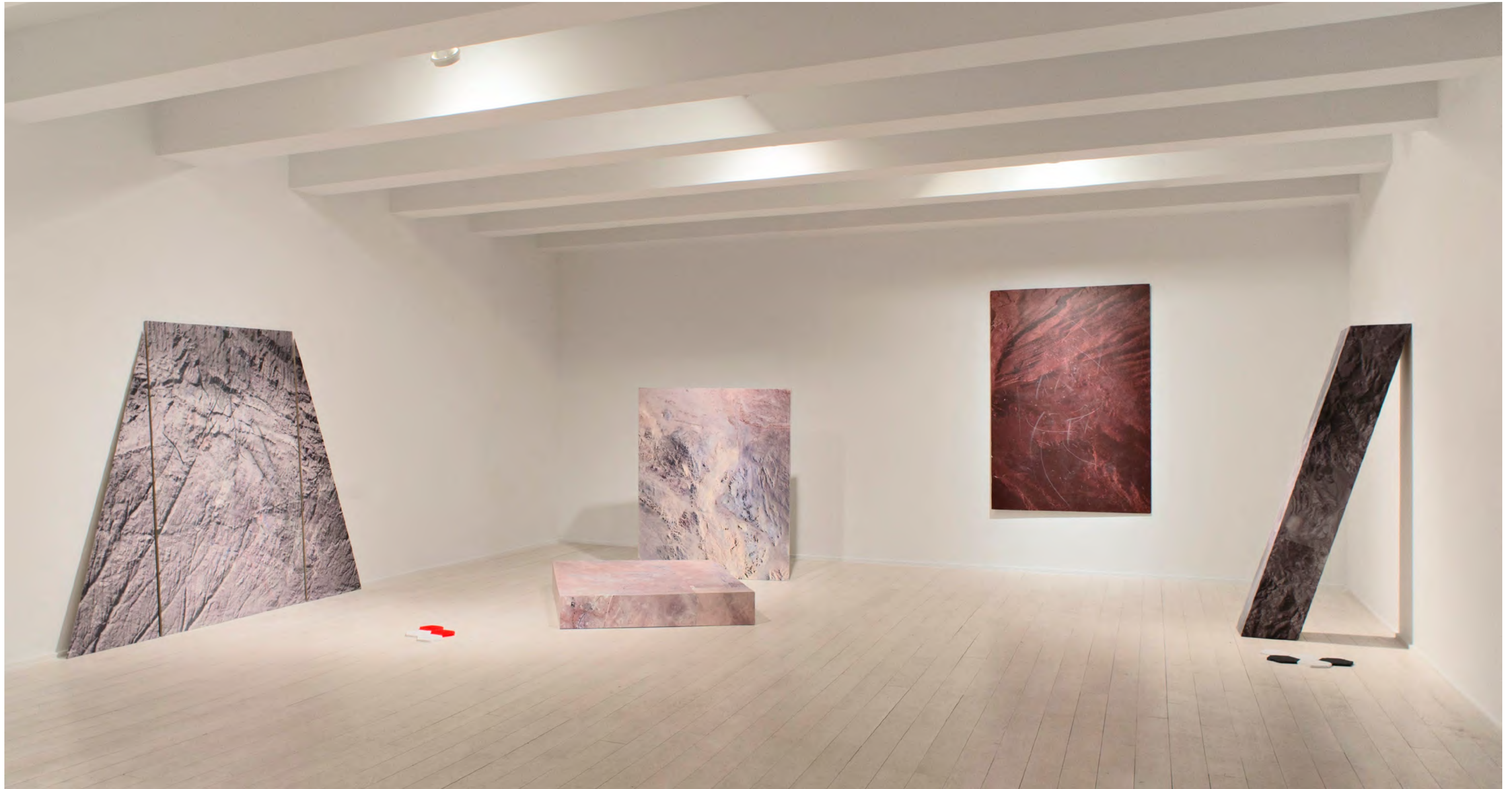
The misuse of the urban terrain and its furniture leads to the fabrication of skate parks with similar features. The skate park is the planned antidote for a practice in which the main goal was to discover performative qualities in the geography of the city. The unknown and unpredictable behavior is confined to a controlled environment. A fabricated objectified landscape that is perceived through movement rather than contemplation.

The artist draws inspiration from the writings of Michel de Certeau and Iain Border, questioning how one usurps his or her quotidian surroundings for alternative means.

長椅, 階梯, 坡道, 暗礁, 地面, 都從現代主義角度出發, 闡釋對於景觀物體的冥思。該作品是藝術家周奧在紐約為期兩個月的駐村計畫中, 創作出的最新一組雕塑作品, 給予遊樂場的設計理念。全部由工業材料製作而成, 作品旨在提現城建公共設施的藝術特徵, 比如公園長椅, 扶手和樓梯。其中, 滑板這一意象在這裡被用作一項繪畫, 塑造, 並解構圖像意義的工具。周奧使用地球衛星圖像作為紋理, 可以加速雕塑的自然毀壞過程, 然後讓滑板玩家像在真正的城市公園里活動一樣, 在物料上留下痕跡。這種活動更加模糊和重塑了這一抽象城市景觀。

城市土地和公共設施的濫用導致滑板公園也大同小異。然而, 這些公園的建造卻成為了一劑解藥, 緩衝城市過度建設, 本意在於給居民提供更多的活動空間。未知和不可預見的行為都被限制在一個可控的環境裡。這個環境是一個人為塑造出的, 物質化的城市景觀, 能夠通過行為動作, 而不是想像來感知。

藝術家的靈感來自於Michel de Certeau和Iain Border的文學作品, 探討一個人創新利用日常生活環境的多重可能。





Installation View
裝置現場

PASIAGEM/OBJETO UM, 2016

Cured ink print on oak
橡木, 油墨印刷
72" x 12" x 12"





PASIAGEM/OBJETO AI, 2016

Cured ink print on oak
橡木, 油墨印刷
72" x 48"



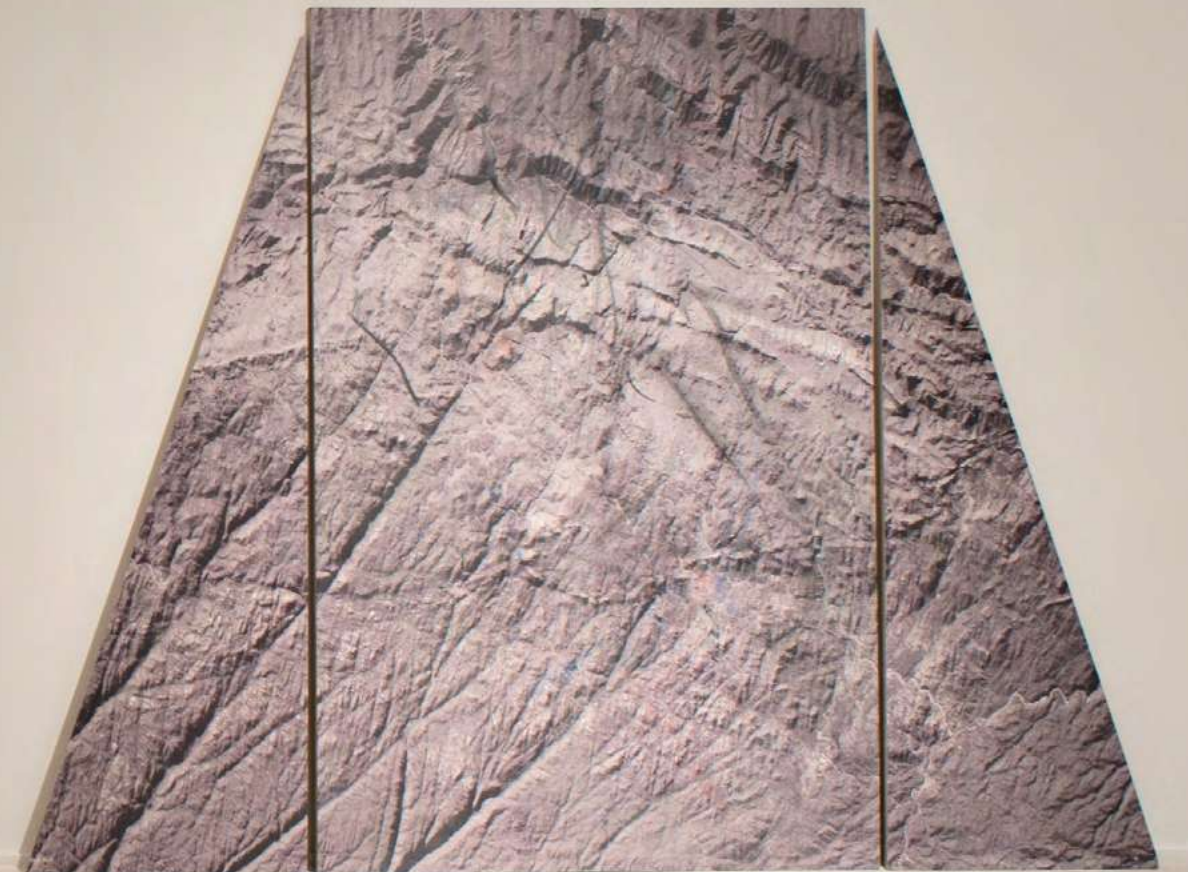
PASIAGEM/OBJETO LB/MRC, 2016

Cured ink print on oak
橡木, 油墨印刷
60 " x 48"



[Left] *PASIAGEM/OBJETO WA*, 2016

Cured ink print on oak
橡木, 油墨印刷
22" x 58", 48" x 60", 22" x 58"



[Right] *PASIAGEM/OBJETO ARG1*, 2016

Cured ink print on oak
橡木, 油墨印刷
24" x 73", 76" x 48", 76" x 48"



Installation View
裝置現場



[Left] *PAISAGEM/OBJETO ARG2, 2016*

Cured ink print on oak
橡木, 油墨印刷
48" X 48" X 12"



[Right] *PAISAGEM/OBJETO BR/ICL, 2016*
PAISAGEM/OBJETO IR, 2016

Cured ink print on oak
橡木, 油墨印刷
72" x 12" x 12", 72" x 8" x 3"
60" x 12" x 12"



PAISAGEM/OBJETO AND
《景觀/對象和》
2016

Cured ink print on oak
橡木, 油墨印刷
74" x 48"





Installation View
裝置現場



PASIAGEM/OBJETO TM, 2016

Cured ink print on oak
橡木, 油墨印刷
72" x 12" x 12"



PASIAGEM/OBJETO PT, 2016

Cured ink print on oak
橡木, 油墨印刷
48" x 48" x 12"



PASIAGEM/OBJETO BL, 2016

Cured ink print on oak
橡木, 油墨印刷
60" x 48" x 22"

Cargo

Museu Nacional de Arte Contemporânea - Museu do Chiado
基亞多博物館, 葡萄牙

16.01.2016 - 21.02.2016

"The setup of initial coordinates dictates unpredictable outputs, scale makes the difference, traveling becomes going from point A to point B, production is veiled from point A to point B. Morphing objects, morphing land, the earth spins, objects travel, materials shift, weather changes, terraform, unknown places, unknown methods, unknown processes. Leaving the unknown unknown, preserving chance, preserving mystery. Landscape requires distance to be perceived, organic perception, organic knowledge. organic production. unknown agents, unknown machines, unknown journey, from point A to point B. Spaceship Earth. "

Generally speaking, cities are territories of rhetoric, places with memory that produce a discourse of identity. The tendency towards development induces to population increase and to a concomitant evolution of means of communication and the flow of people, a path which – according to Marc Augé's anthropological interpretation – leads to supermodernity, which, in turn, 'produces non-places'.

Thus "a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place".[1] The spaces in question are public spaces, places that are passed through, in which ephemeral occupation is experienced individually in a register that is transitory and 'silently' detached from the collective. It is a fact that, in large contemporary metropolises, these 'non-places' tend to proliferate.

Hong Kong is a metropolis with a complex, dense and hybrid identity, in which western and eastern values blend together in a distinct, mutant model that is unique in China. This city was João Vasco Paiva's destination, in 2006, for a temporary artistic research project. However, it has now been his place of residence for nearly a decade.

As João Vasco Paiva observes: "There is a lack of private space in Hong Kong and people's lives are mostly on the streets". [2] The 'non-places' such as railway stations, ferry terminals, airports, "car parks and the backs of skyscrapers, are taken for granted by residents, yet they have captured the attention of the artist" [3] who has developed "an interest in deconstructing complex urban environments to create a set of identifiable codes".[4] Hong Kong's capitalist economy, notable for being one of the most liberal in the world, makes this city an important financial centre, a prime stage for world commerce and a place of constant departures and arrivals.

João Vasco Paiva has developed a process of analysing, identifying and deconstructing existing semantics based not only on the concepts, but also the materials, signs and symbols associated with these 'complex urban environments'. This process has proved to be a catalyst for a new aesthetic perspective and the driver of artistic production.

The project devised by João Vasco Paiva for the last solo exhibition in the Echoes on the Wall series is based on the concept of the journey, of transport, of interstitial moments between departures and arrivals, in conjunction with various urban materials such as acrylic, polystyrene/styrofoam, carbon paper and dental stone. Two and three dimensional objects, constructed by João Vasco Paiva using these materials, are placed in an unusual situation for pieces intended for an artistic project: after being haphazardly wrapped (some of them in carbon paper) the objects are sent as non-standard baggage, from Hong Kong to Lisbon, with a stopover in Dubai airport. They are left to chance, to their fate, on an invisible journey, far from any protection or control.

The project's core concept is the encryption of the journey on the body of the objects themselves. The knocks and damage they will inevitably incur 'in transit' through 'non- places', will be marked or registered on the objects, giving them a new identity. In the words of Gilles Deleuze: "It is never the beginning or the end that are interesting. What is interesting is the middle". [5]

By being placed on the wall at the entrance to MNAC, these objects acquire a new status and an interrelation that triggers the process of decoding their history, of discovering meanings. It thus becomes possible to move beyond the banality of the denotative state and arrive at the singularity of the connotative representation. In other words, the objects are released from the objective language of their initial state, bound to the literal sense of concrete reality, and attain a subjective and abstract dimension, with an emotional charge that evokes various associated ideas. By altering the relationship between the signifiers and what they represent, the artist generates a new semantics.

- Adelaide Ginga

[1] Marc Augé, Non-Places: Introduction to an Anthropology of Supermodernity, translated by John Howe, Verso, London, 1995, pp. 77-78.

[2] Zoe Li (21/05/2013). 'INTERVIEW: João Vasco Paiva Frames Hong Kong's Non- Places'. Blouin Art Info. Accessed 15/12/2014.

[3] Idem.

[4] Biography of João Vasco Paiva on Edouard Malingue Gallery Website. Edouard Malingue Gallery Website. Accessed 15/12/2014.

[5] Gilles Deleuze, Claire Parnet, Dialogues, Columbia University Press, New York, 2007, p. 39.

周奧的藝術實踐，是將香港作為一個「非場所」來進行解構和重構的。他通過對香港城市空間的深入觀察和批判性思考，揭示出香港作為一個「非場所」的複雜性和矛盾性。周奧的藝術實踐，不僅是對香港城市空間的解構和重構，更是一種對香港城市文化的批判和反思。

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“叵測的輸出由座標的初始設定主宰,差距乃比例使然,旅行就是從 A 點到 B 點, 生產也就隱藏於兩點之間。物體和陸地變異,地球運轉,物體移動,物質不斷轉移, 氣候變更而地球化,未知的地域、方式和過程。任未知的一切繼續不為人知,從而保留固中的機遇和玄虛。景觀的形成賴倚對距離的感知:有機的知覺、有機的知識 和有機的生產。未知的媒介、未知的機械和從 A 點到 B 點未知的旅程。 太空船般的地球。”

一般來說,城市是修辭的領域和構成身份討論的記憶空間。發展的傾向催生人口增長、通訊方式的進程和人流;在馬克·歐傑 (Marc Augé) 的人類學理論框架下, 這種演化通往一種超現代性,繼而產生與場所相對的“非場所”。

因此,“一個不受社會關係、歷史和身份定義的空間稱為非場所”¹。它是通過性的公共空間;人們短暫駐足,形成一種默默脫離群體的單獨體驗。而事實上,這些“非場所”往往在當代大都會裡不斷擴散。

香港是一個身份意義混雜而濃厚的國際都市,集中西價值於一身而成為中國境內別樹一幟的模式。這城市原是周奧在 2006 年為了完成一項藝術研究項目的臨時目的地,如今卻成了他歷近十年的住處。

正如周奧所述:“香港缺乏私人空間的同時,城中生活幾乎都是在街道上²。”“非場所”如地鐵站、碼頭、機場、“停車場和摩天大廈的背影於居民都是理所當然的,但就吸引了藝術家注目³”,將錯綜複雜的城市環境解構成一系列可識別的 代碼⁴。

作為一個舉足輕重的金融中心,香港的資本經濟憑著其自由度享譽國際,成為熙來攘往的世界貿易平台。

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在懸念、物質及與這些“複雜環境”相關的象徵之上,周奧拓展出一個分析、鑑別、 和解構現有語義的過程。誠然,這一過程是促成新美學觀點和驅使藝術生產的催化劑。

周奧於《Echoes on the Wall》個展系列呈獻的項目是基於旅程和運輸概念以及起程與抵達之間間質性的時刻。藝術家交織塑膠彩、塑料/發泡膠、碳紙和人造石等城市物料,創造出二維和三維的物件,並把它們置於有違一般藝術項目的環境:以碳紙雜亂地包裝之後,這些物件被當作非標準行李從香港途經杜拜機場寄往里斯本。它們踏上無形的旅程,遠離庇護和控制,任機遇及命運主宰。

是次項目的核心概念在於物件對旅程的加密詮釋:穿梭於“非場所”之間將必發生的碰撞和損耗會成為物件身上的印記,予之一種新的身份意義。如吉爾·德勒茲所說:“有趣的不是開始亦非結束,而是過程⁵。”

這些物件最後被安置於詩雅多博物館入口處的牆上,得到了新的身份並觸發觀者去 解構它們的歷史和含義。從表徵的平庸昇華至內涵的獨特代表性亦因此變得可行。 也就是說,物件從它們初始的客觀語言和現實的字面意義得到解脫,達致一種主觀 而抽象的維度,並藉情感上的衝擊催生種種相關懸念。藝術家改寫象徵和意義之間 的關係,從而創造了一種新的語義。

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¹馬克·歐傑(1995 年作),《非場所:超現代性人類學導論》,John Howe 譯, 倫敦:Verso, 77-78

² Zoe Li (21/05/2013). 'INTERVIEW: João Vasco Paiva Frames Hong Kong's Non- Places'. Blouin Artinfo.

³ 同上

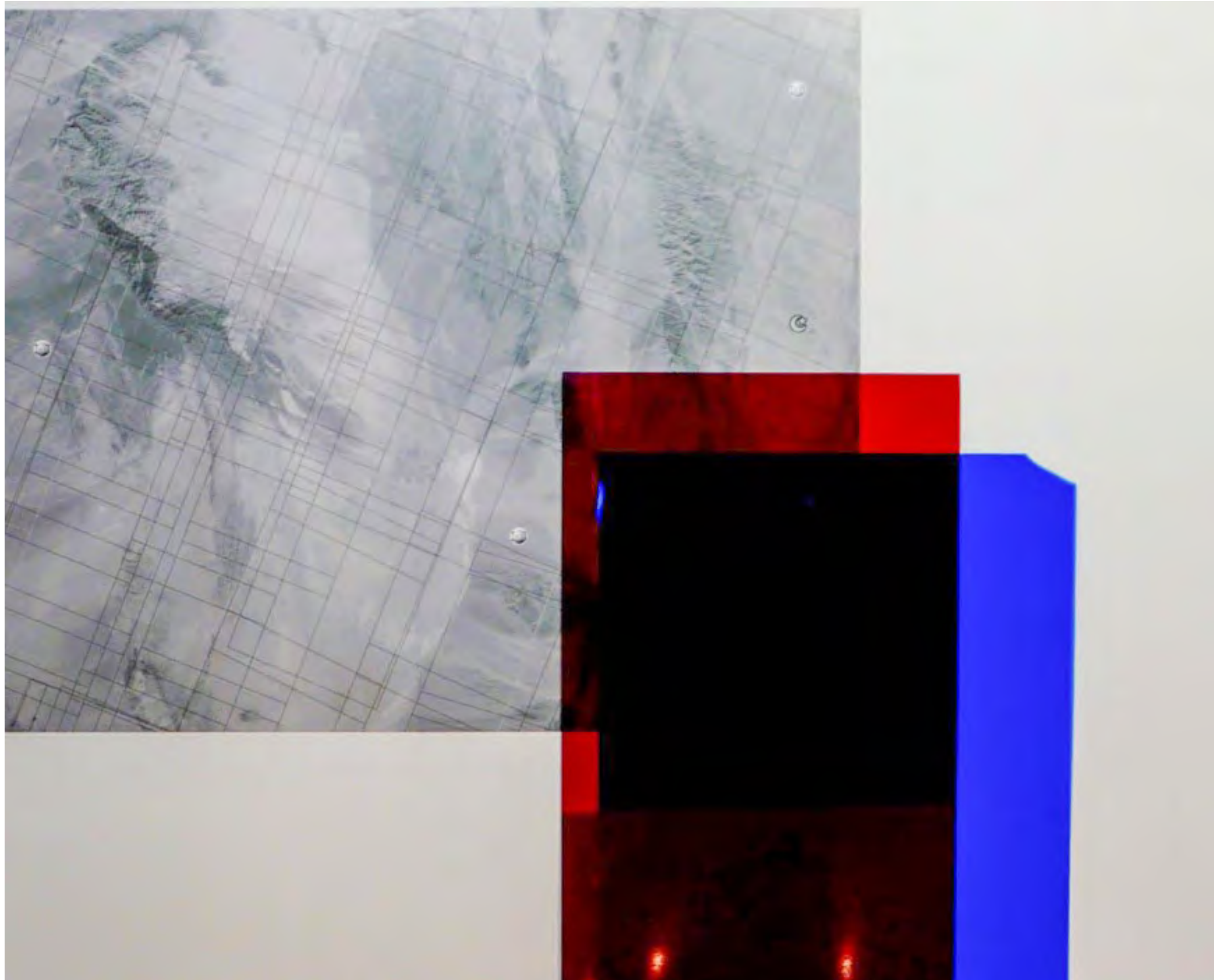
⁴ 周奧簡歷,馬凌畫廊網址(2014年12月15日)

⁵ 吉爾·德勒茲、Clare Parnet(1977 年作),《對話錄》,紐約:哥倫比亞大學 出版社(2007 年), 39

文: Adelaide Ginga



Installation View
裝置現場



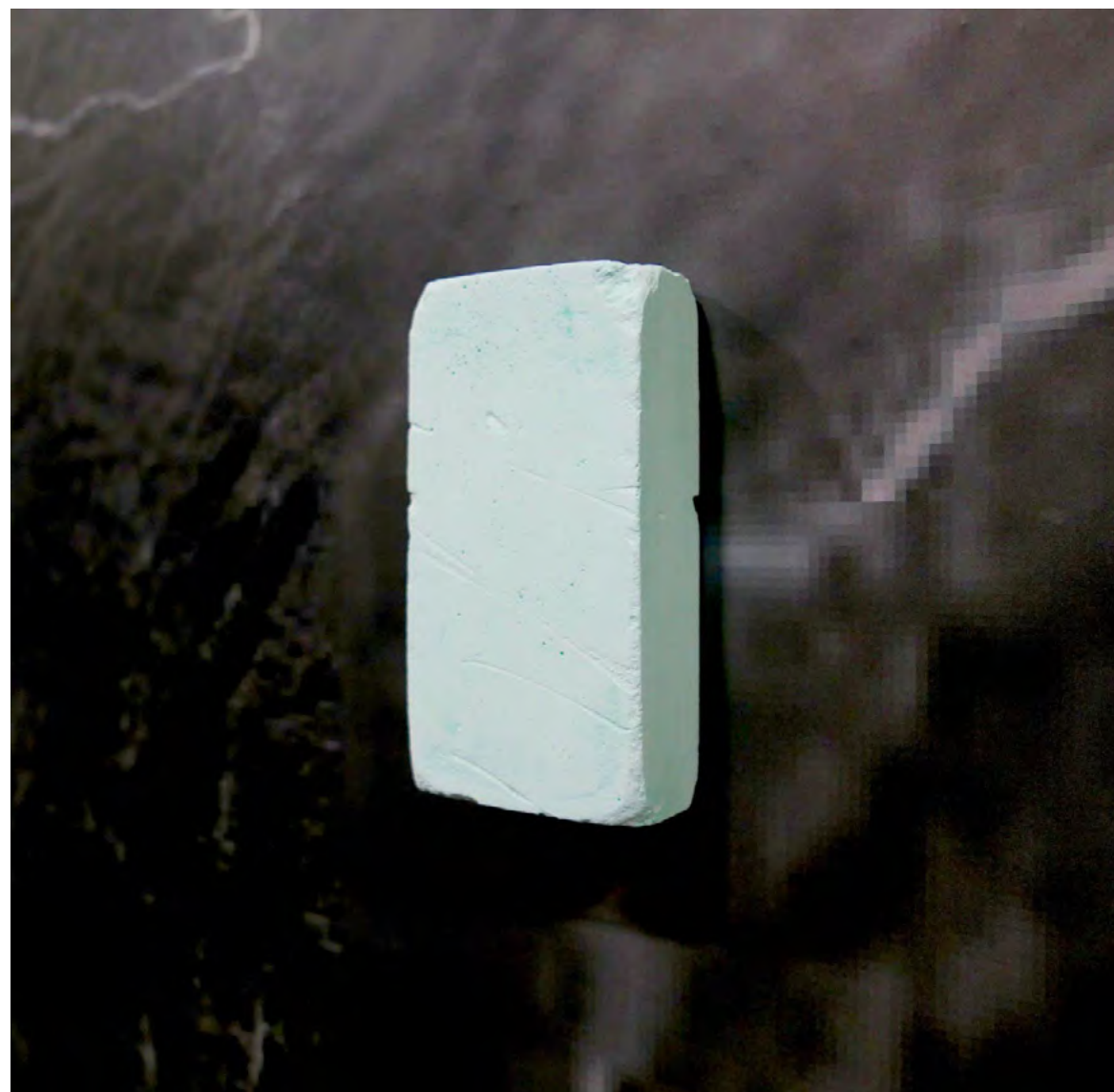
EK941467, 2016

Plexiglass and print on vinyl
有機玻璃及乙烯基打印



EK941470, 2016

High density foam and label
高密度泡沫及標籤



[Left] EK941469, 2016

Dental Stone Gypsum and print on Vinyl
牙科用石膏及乙烯基打印

[Right] EK941471, 2016

Balsa, Walnut, high density foam and Label
輕木, 胡桃木, 高密度泡沫及標籤



[Left] EK941468, 2016

Transfer Ink and Ink jet on paper
油墨及噴墨轉印

[Right] EK941468, 2016

Dental Stone Gypsum and print on Vinyl
牙科用石膏及乙烯基打印

Unlimited

MAAP - Media Art Asia Pacific
亞太區媒體藝術空間, 澳洲

19.11.2015 - 28.02.2016

João Vasco Paiva's first major solo show and city wide public installation in Brisbane, Australia with Media Art Asia Pacific (MAAP). Coinciding with the opening weekend of the 8th Asia Pacific Triennial (APT8) in Brisbane, Paiva will present at MAAP Space an installation around his recent film work 'Unlimited', 2014. Extending beyond the gallery, Paiva will also unveil a public project that extends between seven distinct City Cat piers along the Brisbane River.

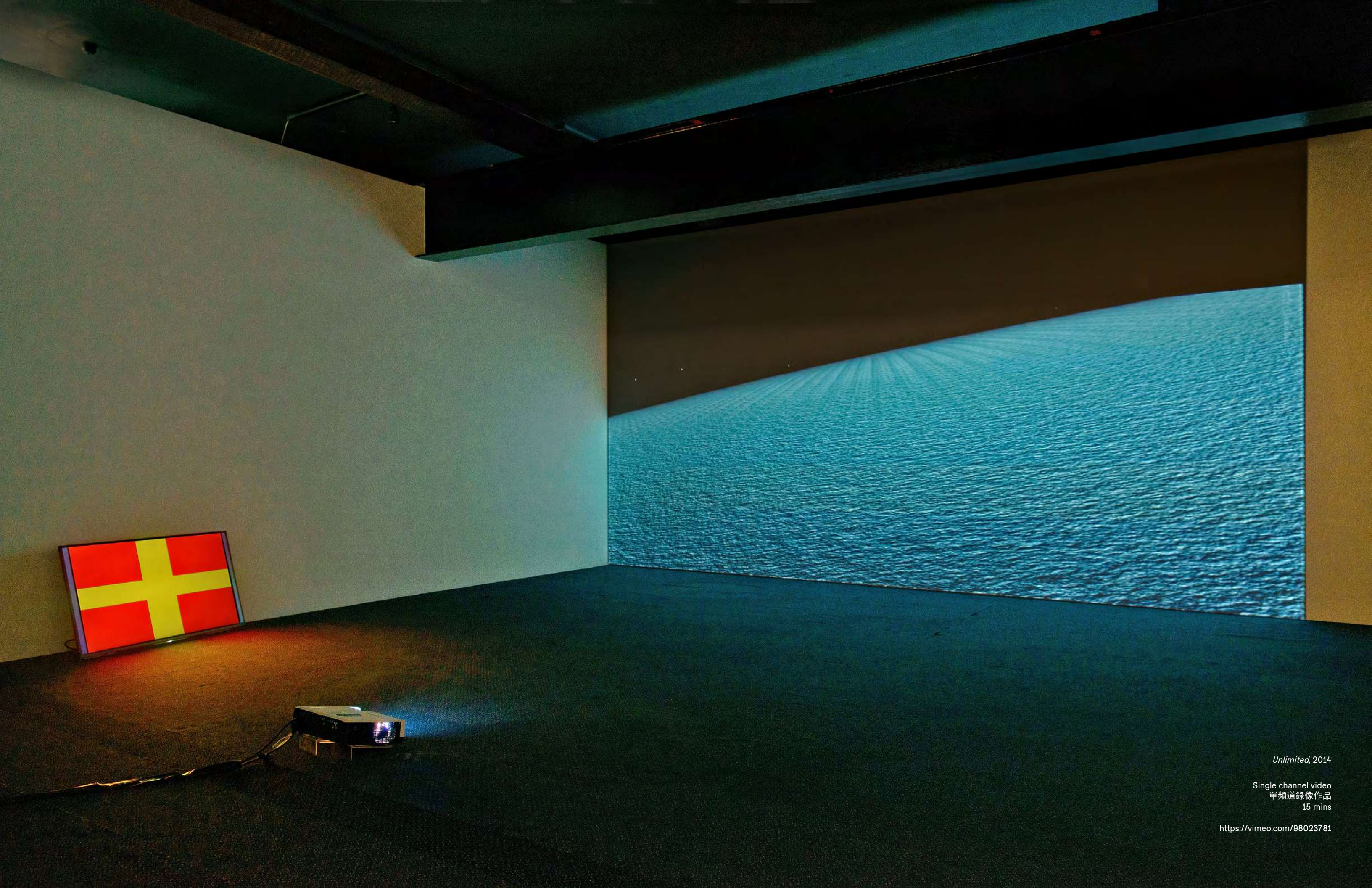
The project at MAAP Space will present the two-channel video, Unlimited, 2014 alongside various paintings that relate to the film. A recent work, Unlimited presents an immersive experience through the simultaneous screening of a digitally rendered expansive ocean and a mesmerising sequence of abstract geometric maritime communication flags. Unlimited, first exhibited at the Orient Foundation, Macau was inspired by Fernao Mendes Pinto's journey from Europe to Asia in the 17th century; a maritime explorer and prolific writer, Pinto described his voyages from Portugal across the oceans to Goa, Malacca and many places in South East Asia in a naive, near-anthropological manner that leaned towards a fiction of the exotic.

Extending into the public sphere and developing on the notion of a narrative, Paiva will also present distinct installations at seven separate City Cat ferry terminals along the Brisbane River, each created using the naval communication flags introduced by 'Unlimited'. A response to Joseph Conrad's novel 'Heart of Darkness', in particular the narrator's conflicted relationship with the undulating unknown, Paiva recreates select sentences from the book at each pier, solely employing the visual language of the maritime flags, which each correspond to a letter or sign. As such, Paiva weaves digital imagery, language and literature, to build a dialogue around the barriers of what you know, whilst initiating a new approach to experiencing the surrounding shores and land.

周奧聯合亞太區媒體藝術空間於澳洲布里斯本舉辦首次大型個展及市內公開裝置。適逢第8屆亞太區三年展開幕週末，周奧將於亞太區媒體藝術空間呈獻由其2014年錄像作品“Unlimited”演化而成的裝置作品。在畫廊之外，周奧亦會在沿布里斯本河的7個City Cat碼頭展出公開項目。

位於亞太區媒體藝術空間的項目由雙頻道錄像“Unlimited”（2014）及相關畫作組成。近作“Unlimited”同時放映一片虛擬海洋和一組抽象而醉人的幾何航海交通標誌，塑造出讓觀者身臨其境的體驗式展覽。“Unlimited”於澳門東方基金會首度展出，向17世紀航海家及作家費爾南·門德斯·平托（Fernao Mendes Pinto）橫跨歐亞之旅致敬——平托以人類學史記和異國情懷小說參半的形式，憶述自己從葡萄牙跨海至東南亞果阿邦和馬六甲等地的遊記。

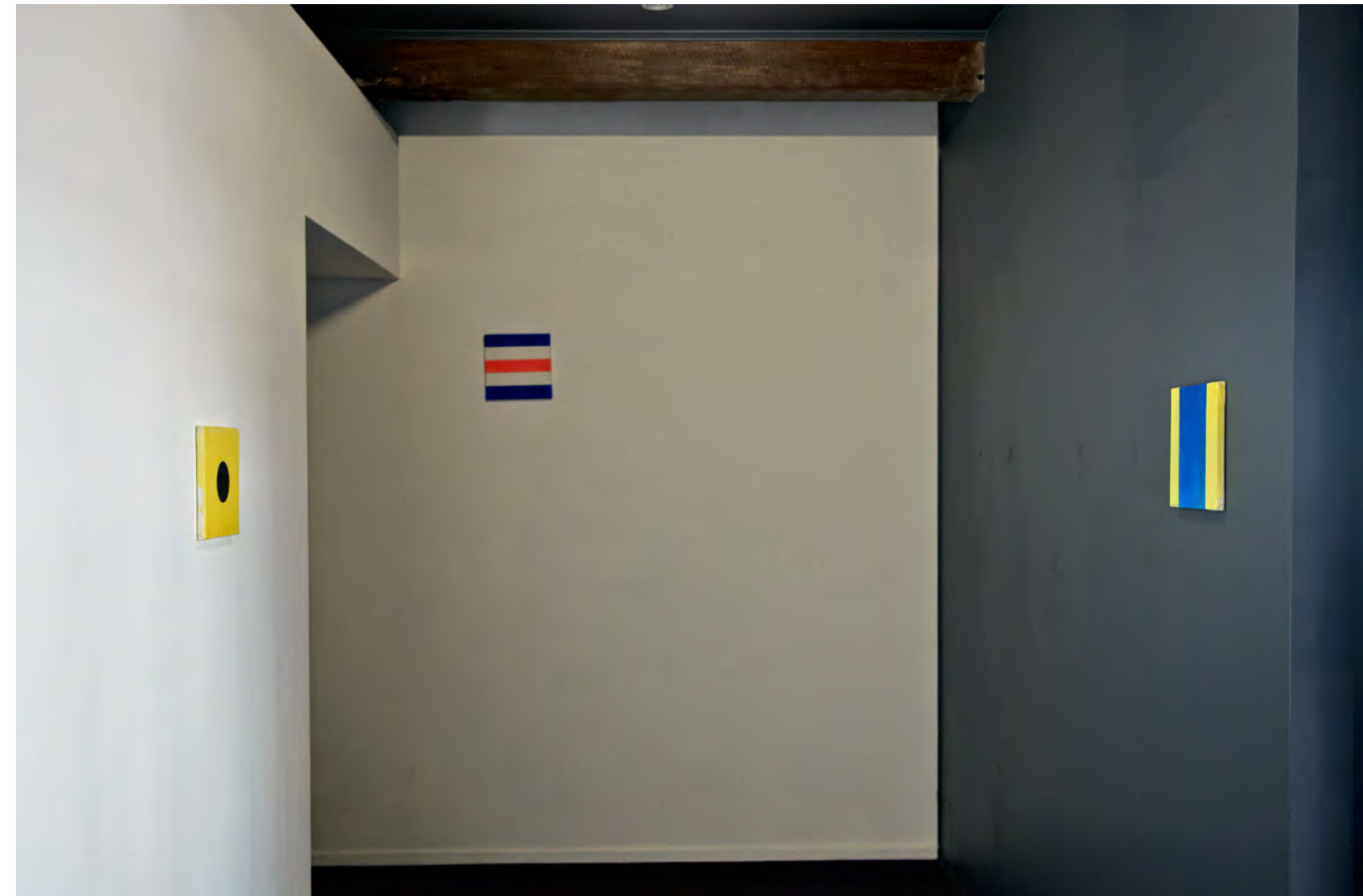
把記敘體的概念遞進並深入延伸至公眾層面，周奧將同時於沿布里斯本河的7個City Cat碼頭展出各自獨立的裝置作品。呼應約瑟夫·康拉德（Joseph Conrad）的著作《黑暗之心》，周奧尤其關注當中人對起伏不定的未知所抱持的矛盾心理，在每個碼頭應用航海交通標誌的視覺語言來演譯《黑暗之心》的節錄。如此一來，藝術家將數碼影像、語言和文學編織成一場圍繞人類知識屏障的對話，並啟動一個體驗周邊海岸與陸地的嶄新方式。



Unlimited, 2014

Single channel video
單頻道錄像作品
15 mins

<https://vimeo.com/98023781>





[Left] *Unlimited*, 2015

Watercolour, salt water on canvas
水彩, 鹽水及畫布
25.5 x 25.5 cm

[Right] *Unlimited*, 2015

Watercolour, salt water on canvas
水彩, 鹽水及畫布
25.5 x 25.5 cm



Installation View
裝置現場



Mausoleum
陵墓

Art Basel Hong Kong Encounters Section
巴塞爾藝術展香港展會 藝聚空間, 香港

13.03.2015 - 17.03.2015

Edouard Malingue Gallery is pleased to present in the Encounters section of Art Basel Hong Kong a structural installation by the emerging Hong Kong-based artist, João Vasco Paiva (b. 1979) who observes the complex and continuously shifting characteristics of objects and spaces. The proposed structure combines these artistic concerns by presenting Paiva's visualisation of the contemporary mausoleum, which instead of historical blocks, has been created by the careful stacking of market place styrofoam boxes cast in stone resin. By virtue of the structure's form, material and resonance, Paiva elevates the commonplace and extends its meaning beyond the ordinary towards the mythical. Moreover, the structure probes viewers to reflect upon the fundamentals of our society, what as a civilization we will leave behind, and what to us now is sacred.

The installation builds upon Paiva's exploration of those elements that are part of ordinary urban cityscapes, most specifically Hong Kong, the artist's home since 2006. The structure's building blocks, which acutely resemble styrofoam boxes, are intrinsic to Hong Kong's wet markets. Used to carry and store a variety of goods, from vegetables to fresh fish and meat, the purpose of these boxes is primarily to serve commercial exchanges at market stalls, while their life-span, to both the stall holders and passers-by, is not even a consideration: these objects are not worthy of contemplation- their existence is but transient. Interested in how we do not contemplate them twice, yet styrofoam ironically can take millions of years to decompose and is the cause of white pollution in China, Paiva created an impeccable cast of this object out of stone resin and recreated the tape that binds them in shades of coloured oil paint.

Stacked, one atop the other, the arrangement of boxes mimics the storing and transporting techniques used by the Hong Kong vendors; towering walls of styrofoam containers or monolithic structures, treacherously tied by a fine rope and balanced atop the back of a bike. Paiva builds this installation, however, with a further source of inspiration in mind: those mausoleums of civilizations past, from Angkor Wat in Cambodia to Giza in Egypt and Chichen Itza in the Yucatan, Mexico. By arranging these boxes, which are borderline rocks because of the materials used, into an imposing cuboidal structure, the structure mimics the austerity of these sacred constructions. Furthermore, by integrating a visible entrance in the installation, yet having it blocked off to the public viewer, Paiva references how these sites of historical and religious significance are closed down to the public, so that their myth is permeated by their imposing exterior form rather than revelation of their interior.

As such, Paiva's installation presents a rich multi-layered allegory for what our current civilization stands upon, what it will leave behind and what it considers sacred. Markets are at the base of our existence for centuries past, whether it is a stall or the greater picture of where business or commerce is held. What is often not looked at twice, indeed what is disregarded, is in fact an essential element in building the cityscapes and infrastructures that define our current society and will represent our times in the future. Whereas imposing structures used to be created for religious purposes or sacred leaders, imposing architectures are in present society constructed for places of commercial exchange or to exist as beacons of culture. Paiva thus prompts the viewer to reflect upon the bigger picture of what we as a contemporary society worship, while simultaneously urging the viewer to contemplate on a local more focused level what are the building blocks of our present.

馬凌畫廊很高興在巴塞爾藝術展香港展會“藝聚空間”呈獻新晉藝術家周奧(1979)的結構裝置藝術，體察物體與空間的複雜性和持續變化的特徵。通過將周奧對當代“陵墓”的視角呈現於公眾面前，展覽結構將各類藝術的聚焦點結合起來。不同於以往展示的裝置藝術，“陵墓”由香港街市的泡沫塑料澆注以樹脂然後仔細堆疊而成。通過此結構的形態，材料與呼應，周奧將普通之物昇華，擴展至神秘之境。另外，此結構引領觀者思考社會結構的基礎，我們的文明應當拋棄什麼，應當敬畏什麼。

這個裝置藝術的靈感基於周奧對尋常城市景觀(主要是香港，藝術家自2006年起居住地)之元素的探索。構築此結構的磚塊，其實是堆疊而成的泡沫塑料箱子，全部來自於香港的街市。這些箱子曾用來搬運和儲存各種各樣的貨物，從蔬菜，鮮魚到肉類不一而足，箱子主要用於各市場攤位的商業交易，然而它們的生命週期，無論對攤主還是顧客而言都無足輕重：這些玩意兒都不值一提——它們的存在是短促的。諷刺的是，這些我們不屑瞧上第二眼的玩意兒是泡沫塑料，需要上百萬年才能分解，是中國白色污染的來源。周奧通過樹脂為這一事物創作了一個完美投影，捆綁於膠帶之下，包裹於彩色塗料之中。

堆疊而成，一個加之於另一個之上，箱子的排列模仿香港商人的儲存和運輸技巧；由泡沫塑料箱子高高堆疊的牆是一個整體結構，用一根細繩顛巍巍地捆綁在一起並在頂部放置一個自行車后座以保持平衡。然而周奧建造的這個裝置藝術有某種更為久遠地靈感起源：那些遠古文明的宏偉陵墓，從柬埔寨的吳哥窟，埃及的吉薩金字塔，到墨西哥尤加坦半島的奇琴伊察。通過安排佈置，這些曾經被棄置路邊的廢箱子變成了一個壯觀的立方體結構，模仿那些神聖的建築物。另外，通過在此裝置設置一個可見的卻對公眾封鎖的入口，周奧影射那些具歷史與宗教意義卻不對公眾開放的古蹟，因而它們的神祕性來源於其龐大的外觀而不是其內部的解密。

因此周奧的裝置藝術呈現出一個我們的現代文明所立足的具有多緯度寓意的寓言，我們應當捨棄什麼，又要敬畏什麼。不論是一個小攤位還是更廣義層面上的商務貿易，市場都是過去幾個世紀以來我們所存在世界的基礎。通常只一眼掠過，被忽視的東西其實是構築當代社會城市景觀與基礎結構的本質元素，這些東西也將為未來世界展示我們的時代。然而宏大的建築在過去是為宗教或神聖的領袖而建，在當今社會卻為商貿場所或文化中心而建。周奧通過此種方式將觀者引入一幅更廣大的圖景，思考當代社會我們的崇拜之物應當是什麼，同時促使觀者在一個更為具象的層面思索構築我們當代社會的基石是什麼。



Installation View
裝置現場





Mausoleum, 2016

Acrylic on stone resin modules on
galvanised mild steel structure
塑膠彩、石樹脂、鋼
341 x 341 x 559cm

Cast Away
漂流記

Orient Foundation, Macau
東方基金會, 澳門

09.05.2014 - 07.06.2014

Edouard Malingue Gallery is pleased to announce that João Vasco Paiva (b.1979, Portugal) will be holding a solo exhibition *Cast Away* at the Orient Foundation in Macau. A graduate from the Porto Arts Institute, João Vasco Paiva moved to Hong Kong in 2006 and is highly lauded for his practice, which across multiple mediums, consistently explores how urban spaces may serve as catalysts for aesthetic production. *Cast Away*, Paiva's first solo exhibition in Macau, explores the blurred boundary between the archipelago's urbanised territory and its natural surroundings. Taking in account the history of the Orient Foundation, a XVIII century house that has historically hosted foreign visitors, as well as Macau and Hong Kong's colonial pasts, Paiva presents in *Cast Away* a series of works, which across different mediums, present layers and forms of inquisitive engagement with the physical, geographical and cultural margins he is himself investigating.

At the heart of the exhibition is a new film, *Unlimited* (2014), which projected on two screens, presents distant images of Google earth and travels across the sea in dialogue with two texts: "Pilgrimage", a XVIth century book that presents an account of the first impressions of Asia by a Portuguese traveller, and "China", an early XXth century book written by Jaime do Inso in the early years of Portugal's authoritarian regime. Although the two books are easily distinguishable by the fictional aspect of the former and the scientific accuracy of the latter, in "Unlimited" this difference is blurred; notions of territory, exoticism and mediated veracity are explored through a superposition of different layers of history and visual information. An acknowledgement to contemporary mapping techniques on the one-hand, the work also serves as a reflection of the areas of travel, and the fetish of the unknown; its vastness now quantifiable by a mere digital search yet previously not so simply accountable. Accompanying this work is a large-scale installation of a sailboat, which appears capsized. Made of fiberglass, the sculpture stands as both a relic of sea-bound travels as well as attests to the arrival of foreigners, both on long-term diplomatic stations as well as on short-term missions. Tilted to one side so only half of the ship is visible, the sculpture becomes a shelter, lying surrounded by a fictional sea created by the printing of Google earth mappings onto a carpeted expanse, a detail that both strikes a dialogue with his video work *Unlimited* and allows the viewer to explore the digitised material at a different level and through an alternative medium.

Accompanying these works is a series of paintings and wall sculptures that explore the fabricated spaces of travelling – arrival and departure – in which Paiva addresses the textures, signage and other elements present in both the vessels and the piers, elements that through an exposure to water reveal beneath them coats of time. Other wall sculptures incorporate textured elements from real-life boat safety jackets and seats. Amassed, stripped and repurposed, the pieces of plasticised cloth serve as indexes of the travel one makes today between the archipelago as well as to Macau. Presented as part of a two-dimensional work, the incorporated elements demand a focus on their use and purpose, while in the wider context of the exhibition, they serve as triggers for making a connection between contemporary sea travel and those modes and methods that have historically taken place. In parallel to these works will be a series, which summates the exhibition title; Paiva presents various cast objects, which he collected from the shores of his home in Hong Kong. Selected and preserved in clear scintillating resin, the final product presents a commentary on that which is shafted versus that which is collected as treasure and also builds a dialogue with the important relics held in the historical Orient Foundation where the exhibition is hosted.

Ultimately, the exhibition *Cast Away* presents a multi-faceted contemplation of not only the site's urban history but also its wider geographical and cultural context. The exhibition prompts a reflection on contemporary versus previous travel and from that a wider consideration of previous mapping techniques versus contemporary visibility, hinting at a type of evolution without dictating the precise nature of these norms. Overall, *Cast Away* bridges a gap between Paiva's own arrival in Hong Kong, one's contemporary visitation and our engagement, through modern eyes, with a historically-charged environment.

馬凌畫廊非常榮幸宣布，周奧 (João Vasco Paiva, 1979年生, 葡萄牙籍) 即將於澳門東方基金會舉辦個展《漂流記》。周奧畢業於葡萄牙波多藝術學院 (Porto Arts Institute), 於2006年移居香港, 其多媒體藝術創作受各方矚目, 持續探索城市空間與美學創作之間的關聯。《漂流記》為周奧首次澳門個展, 探究群島愈趨都市化的場域與其周遭自然景觀兩者間的模糊界線。考慮到東方基金會的過去——這座18世紀建築曾接待外賓, 並見證港澳殖民歷史——《漂流記》展出一系列作品, 運用各種不同媒介, 層疊交錯地提問並檢視眾人所忽略的肉身、地域與文化空白。

《漂流記》一展的重點為全新錄像創作《無限》(2014), 作品投影在兩幅巨大螢幕上, 呈現Google地球的遠景畫面, 帶觀者橫跨海洋旅行, 展開與兩個文本的對話: 一為16世紀著作《朝聖》, 內容是一名葡萄牙旅者對亞洲的第一印象; 另一則為寫於20世紀初葡萄牙獨裁政權時代, 傑米·杜·英索的著作《中國》。雖然兩書差異可輕易辨識——前者為虛構, 後者則具科學準確性——如此差異在《無限》中卻被模糊; 疆界概念、異國情調、經介導後而產生的事件真確性, 全部透過歷史與視覺資訊相互交疊的過程來進行探索。除了向當代地圖製作技術致敬, 《無限》也同時呈現了旅行的區域, 並反映對未知的戀癖; 這樣廣袤的概念曾經難以計算, 如今卻被數位搜尋系統輕易量化。伴隨《無限》的是一件大型裝置作品——一艘傾覆的帆船。這件以玻璃纖維打造的雕塑, 不僅可視為海洋旅行的遺跡, 也見證了因長期政治派駐或因短期任務而造訪的外國人到來。在由Google地球影像所印製出來的地圖地毯包圍環繞之下, 一片虛擬海洋乍現, 而傾斜一邊、只有一半可見的帆船雕塑頓時幻化為避難所, 打開與錄像作品《無限》的對話, 並牽引觀者透過不同角度與媒介來審視數位資訊。

另外展出作品包括一系列繪畫與牆面雕塑, 探索虛構的旅行空間, 以及抵達與離開的概念, 周奧檢視構成船隻與碼頭的質地、標示與其他元素, 透過與水的接觸, 揭露時間軌跡。其他牆面雕塑作品融合真實船用救生衣與座位的元素, 將之聚集、剝離、重新賦予意義, 這些塑化布料化為當今在群島與澳門間旅行的指標。當以平面形式呈現, 可見這些融合元素在一件作品中的用途與目的; 若以在此展中的地位而言, 這些元素則是觸發媒介, 連結當代海洋旅行與歷史記載的旅行模式與方法。與這些作品同時展出的, 則是呼應此次展覽名稱的系列作品; 周奧於香港住所鄰近海邊所撿拾而來的廢棄物件, 經過挑選後, 以透明樹脂包裹的成品闡述人們對拋棄物件與收藏物件的迥異心態, 同時與此次展覽空間——東方基金會所珍藏的文物遺產相映成趣。

最後, 《漂流記》一展呈現的多面向觀照, 思索的不僅是展覽地點本身的城市歷史, 也包含廣義地理與文化背景。此展激發觀者對於當代與過去旅行的思維轉換, 進而檢視從前地圖製作技巧與現在地域的能見度, 巧妙地暗指某種進化, 卻並不決定這些準則的本質。周奧抵達香港而成就了一次當代造訪, 而我們透過現代視野, 企圖與充滿歷史能量的場域產生互動; 《漂流記》一展填補了兩者間的空白。





Shelter, 2014
Fiberglass sculpture
玻璃鋼雕塑
Approx. 170 x 150 x 120 cm



[Left] *Terraforma*, 2014
Polyurethane resin on wooden pedestal
聚氨酯樹脂、木質底座
40 x 80 x 100 cm

[Right] *Clone*, 2014
Dental gypsum on wooden pedestal
牙科用石膏、木
40 x 80 x 100 cm



Blindspots, 2014

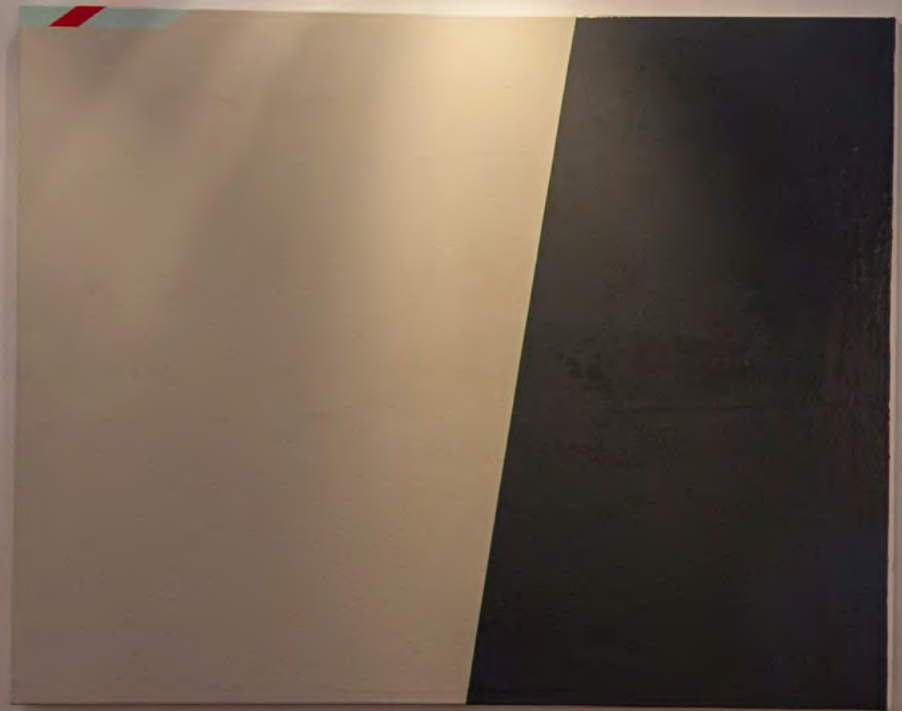
Polyurethane resin
聚氨酯樹脂
120 x 115 cm

Protection, 2014

Stone resin
樹脂石
20 x 30 x 100 cm







[Left] *Pier I*, 2014

Epoxy paint and acrylic on canvas
環氧塗料、丙烯、畫布
120 x 150 cm



[Right] *Pier II*, 2014

Acrylic on canvas
丙烯、畫布
120 x 120 cm



[Left] *Portolan I*, 2014

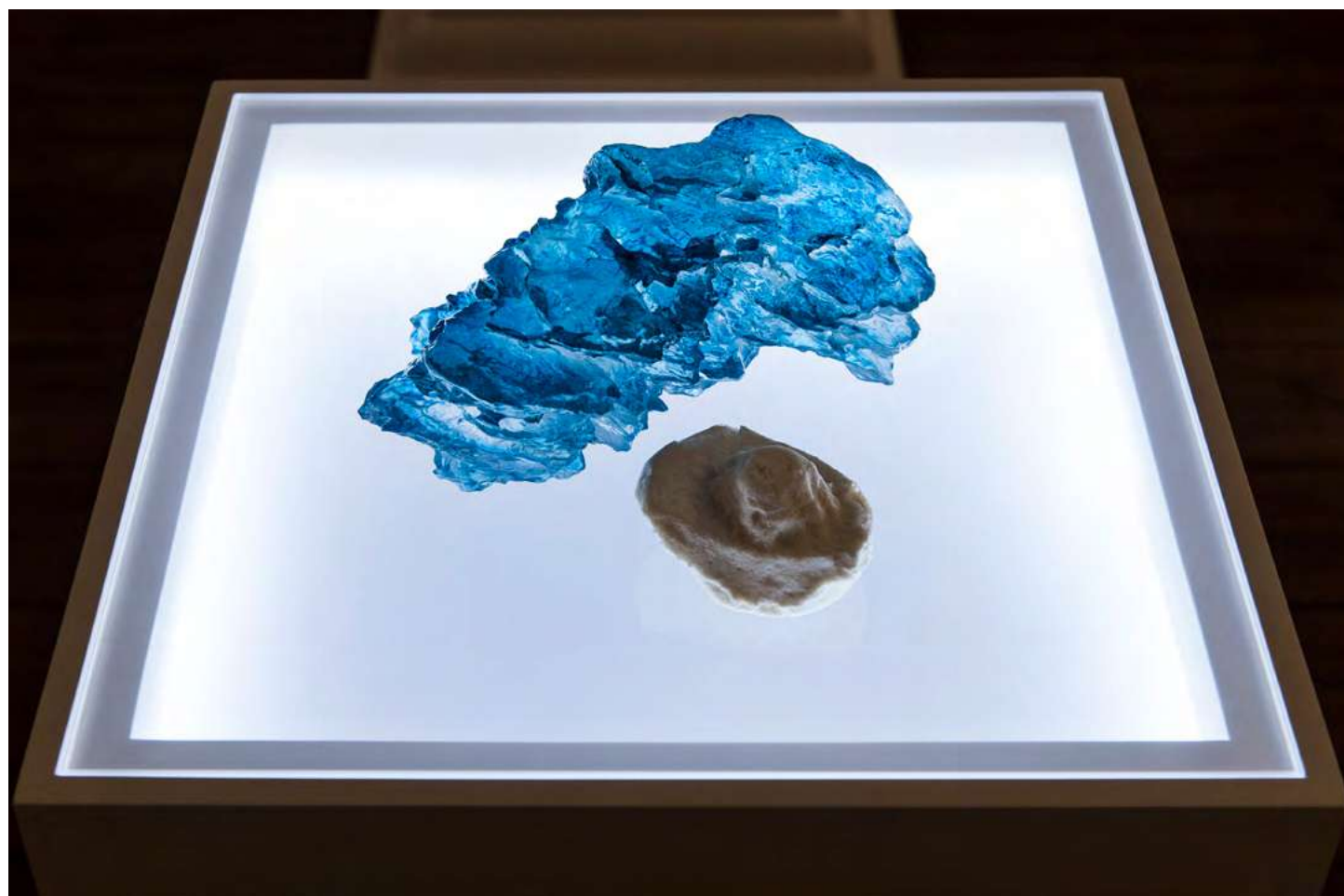
Nylon on wood
尼龍、木板
120 x 150 cm

[Middle] *Portolan II*, 2014

Nylon on wood
尼龍、木板
120 x 150 cm

[Right] *Portolan III*, 2014

Nylon on wood
尼龍、木板
120 x 120 cm



[Left] *Cast Away IV*, 2014
Epoxy resin and polyurethane resin
環氧樹脂、聚氨酯樹脂
40 x 40 x 100 cm



[Right] *Cast Away II*, 2014
Epoxy resin and polyurethane resin
環氧樹脂、聚氨酯樹脂
40 x 40 x 100 cm



[Left] *HKKF II*, 2014

Epoxy paint and latex on canvas
環氧漆、乳膠漆、畫布
91 x 91 cm

[Right] *HKKF I*, 2014

Epoxy paint and latex on canvas
環氧漆、乳膠漆、畫布
91 x 91 cm



[Left] *Safety / Comfort II*, 2014

PVC and nylon
聚氯乙烯、尼龍
91 x 91 x 10 cm ; 17 x 91 x 10 cm



[Right] *Safety / Comfort I*, 2014

PVC and nylon
聚氯乙烯、尼龍
91 x 91 x 10 cm ; 17 x 91 x 10 cm



Unlimited, 2014

Two channel HD video projection

雙頻道高清錄像作品

40 mins

Music by VagusNerve and João Vasco Paiva

<https://vimeo.com/98023781>

Near and Elewhere
近在他方

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

28.11.2013 - 03.02.2014

Edouard Malingue Gallery is pleased to present 'Near and Elsewhere', a solo exhibition of Hong Kong-based artist João Vasco Paiva (b.1979, Portugal) that explores the aesthetic qualities unconsciously-created by a city's public collective. A graduate from the Porto Arts Institute, João Vasco Paiva moved to Hong Kong in 2006 to complete a Master of Fine Arts in Creative Media. Upon graduation with distinction in 2008, João Vasco Paiva set to create works in multiple mediums, which consistently explore how urban spaces may serve as catalysts for aesthetic production. While João Vasco Paiva's practice is intrinsically tied to Hong Kong, his work resounds with dense urban environments around the globe, which he systematically documents, analyses, abstracts and reduces to create a codified interpretation that is simultaneously an artwork. At the heart of João Vasco Paiva's practice is thus an interest in finding an order and inner logic to urbanity's intrinsic complexity.

'Near and Elsewhere' reconsiders from an aesthetic perspective the objects and entities that metropolitan citizens collectively create, form and use to subsequently neglect or discard. From the boarded-up shop fronts camouflaged by a collage of ads, to cast-off plexi-glass strips and mark-ridden fences used to prop severed wood, João Vasco Paiva examines these detrudded objects and considers their geometric qualities. By their interaction with multiple individuals, from shop-owners to real estate agents and carpenters, João Vasco Paiva remarks how each entity has unconsciously developed a visual quality that extends their value beyond their original use. As such, 'Near and Elsewhere' presents a series of urban sculptures that are inspired by those shapes and objects that have unintentionally amassed an aesthetic output. These are complemented by a video, which addresses our progressive desensitising to commercial bombardment.

While created from and inspired by objects amassed in and around Hong Kong, each of the sculptures on display are crucially not to be understood as Marcel Duchamp-esque 'ready-mades'. Indeed, a rigorous process of creation has underpinned each structure so that the final result is a distant variant of the original. Untitled (Lumberyard Array 3) (2013), for example, is in fact a collected fence that João Vasco Paiva has repeatedly cleaned and painted, till the point where their original texture and colour is of the past and the only signs of their previous life are the thin cuts cast upon them. Similarly, the plexi-glass structures, found in the various corners of the gallery space, present the unwanted debris in a new order where their arrangement has been purposely altered to initiate a novel viewing perspective. A Brief Moment in Time I (2013) is a wooden board that has been painted in subtle hues of white and beige to express the geometry that is created by the piling and layering of ads on shop fronts. Furthermore, the objects that resemble the styrofoam boxes used in wet markets are resin-casts, lined with painting tape, while his painting on pulp paper is inspired by pipes on the façades of buildings.

In addition to the reconsidered sculptures described above, João Vasco Paiva presents a couple of works that introduce further lines of tangential thought. The first are a series of floor sculptures inspired by sidewalk concrete guard rails, emphasising the artist's interest in identifying the aesthetic qualities of the mundane. João Vasco Paiva presents this object in a contemplative setting, which elicits reflection on how elements that are intrinsic to a city's infrastructure and functioning are often ignored. The second work also addresses ignoral, but of a different kind: that caused by acceptance rather than lack of interest. The video Threshold (2013), shot in the commercial and congested areas of Sham Shui Po, Mong Kok and Causeway Bay, shows clips of eye-level landscape, blanked of all pieces of text so that all advertising is removed from vision. In juxtaposition with the other works in the gallery, the video urges a revelation: that so much of what we see is accepted within our periphery of vision, despite being visual pollution, while instead so much of what we do not look at twice, actually has aesthetic qualities and is worthy of contemplation.

Overall, 'Near and Elsewhere' encourages a thoughtful reconsideration of what we choose to see and how we interact with it. Inspired by Marc Augé's discussion of 'Non-Places', João Vasco Paiva addresses, in artistic, tangible and visual form, how each person sees things differently: what is of importance to one individual is not necessarily to another. João Vasco Paiva thus presents the possibility, that if recast in an alternative form, and presented in an alternative setting, our perceptions of significance may be shifted: what was once 'near' may be cast to being 'elsewhere', and vice-versa.

馬凌畫廊隆重呈獻香港藝術家周奧 (João Vasco Paiva, b.1979, Portugal) 個人展覽《周奧 | 近在他方》(Near and Elsewhere)。展覽將帶領觀眾探索一個由社會群體在不知不覺中所建立的一套城市美學概念。畢業於葡萄牙Porto Arts Institute的周奧於2006年移居香港, 並以優異成績在2008年完成藝術及創意媒體碩士課程。他利用多媒介進行創作, 不斷地去探索城市空間如何能夠作為美學的催化劑。周奧的作品紮根於香港, 但在全球各個大城市的環境中也能產生出共鳴。他有系統地記錄、分析、抽取、刪減以創作出一套經過編撰的演繹, 同時也是一件藝術品。周奧熱衷於為都市風格本身的複雜性尋找出一種秩序和內在邏輯。

《周奧 | 近在他方》從美學角度重新檢視被大都會市民共同創造、形成和使用, 隨後被忽視或棄置的物件和實體。無論是佈滿廣告標貼的空置商店外牆、被丟棄的塑膠玻璃條、以至畫滿了標記、用於支撐被切斷樹木的的柵欄, 周奧都會檢視這些被棄置的物件, 並考量它們在幾何學上的可塑性。他嘗試闡述這些實體如何透過與商舖業主、地產經紀和木匠的互動, 在無意間製造出一種超出其自身用途價值的視覺質量。故此, 《周奧 | 近在他方》將展出受這些無意中累積而成的美學元素的形狀和物件所啟發而創造的一系列都市雕塑。除了都市雕塑作品外, 展覽還輔以錄像, 以探討我們被商業資訊轟炸而逐漸減弱的敏銳性。

雖然所展示的每件雕塑的靈感以至創作都來自堆積於香港本地或周邊地區的物件, 但一點很重要的是, 它們不能以馬塞爾·杜尚式 (達達主義及超現實主義的代表人物) 的概念去理解。事實上, 嚴謹的創作過程使物件的每個結構得到鞏固, 最終的成品與原本的形態也因此截然不同。以作品 Untitled (Lumberyard Array 3) (2013) 為例, 雕塑本身為藝術家收集得來的柵欄, 他把物件反覆清洗和粉刷, 直到其原有的質地和顏色成為過去, 只剩下表面的薄片標誌著它們昔日的形態。同樣地在畫廊的各個角落都能找到的塑膠玻璃結構物, 是將被棄置的殘骸的組合改變並重新整合, 從而開創出一種新的觀賞角度。作品 A Brief Moment in Time I (2013) 是一塊塗上微妙的白色和米色色調的木板, 以表達廣告標貼在店舖前重複被貼上和撕下所形成的幾何效果。此外, 仿照街市中使用的發泡膠飯盒所創作的作品由樹脂製成, 並配上已上色的膠帶, 而他在紙漿上繪畫的靈感則來自於建築物的外牆上的水管。

除了上述所提及的重鑄雕塑, 周奧將同時展示數件介紹分岔式思維 (tangential thought) 的作品。首先是一系列代表著減速路脊的地板雕塑, 反映了藝術家喜歡從尋常的東西找出美學素質的傾向 — 減速路脊是一些我們在日常生活中確實不會為意的東西。周奧用一種帶有沉思的設置手法, 引起觀者反思一些城市的基礎設施和運作中固有的元素如何往往被人們所忽視。第二件作品說出另一種忽略, 這種忽略不是出於沒興趣, 而是人們過於習慣的結果。錄像 Threshold (2013) 則攝於深水埗、旺角、銅鑼灣這些擁擠的商業區, 觀者會發現原本應該出現在視線水平畫面的廣告文字被刻意刪除。這段錄像與其他畫廊裡的作品並列期間呈現了一個現象: 我們對視線範圍內的視覺污染物漸漸習以為常; 相反, 一些我們不會多看兩眼的東西本身其實具有美學價值及值得我們沉思。

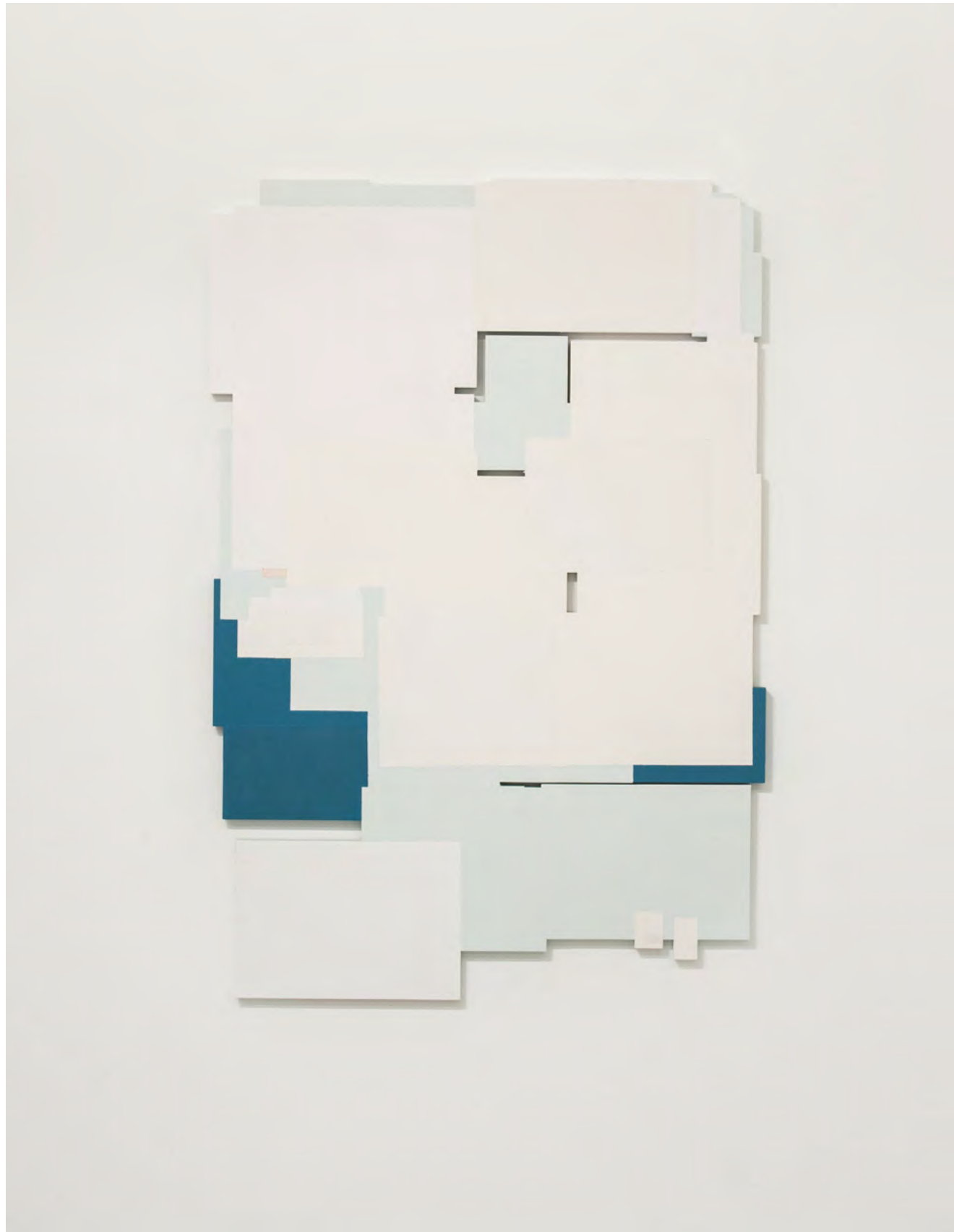
總括來說, 《周奧 | 近在他方》鼓勵觀者認真反思如何選擇所看的東西和如何跟這些東西互動。受 Marc Augé's 對“非場所”(Non-Places') 概念的討論所啟發, 周奧以藝術、有形及視覺的形式闡釋人與人之間觀點的差異, 即所謂“甲之熊掌乙之砒霜”。周奧因此提出一種可能性, 即若果一件物件的形態經過重鑄並以另一種設置方式呈現, 我們對其意義的看法可能會轉移: 曾經是“近“的概念可以轉換成“在他處”, 反之亦然。





A Brief Moment in Time I, 2013

Oil on wooden board
油彩·木板
178 x 154.6 x 3.5 cm



[Left] *A Brief Moment in Time II*, 2013

Oil on wooden board
油彩·木板
144 x 95.5 x 3.5 cm



[Right] *A Brief Moment in Time III*, 2013

Oil on wooden board
油彩·木板
183 x 170 x 3.8 cm



Untitled (Lumberyard Array 3), 2013

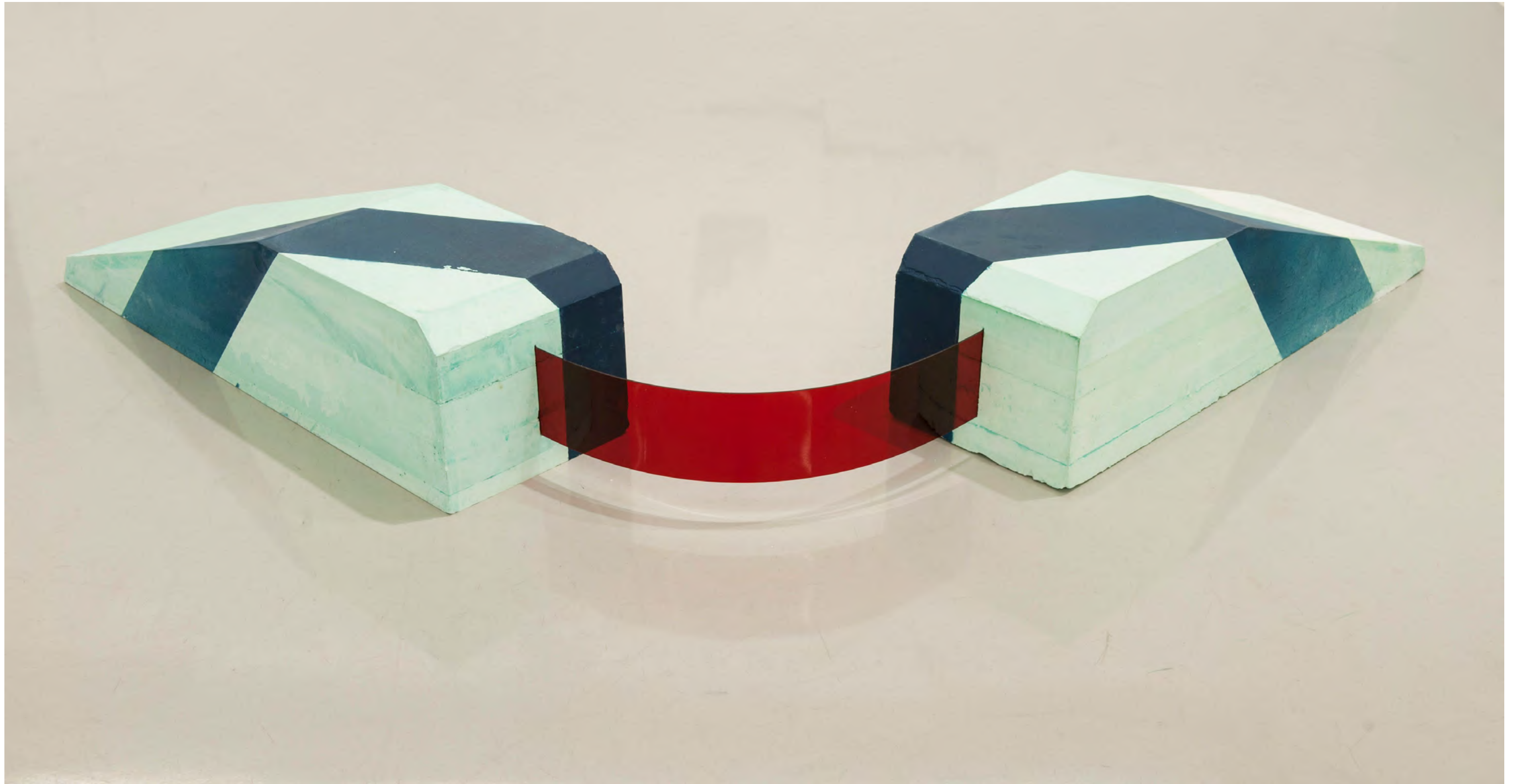
Latex on wood, steel base
乳膠、木板、鋼鐵
121 x 4.5 x 5 cm





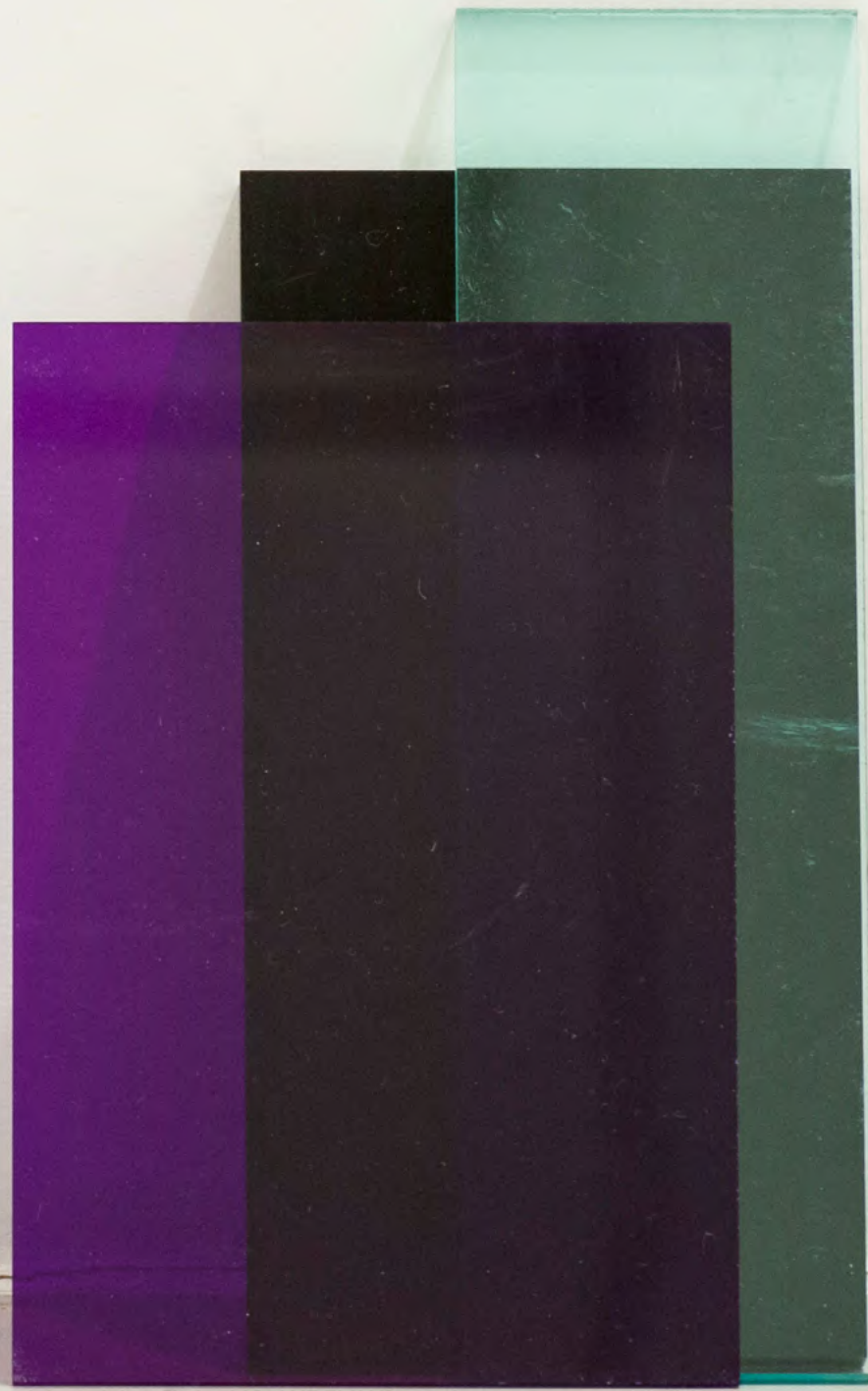
Untitled (Lumberyard Array 2), 2013

Latex on wood, steel base
乳膠、木板、鋼鐵
117.2 x 23.3 x 6 cm



Untitled (Corner), 2013

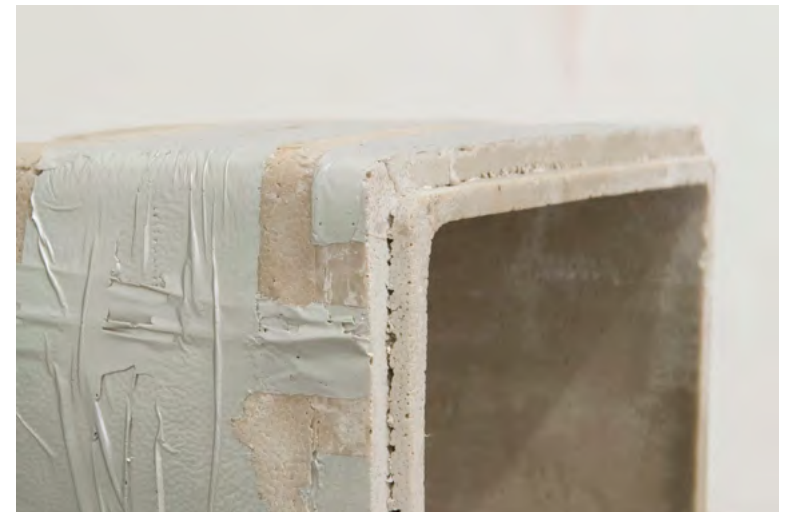
Dental stone gypsum
牙科用石膏
Dimensions variable



Translucent Debris, 2013

Acrylic panels
亞加力膠片
18 x 22 cm





Untitled (from the Wanchai Market 2), 2013

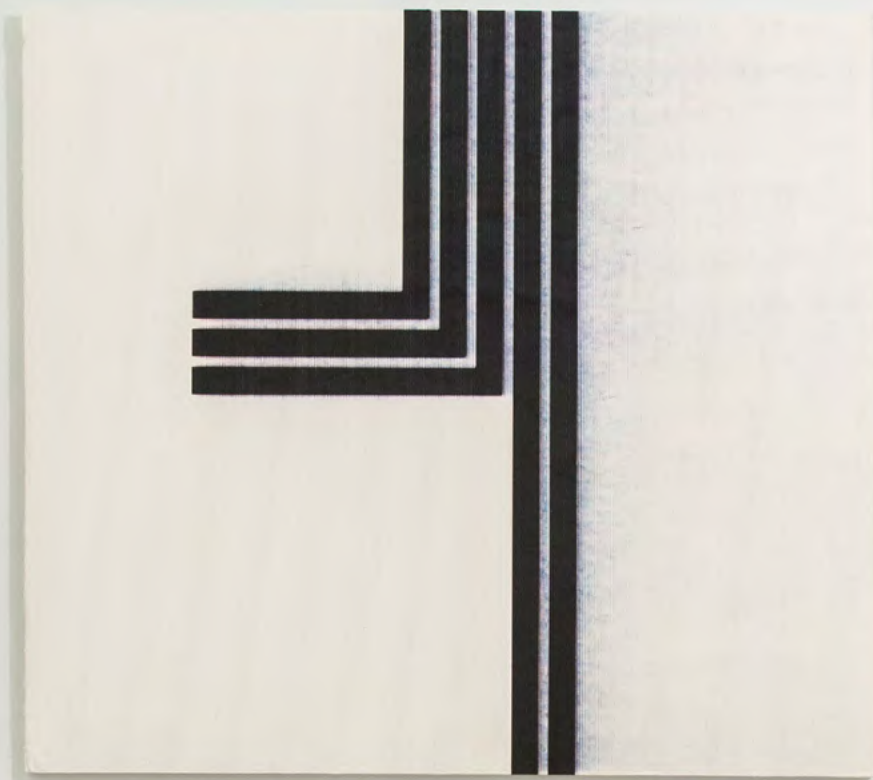
Oil on stone resin
油彩、樹脂石
60 x 44 x 35 cm



Translucent Debris, 2013

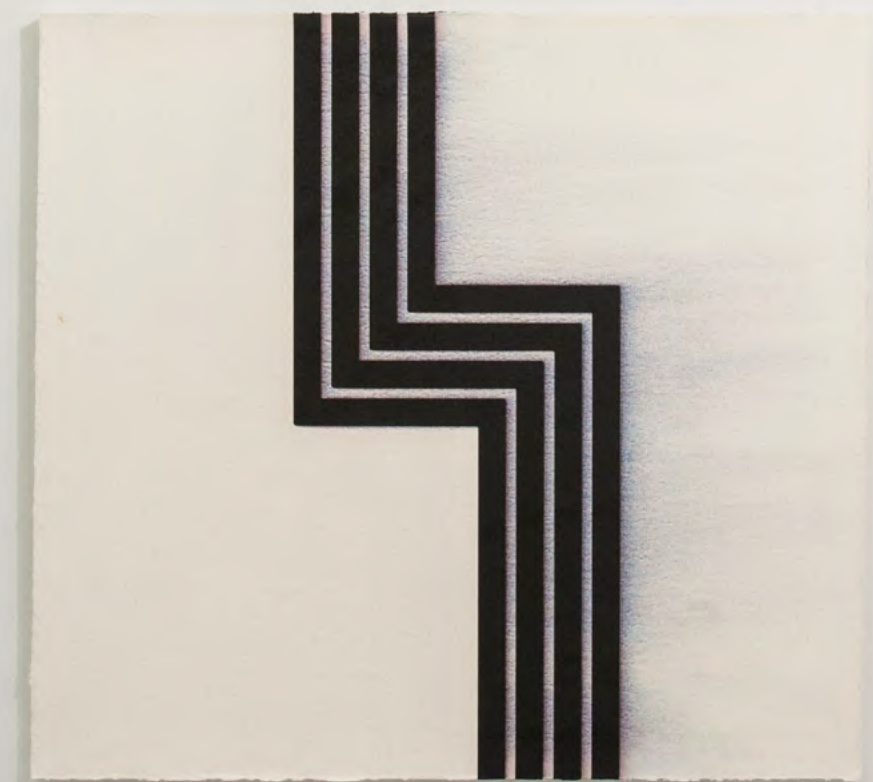
Acrylic panels
亞加力膠片
15.2 x 39.5 x 60 cm





[Top] *Pipes for Stella 174*, 2013

Ink on pulp paper
墨水・紙本
81 x 73 cm



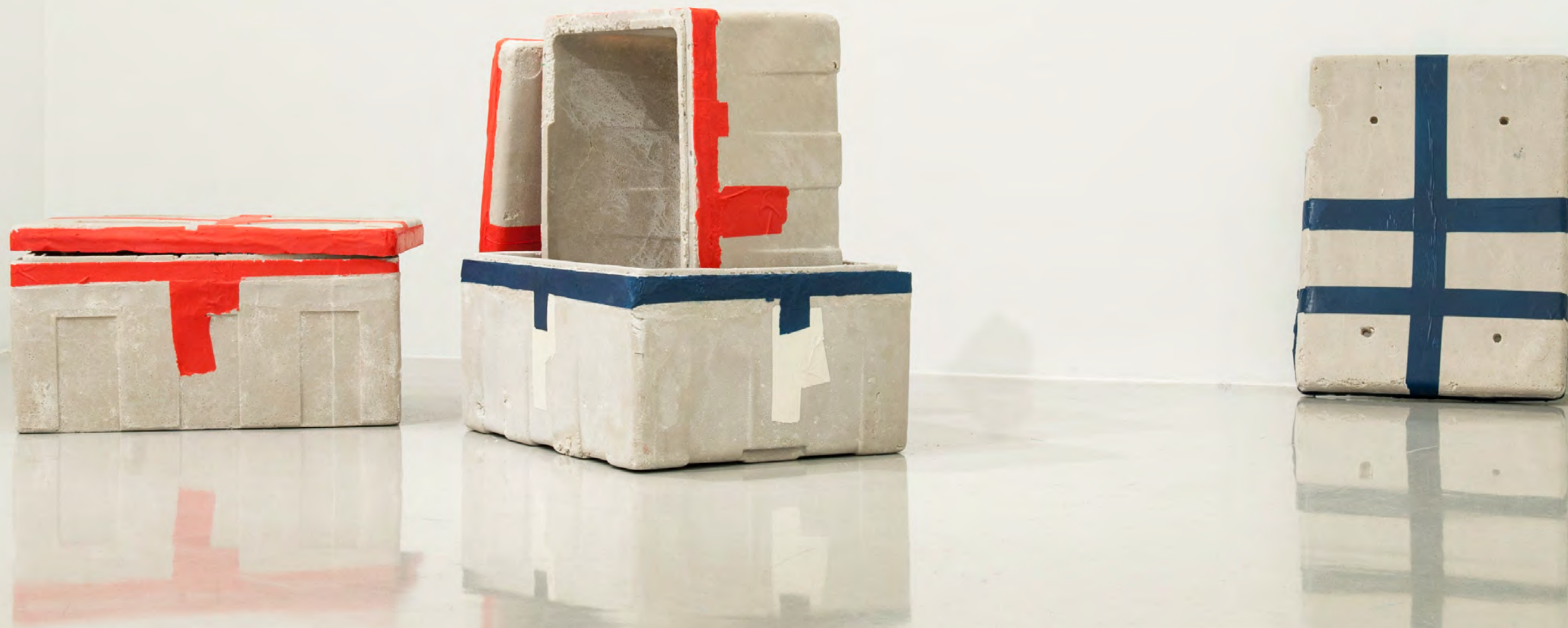
[Bottom] *Pipes for Stella 373*, 2013

Ink on pulp paper
墨水・紙本
81 x 73 cm



Untitled (Shore), 2013

Dental stone gypsum
牙科用石膏
120 x 30 x 30 cm



Untitled (From the Wanchai Market 1); Untitled (From the Wanchai Market 3), 2013

Oil on stone resin
油彩、樹脂石
60 x 44 x 35 cm





Threshold, 2013

Video
錄像作品
3 mins 27 secs

<https://vimeo.com/97916986>

Objects Encrypted
加密物象

Goethe Institut, Hong Kong
歌德學院, 香港

20.05.2014 - 08.06.2013

João Vasco Paiva's solo exhibition *Objects Encrypted* provides a survey of uninhabited spaces, such as back-alleys and parking lots, which are found in highly dense urban spaces, such as Hong Kong, Paiva's home since 2006. The body of work exhibited builds and develops on Paiva's core systematic process of documenting, analysing, abstracting and reducing what he sees around him to create a codified interpretation that is simultaneously an artwork.

The process behind Paiva's new body of work exhibited in *Objects Encrypted* is one of research, observation and collection: he surveys where obscure annexes are located in Hong Kong; looks closely at these spaces, observing in particular their signage, textures as well as their materials of construction; then collects these various intrinsic structural qualities. What has been produced is a series of works that transplants the mundane and fuses the aesthetics of the street – not the bustling spaces one usually associates Hong Kong with – but rather those more secretive and annexed parts. Indeed, Paiva presents the key visual characteristics of areas that we might otherwise have never looked at and quite possibly forgotten: empty space in Hong Kong is never long-lasting, rentability being prioritised over abandon.

Paiva's interest in the architecturally ordinary is not a superficial survey though; rather, it is a very focused investigation into the core constituents that make up this dense metropolis' alter-areas. Indeed, Paiva takes a nearly geological interest in the range of aleatory construction alloys used, finely dissecting their intricate designs and inherent decay. The result is a well-informed and detailed extrapolation rather than a mere general impression of these sites. For example, in the series *Archetypes for Tar and Concrete*, Paiva wandered through back-alleys and parking lots looking for interesting textures to cast. The product is a series of wall pieces, made of encrypted silicone, placed alongside aluminium structures that are arranged according to the semi-random arrangement of posters, signage, pipes and metal structures found in these under-looked places of the city.

There is, however, a further angle to Paiva's work; by bringing these artworks into the Goethe Institut Hong Kong he investigates what happens when you transplant the ru an into a clean, bright and hermetic space: a place that is not uninhabited, out of people's tracks, but rather a purposeful des na on for observation. The transplant and its consequences cannot be ignored: the objects seem out of place, there is a breakdown of barriers between the outside and the in and there is a mounting tension between the solely functional components and the crafted interior design. This body of work therefore goes beyond the process of collecting and creating, and addresses the antagonism of locations.

馬凌畫廊宣佈居於香港的葡萄牙藝術家周奧(João Vasco Paiva)將於5月20日至6月8日在香港歌德學院舉行個人展覽,並在藝壇盛事「香港巴塞爾藝術展」揭幕前開展。周奧1979年生於葡萄牙,2006年移居香港;他擅於運用多元媒介,探索城市空間如何成為美學作品的催化劑。本次展覽題為《加密物象》(Objects Encrypted),周奧透過獨特的創作方式,檢視以香港為例的密集都市空間,並以進行調查的角度,呈現停車場與後巷等杳無人跡之地的面貌。周奧藉此記錄、分析、抽象化及簡化結構複雜的都市空間特徵,創出如同識別條碼一樣可被解讀的作品。

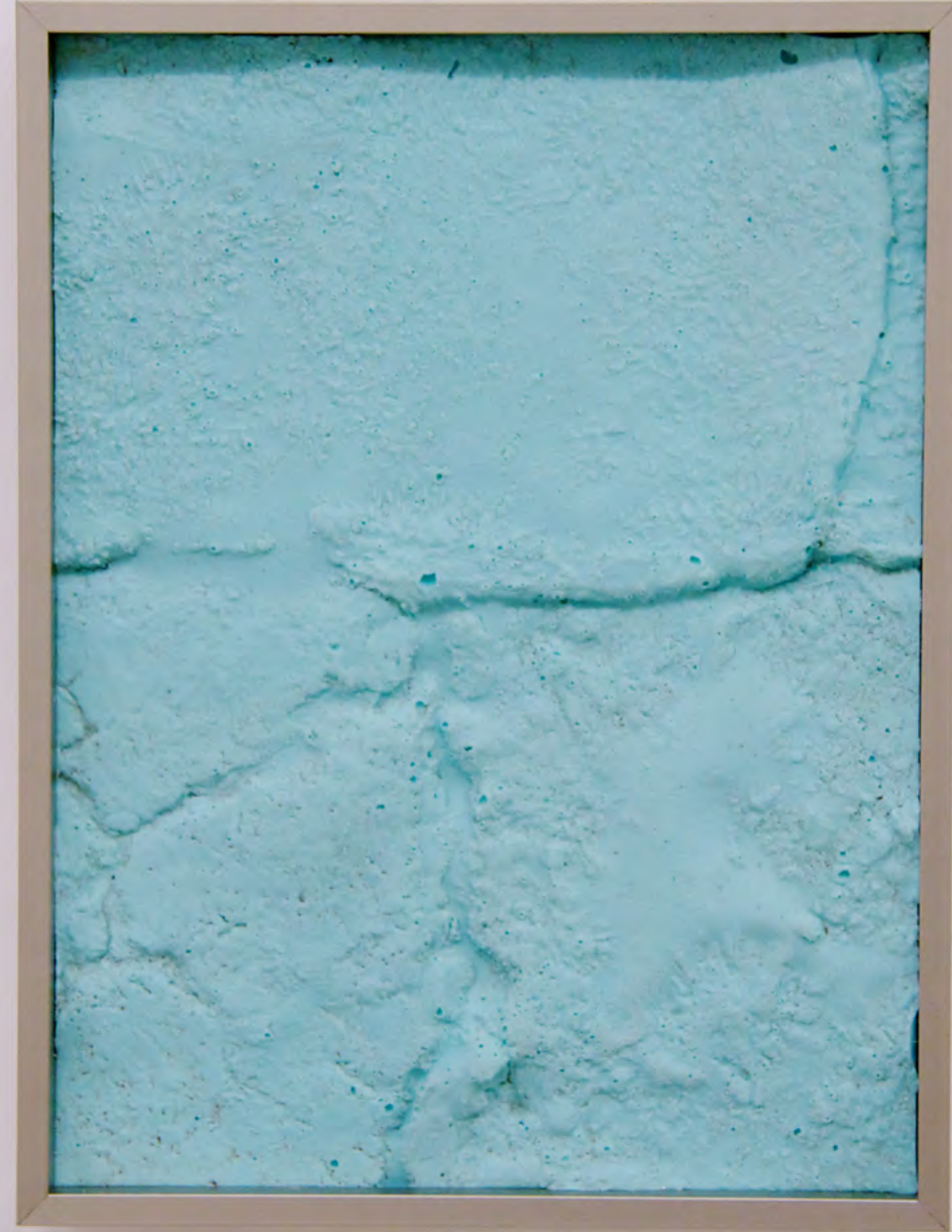
《加密物象》《Objects Encrypted》中的展品,均是周奧仔細入微的研究、觀察和歸納之成果。他熱衷於以藝術的眼光,對香港市區內隱匿的景觀進行探索,細緻審視這些不起眼的空間內各種特徵,如招牌、紋理與建築結構原料等,然後把這些各種元素統一歸納,再透過創作顯現出來。周奧並不旨在展示繁華都市的盛世景象,相反,他的作品同時展現後街與暗巷原來俗世的一面,以及它們在鬧市中被吞併的隱秘環境中,散發著不一樣的美學元素。不少城市中被忽視與遺忘的空間,均有著多姿多采的視覺特色;但隨著香港急速的發展步伐,這些空置地域往往無法長存;它們過去曾經展現的某種風貌,亦因而被城市蛻變的巨浪淹沒,稍縱即逝。周奧正是透過個人化的創作,把它們再現觀者眼前。

周奧的創作並非對一般建築物的表面化調查。相反地,他深入關注密集都市變遷的核心組成部份,衍生出能深入剖析城市某現象的作品。舉例說,周奧對施工合金本質具有濃厚興趣,驅使他鑽探其複雜精密的設計與物料變化;這種對物象之關注與研究,孕育出深層次洞察特定主題的創作,而非單單展示他個人對事物表面的籠統印象。在《焦油與混凝土原型》(Archetypes for Tar and Concrete)系列中,周奧穿梭於後巷和停車場中,發掘出有趣的物料,再把它們鑄模,創造出牆塊一樣的裝置藝術,牆身由加密矽膠組成,而伴隨的鋁材結構,則猶如城市中被忽視的管道、金屬結構、海報與招牌一樣,被半隨意地排列開來,營造出如別不同的藝術與視覺詞彙。

周奧本次個展更帶出另一重意味。為了這場展覽,他把這些衍生自「俗世暗處」的藝術作品移到乾淨、明亮而密閉的歌德學院空間中,而這個空間無人居住,亦非位於鬧市的必經之路,純粹只是為觀賞目的而設之特定空間。這個遷移行為的本質,以及它衍生之結果,都值得人們深思細味:物象被移離原來的空間,在新場域似乎顯得格格不入,同時亦突顯出僅為某功能而建構的組件,與其身處精雕細琢、經精心設計的室內場地之間存在衝突矛盾。作品因而超越了本來作為收藏與創作過程一部份的屬性,並把出不同場地之間的對立表露無遺。







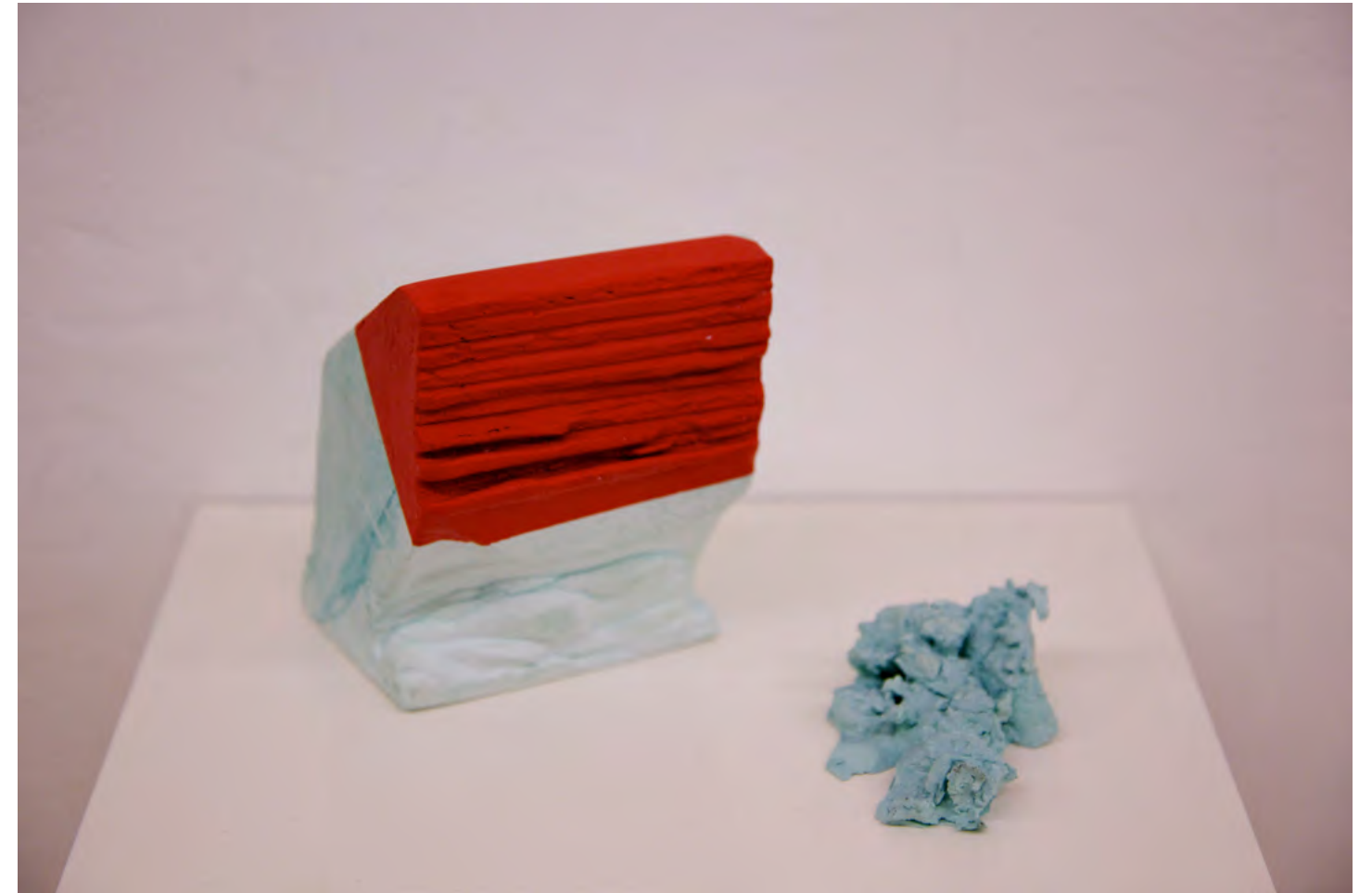
Archetypes for Tar and Concrete March Road II, 2013

Oil paint on silicone on aluminum frame
鋁框、砂油油漆
18 x 15 cm



Archetypes for Tar and Concrete Back Alley Excess, 2013

Oil paint on silicone on aluminum frame
鋁框、砂油油漆
13 x 13 cm



[Left] *Annex 1*, 2013

Acrylic on dental stone gypsum
亞克力、牙科用石膏
Variable dimensions

[Right] *Annex 2*, 2013

Acrylic on dental stone gypsum
亞克力、牙科用石膏
Variable dimensions

ARTINFO INTERVIEW

21 May 2013

Hong Kong-based Portuguese artist João Vasco Paiva addresses the "non-places" of the city as proposed by anthropologist Marc Augé. These locations often of a purely functional purpose, such as Hong Kong's MTR stations, parking lots, and the backs of high-rise buildings, are taken for granted by local residents, but have captured the attention of the artist.

"I wonder how these places can become landmarks," says Paiva whose current exhibition "Objects Encrypted" is presented by Edouard Malingue Gallery at the Goethe Institut Hong Kong until June 8. "The keyword to everything I'm doing is framing. It's calling people's attention to it."

The exhibition contrasts the institutional space against the neglected urban space. A series of small-scale works feature plaster casts of the texture of concrete pavements and tar-covered roads found in back alleys near his studio in Wanchai. These textures are further explored in monochrome sculptures that juxtapose the castings with sharp edges that are machine-cut by software that Paiva designed to mimic natural erosion. Site-specific work has also been created, taking inspiration from the ceiling structure of the Hong Kong Arts Centre building that houses the Goethe Institute Hong Kong.

We chat with Paiva at his studio about the aesthetics of decay, framing the mundane, and private versus public space in Hong Kong.

AI: Artinfo

JVP: João Vasco Paiva

AI: What places in Hong Kong did you explore for this new series of works?

JVP: I'm basically confronting two different places, the institutional place where the show is going to be, and at other spaces actually in the streets behind here in Wanchai in the alleys, they are like a backstage, not designed for people to go into. Mostly they are not planned which means what happens in those places in visual terms is pretty random. It's a global act of many individuals doing things to these places.

For example there's a couple of underground parking lots here on Lockhart Road. Many people don't drive and choose to see these places only from the outside and we assume that we know what is inside. I think these places have aesthetic value and I wonder how can they actually become a landmark, because they do say a lot about this decade, but they are often ignored because they are merely functional.

For this show, the organisation of the exhibit is mimicking or mocking the organisation of the pipes in the alleys. There are some small pieces that are displayed on the walls of the gallery according to the order and structure of how they are seen on the street, which is pretty random. For example when you see those forbidden signs near an escalator you see a sign telling you to hold onto the handrail then a no smoking sign then a no eating sign. They have a certain arrangement that may not have any aesthetic purpose but in the end there is composition structure that can be explored. I'm transplanting all these things into the gallery space but this transplanting has implications. I'm not doing an exhibition of found objects, there is a process and this transplant cannot be something accidental.

AI: Can you tell us about the site-specific sculptures?

JVP: There are a number of sculptures based on the ceiling of the Hong Kong Arts Centre, which look like an isometric grid, with all these triangles. I'm casting these triangular shapes and transforming them into sculptures that also take properties from concrete blocks that you see on the street.

AI: How does the so ware that makes random cuts mimicking natural erosion continue your examination of neglected spaces?

JVP: There is a very interesting thing about ruins. We like ruins because it shows us there was this civilisation, we like it even more because there is me that goes through things, and that gives us a sense of something that is bigger than us, that was here longer than us. Here in Hong Kong you see a lot of places that already have all these elements of decay that were created by me.

Go to Hollywood Road and see these wall trees jumping out of the concrete, or on Lamma Island where I live there are cement paths throughout the island but nature is always coming in, making breaks in the cement, breaking it up with all these cracks. This is the kind of aesthetic I'm interested in.

My way to perceive this besides the castings is through so ware that cuts sharp geometric lines. So there is a very big contrast between the shapes the plaster casts create and the cuts made by the so ware. I think this is the contrast you see in a broken temple in Greece.

It's this sense of when it comes to creating objects, creating art, how can we let this get out of our control, how can this be made by a series of elements, such as me and weather and a group of people who collectively add to it.

AI: It seems to be quite a dispassionate examination of the human experience in the urban world. Are you directly interested in people?

JVP: My interest in people comes from this interest of what people create and the place that people inhabit, rather than talking about people's experience, which could be pretentious, because who am I to talk about other people?

There are people here that I see everyday and I know exactly what they do. I'm interested in the space that designs their lives. There is a lack of private space in Hong Kong and people's lives are mostly on the streets. People very easily change the streets, they do things to the streets. It reclaims the street and the public space as their own, it's a very strong intervention.



Palimpseptic

Saamlung Gallery, Hong Kong, 2011;
Saatchi Gallery, London, 2012;
ArtisTree, Hong Kong, 2013

Saamlung Gallery, 香港, 2011;
薩奇美術館, 倫敦, 2012;
ArtisTree, 香港, 2013

"This presentation introduces a body of work developed in order to confront both the architecture of the space and its environment in the disconcertingly banal office buildings of downtown Central. Beginning from the perspective of the non-spaces manifested in such areas and particularly in public infrastructure like that of mass transit, the artist empties his world of information and specificity, abstracting visual material into little more than shape, color, and tactile experience.

The exhibition centers on a set of turnstiles — nearly identical to those found at the entrances and exits to every subway or other mass transit station — modulated to resemble a minimalist sculpture. Here, the arms of the wheel spin away to a loud and constant clicking, seemingly propelled by the phantoms of the anonymous users who pass through such sterile spaces on a daily basis.

These objects do indeed move in time to the flow of passengers during rush hour, but it is perhaps the sense of naked violence that accompanies their sheer emptiness that most excites. Paiva collapses information onto its original physical carrier, implying through its autonomous movement that the thing itself knows something more than it should.

Accompanying this major installation is a suite of process-based abstract two - dimensional objects also associated with Paiva's linguistic experiments in the mass transit system. In this case, he has collected as source material the maps, diagrams, signs, and wayfinding aids that codify the flow of bodies through the rail system in Hong Kong, known as the MTR, and emptied them of any representational or symbolic information. Letters, numbers, and other recognizable signifiers all disappear, leaving behind simple color fields that forefront a rather different set of information, doing so primarily through formal and aesthetic concerns.

A set of videos, such as *Convergence*, also included in the exhibition similarly allows the absent human to appear only in the form of a negative trace: organic forms in block colors move across the screen, generally from bottom to top across an empty field. Although the content is largely illegible, these shapes — appearing at times singly but typically in large agglomerations of failing lines and moving corners — are actually based on digital models created by observing crowds emerging from and entering the exits of mass transit stations. For Paiva the human is a less provocative category than the tools and codes that define it; as such, here it is the parallel between architecture and algorithm that results in an intense and fascinating visual experience."

– Robin Peckham, curator



Installation View, Saamlung Gallery, Hong Kong, 2011
裝置現場, Saamlung Gallery, 香港, 2011;



Installation View, Saamlung Gallery, Hong Kong, 2011
裝置現場, Saamlung Gallery, 香港, 2011;

Convergence, 2011

Animation, monitor on stainless steel stand
動畫、顯示器、不銹鋼支架
5 mins

<https://vimeo.com/97919782>



Forced Empathy

Experimenta, Hong Kong, 2011;
Sharjah Foundation, United Arab Emirates, 2012;
ArtisTree, Hong Kong, 2013

Experimenta, 香港, 2011;
Sharjah Foundation, , 阿拉伯聯合酋長國, 2012;
ArtisTree, 香港, 2013

Forced Empathy: Anchored Monument 1 (2011) is a project that demonstrates João Vasco Paiva's rigorous process of isolating and deconstructing the elements that make-up a particular scene and how he subsequently reconsiders them in order to construct a new set of artistic entities. Forced Empathy in particular consists of a single-channel video, a kinetic sculpture and a series of prints. The linchpin of the entire project is the film, which captures an isolated single view of Hong Kong harbour framed by water and indistinct high-rise buildings with a yellow buoy as the clip's central stationary protagonist. Indeed, as the day passes and the harbour-scape sways to the motions of transient traffic, the buoy – or 'monument' as the title would suggest – remains transfixed, unsympathetic to the changes around it. From here, Paiva analysed the frequency of tidal change, the restrained movement of the buoy and the ratio of water to sky and land, to assemble, across several mediums, artworks that express and exemplify his sensory deconstructions.

Forced Empathy combines Paiva's skills across various mediums. The Image, created using a stationary camera, was specifically computerised to generate the primary filmic object: the stationary buoy. Indeed, the central object was "forced" to remain stable and equidistant from all edges of the frame, such that the background environment inversely adopts the motion of the floating platform and takes on the role of visual noise¹. The result is a combination of mesmerisation and confusion as the viewer finds himself transplanted into the position of the buoy, yet with the perspective and logical understanding that the surroundings should be static rather than oscillatory. The movement, or what were the motions of the buoy, however, are not lost. Rather, Paiva has translated them to animate another object, the wooden kinetic sculpture, which emulates in form the harbour buoy. Positioned alongside and in juxtaposition to the image, Paiva constructs a sort of inverse parallelism between the moving image and the viewer's surrounding space.

Adjacent to this apposition are a set of prints. One is an encryption of the movements of the kinetic buoy and thereby the tangential sequences of the sea in Paiva's film. The second is a reductionist image, an abstraction of the harbour background that breaks down the colour palette of the film's main frames to two shades of teal-blue and grey that represent the sea and the sky, respectively. Through these prints Paiva visualises what we have experienced, and expresses in codified form, without the need for sound or text, the observations he has made from analysing the scene surrounding an element that is often passed by and jostled rather than isolated for study.

¹ Robin Peckham, A New Documentation, Digicult, December 2011

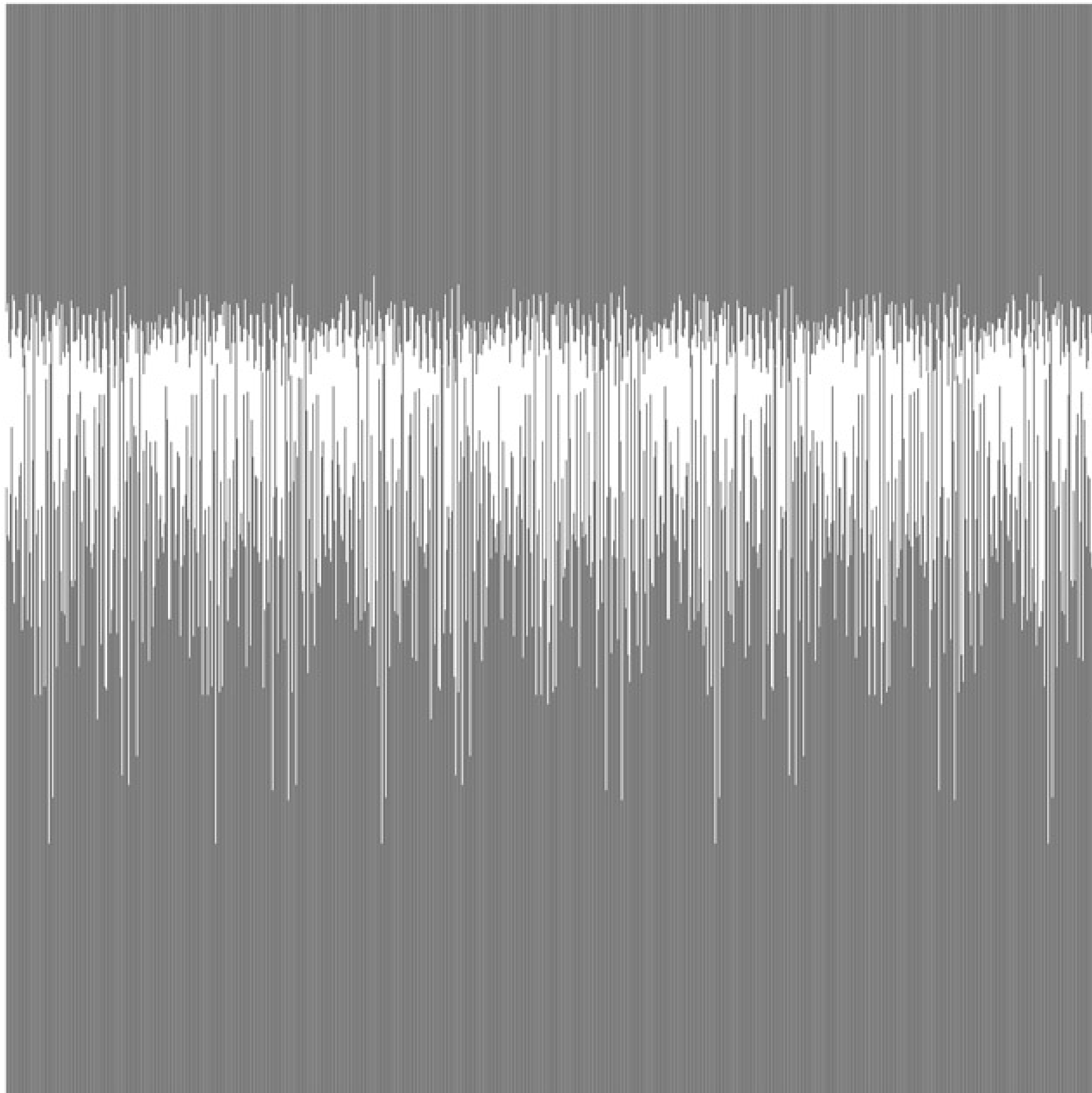
(<http://www.digicult.it/digimag/issue-069/a-new-documentation-an-interview-to-joao-vasco-paiva/>)



Forced Empathy, 2011

Video Still
錄像作品
7 mins 29 secs

<https://vimeo.com/98206619>



Forced Empathy Score, 2011

C-print on canvas
C 式打印、畫布
100 x 100 cm



Anchored Monument I, 2011

Balsa wood kinetic sculpture
輕木動力雕塑
Variable dimensions



Harbour View, 2011

C-print on canvas
C 式打印、畫布
100 x 100 cm

BIOGRAPHY

João Vasco Paiva

Born in Coimbra, Portugal, 1979. Lives and works in Hong Kong

Education

2006–2008 Masters of Fine Arts in Creative Media, School of Creative Media, City University of Hong Kong, Awarded with Distinction

2000–2004 Fine Arts Degree, Escola Superior Artística do Porto

Solo Exhibitions

2017

Room Service, Absolut Art Bar, Potato Head, Hong Kong

2016

Green Island, Edouard Malingue Gallery, Hong Kong

Benches, Stairs, Ramps, Ledges, Ground, Jacob Lewis Gallery, New York, USA

CARGO, National Museum of Contemporary Art Museu do Chiado, Lisbon, Portugal

2015

Unlimited, Media Art Asia Pacific (MAAP), Brisbane, Australia

Mausoleum, Encounters, Art Basel Hong Kong, Hong Kong

Counter Space, Zurich, Switzerland

2014

Cast Away, Casa Garden – Fundação Oriente, Macao

2013

Near and Elsewhere, Edouard Malingue Gallery, Hong Kong

Objects Encrypted, Goethe Institute, Hong Kong

2011

Palimpseptic, Saamlung Gallery, Hong Kong

Forced Empathy – Anchored Monument I, Experimenta, Hong Kong

2010

Sea of Mountains, Para/Site Central, Hanart Tz Gallery, Hong Kong
Experiments on the Notation of Shapes, Input Output Gallery, Hong Kong
Chirps, Fuse A.I.R., Videotage, Hong Kong 2010

Selected Group Exhibitions

2019

The Spectre of Order, Condo Shanghai 2019, Edouard Malingue Gallery, Shanghai, China

2018

Home 2.0, Bold Tendencies, Peckham, London
Aquatopia, CFCCA, Manchester, UK

2017

Hors Les Murs, FIAC 2017, Paris, France
M+ screening: City Limits, Broadway Cinematheque, Hong Kong
.Connecting., PRACTICE, New York, USA

2015

Both Sides Now II – It was the best of times, it was the worst of times, Chronus Art Center, Ray Art Center, Shanghai; chi K11 art space, Connecting Spaces, British Council, Hong Kong; Phoenix, Leicester; Electric Palace Cinema, Hastings; Fabrica, Brighton; Aspex Gallery, Portsmouth; ICA, London; HOME, Manchester
LANDSEASKY, Guangdong Museum of Art, Guangdong, China
Invisible Light, Edouard Malingue Gallery, Hong Kong

2014

VAFA, Art For All Society/Orient Foundation, Macau
A few reasons for a non dismissive art, Laboratorio das Artes, Museu Natural da Electricidade de Seia; Campo Arqueologico de Mertola – Casa Amarela; Museu de Portimao; Museu Nacional Ferroviario, Portugal
Gestern, Lichtenberg Studios, Berlin, Germany
Landseasky, Artsonje Center, Seoul, South Korea; travelling to OCT Contemporary Art Terminal, Shanghai, China; MAAP, Brisbane, Australia; Guangzhou Museum, Guangzhou, China
The Part in the Story, Witte de With, Rotterdam, The Netherlands
Latent Spaces, Haw Par Villa, Singapore

2013

Vladivostok Biennale, Vladivostok, Russia
Paper Rain, Art Basel Hong Kong, Hong Kong
Hong Kong Eye, Artistree, Hong Kong
Decelarator, European House of Art of Upper Bavaria, Freising, Germany
Living as Art Form, The Nomadic Version, New York, USA 2012
Hong Kong Eye, Saatchi Gallery, London, UK
Living as Art Form, Videotage, Hong Kong
Performing the Archipelago, Sping Workshop+Asia Art Archive, Hong Kong
rites, thoughts, notes, sparks, swings, strikes. a hong kong spring, Para/Site Art Space, Hong Kong
What should I do to live your life, Sharjah Art Foundation, Sharjah, UAE
The 4th Sate of Water, C.o.C.A., Torun, Italy
The Script Road, Court of Justice, Macao

2011

Future Nostalgia, Shenzen Architecture Biennale, Idutang Project Space, Shenzhen, China
Immersive Surfaces, Dumbo Arts Festival, Brooklyn, New York
The Creators Project, Ullens Center of Contemporary Art, Beijing
Collective Consciousness, OV Gallery, Shanghai
Seoul International New Media Festival, Seoul
New Media Archeology II, Videotage, Hong Kong
Unit for Sound Practice and Research, Goldsmiths University, London
Nuits Sonores, Museum of Contemporary Art, Lyon
Writing of the Wall, Kunsthalle Kowloon, ArtHK, Hong Kong
New Media Archeology, Videotage, ArtHK, Hong Kong
Imaginary Belongings, Museu do Oriente, Lisbon
Special Projects, Hong Kong Artwalk, Hong Kong
AllanNederpelt Gallery, Brooklyn, New York
Decelarator, Sur La Montagne, Berlin
Decelarator, Videospace, Budapest
Double Happiness, Meet Factory, Prague
Writing Machine Collective, Y-Square, Hong Kong

2010

Experimenta Mostra de Video Arte, SESC Sao Paulo, Campinas
Against Easy Listening, 1a Space, Hong Kong
The Creators Project, 798 Space, Beijing
Cross City Experience, BEAF, Brisbane

A Story of Siamese Cities, Doublehappiness Studio, Hong Kong
Sigma, Osage Gallery, Hong Kong
The Conditional Form of the Real, Garage Centre for Contemporary Culture, Moscow
Moscow International Young Art Biennial, National Centre for Contemporary Arts, Moscow
Hong Kong Biennial Awards, Hong Kong Museum of Art, Hong Kong
Art Beijing, Beijing
Unmeasured Music, Input/Output Gallery, Hong Kong

2009

Microwave International New Media Art Festival, Hong Kong
London International Festival of Exploratory Music, London
Architecture is Discourse with Music Festival, Hong Kong Cultural Center, Hong Kong
Cities of Desire, Arts Centre, Pao Galleries, Hong Kong
FILE Hypersonica International Festival of Electronic Language, Sao Paulo
Experimenta, Hong Kong
Athens Video Art Festival, Athens

2008

Cities of Desire, CityTransit, Vienna
Waterland Kwanying, 2Kolegas, Beijing, China
Hong Kong & Shenzhen Architecture and Urbanism Biennial, Hong Kong

2007

2pi Festival, Hangzhou, China
Shanghai Street Artspace, Hong Kong

2005

Bienal Internacional de Cerveira, Vila Nova de Cerveira, Portugal
Ponto de Situação, Maus Habitats, Porto, Portugal

Grants, Awards, Residencies

2016 Residency at HANGAR, Lisbon, Portugal
2015 Residency at Connecting Spaces, Zurich
2014 Residency at Lichtenberg Studios, Berlin
2012 International Artist Support Grant, Calouste Gulbenkian Foundation, Portugal
2011 Emerging Artist Grant, Hong Kong Arts Development Council, Hong Kong
2010 Hong Kong Biennial Awards, Hong Kong Museum of Art, Hong Kong
Fuse Artist in Residence, Videotage, Hong Kong
2009 Best Creative Work Award, Highjacking Public Spaces, InMedia, Hong Kong
2006/2008 Recipient of Investigation Scholarship, Orient Foundation, Portugal

Publications

2012 ASPECT DVD vol.20 - The Cinematic, Aspect Magazine
2011 Tactical Overload, podcast, Re Records
2009 Flex Frame, Mi101 (album net release) Mimi Records

Collection

Yorkshire Sculpture Park, UK
Israel Museum, Jerusalem

簡歷

周奧

1979 年生於葡萄牙科英布拉, 現工作生活於香港

學歷

2006-2008 藝術碩士創意媒體, 榮獲優異獎, 創意媒體學院, 香港城市大學

2000-2004 藝術學士, Escola Superior Artística do Porto, 葡萄牙波爾圖

個人展覽

2017

"Room Service" 絕對藝術酒吧, Potato Head, 香港

2016

"青洲" 馬凌畫廊, 香港

"Benches, Stairs, Ramps, Ledges, Ground" Jacob Lewis Gallery, 紐約, 美國

"CARGO" 希亞多國家當代美術館, 里斯本, 葡萄牙

2015

"Unlimited" 亞太區媒體藝術空間, 布里斯本, 澳洲

"Mausoleum" 藝聚空間, 香港巴塞爾藝術展, 香港

"Counter Space" 蘇黎世, 瑞士

2014

"漂流記" Casa Garden -東方基金會, 澳門

2013

"近在他方" 馬凌畫廊, 香港

"Objects Encrypted", 歌德學院, 香港

2011

"Palimpseptic" Saamlung 畫廊, 香港

"Forced Empathy - Anchored Monument I" Experimenta, 香港

2010

"Sea of Mountains" Para/Site Central, 漢雅軒畫廊, 香港

"Experiments on the Notation of Shapes" Input Output 畫廊, 香港

"Chirps' Fuse A.I.R." 錄映太奇, 香港

群展

2019

秩序的幽靈, 2019 CONDO上海, 馬凌畫廊, 上海, 中國

2018

家2.0, Bold Tendencies, 佩卡姆多層停車場, 英國倫敦

Aquatopia, 中國當代藝術中心, 曼徹斯特, 英國

2017

Hors Les Murs, FIAC 2017, 法國巴黎

M +篩選: 城市限制, 百老匯電影院, 香港

.Connecting., PRACTICE, 美國紐約

2015

"彼岸觀自在 II-最好的時代,最壞的時代?"新時線媒體藝術中心, 瑞象館, 上海; chi K11 藝術空間,-

Connecting Spaces, 英國文化協會, 香港; Phoenix 電影及藝術中心,萊斯特; Electric Palace Cinema,

黑斯廷斯; Fabrica,布萊頓; Aspex 畫廊,普茲茅斯;當代藝術中心, 倫敦;HOME, 曼徹斯特

"LANDSEASKY"廣東美術館, 廣東, 中國

"隱形之光" 馬凌畫廊, 香港

2014

"VAFA" 全藝社, 澳門

"昨日" 利希滕貝格工作室, 柏林, 德國

"Electricidade de Seia; Campo Arqueologico de Mertola – Casa Amarela" Museu de Portimao; Fer-

roviario 國家博物館, 葡萄牙

"故事的部分: 當那部分成為別的東西的一部分" Witte de Wit 當代藝術中心, 鹿特丹, 荷蘭

"物質化的時間"虎豹別墅, 新加坡

"終端站"中國上海和MAAP, 布里斯班, 奧大利亞

"LANDSEASKY:再訪錄像藝術空間性"ARTSONJE 中心, 首爾, 南韓

2013

海參崴雙年展, 海參崴, 俄羅斯

"Paper Rain"香港巴塞爾藝術展, 香港

"Hong Kong Eye" Artistree, 香港

"Decelarator" European House of Art of Upper Bavaria, 弗賴辛, 德國

"生活作為形式"巡迴版, 紐約, 美國

2012

"Hong Kong Eye" 沙奇畫廊, 倫敦, 英國

"Living as Art Form"錄映太奇, 香港

"Performing the Archipelago" Sping Workshop+亞洲藝術文獻庫, 香港

"rites, thoughts, notes, sparks, swings, strikes. a香港spring" Para/Site Art Space, 香港

"What should I do to live your life", 沙迦藝術基金會, 阿聯酋

"The 4th Sate of Water"當代藝術中心, 托倫, 波蘭

"The Script Road " 法院, 澳門.

2011

Future Nostalgia / 2013深港城市 \ 建築雙城雙年展, 渡堂藝術空間, 深圳, 中國

"Immersive Surfaces" Dumbo Arts 藝術節, 布魯克林, 紐約, 美國

The Creators Project, 尤倫斯當代藝術中心, 北京, 中國

"Collective Consciousness"OV 畫廊, 上海, 中國

首爾國際新媒體藝術節, 首爾, 韓國

"New Media Archeology II" 錄映太奇, 香港

Unit for Sound Practice and Research 金史密斯大學, 倫敦, 英國

"Nuits Sonores" 當代藝術館, 里昂, 法國

"Writing of the Wall" " Kunsthalle Kowloon 香港國際藝術展, 香港

"New Media Archeology" 錄映太奇, 香港國際藝術展, 香港

"Imaginary Belongings" 東方博物館, 里斯本, 葡萄牙

"Special Projects" 香港 Artwalk, 香港

"Decelarator' " Sur La Montagne, 柏林, 德國

"Decelarator" Videospace, 布達佩斯, 匈牙利

"Double Happiness" Meet Factory, 布拉格, 捷克

AllanNederpelt 畫廊, 布魯克林, 紐約, 美國

Writing Machine Collective, 青年廣場, 香港

2010

Experimenta Mostra de Video Arte, SESC Sao Paulo, 坎皮納斯, 巴西

"Against Easy Listening" 1a 空間, 香港

創想計畫, 798 時態空間, 北京, 中國

"Cross City Experience" 布里斯本新興藝術, 布里斯本, 澳大利亞

"A Story of Siamese Cities" Doublehappiness 工作室, 香港

"Sigma" 奧沙 畫廊, 香港

"The Conditional Form of the Real" 車庫當代藝術中心, 莫斯科, 俄羅斯

莫斯科國際青年藝術雙年展, 國立當代美術館, 莫斯科, 俄羅斯

香港藝術雙年展大獎, 香港藝術館, 香港

藝術北京, 北京, 中國

不可測的音樂, Input/Output 畫廊, 香港

2009

微波國際新媒體藝術節, 香港

倫敦國際探索性音樂節, 倫敦, 英國

建築是...音樂對話, 香港文化中心, 香港

"Cities of Desire" 香港藝術中心, 包氏畫廊, 香港

文件Hypersonica國際電子語言藝術, 聖保羅, 巴西

Experimenta, 香港

雅典錄像藝術節, 雅典, 希臘

2008

"Cities of Desire" 城市運輸, 維也納, 奧地利

Waterland Kwanying, 2pi音樂節, 北京, 中國

深港城市\建築雙城雙年展, 香港

2007

第二層皮音樂節, 杭州, 中國

上海街視藝空間, 香港

2005

De Cerveira國際藝術雙年展, Vila Nova de Cerveira, 葡萄牙

"Ponto de Situação" Maus Habitots, 波爾圖, 葡萄牙

獎學金及駐留

2016

HANGAR 駐場藝術家, 里斯本, 葡萄牙

2015

Connecting Spaces 駐場藝術家, 蘇黎世, 瑞士

2014

Lichtenberg Studio 駐場藝術家, 柏林, 德國

2012

國際藝術家獎金, 卡洛斯特 - 古爾本金安基金會, 葡萄牙

2011

新苗資助得主, 香港藝術發展局, 香港

2010

香港雙年展大獎, 香港藝術館, 香港

Fuse 駐場藝術家, 錄映太奇, 香港

2009

創作獎, 騎劫公共空間, InMedia, 香港

2006/2008

年度獎學金獲得者, 東方基金會, 葡萄牙

出版及發刊物

2012 ASPECT DVD vol. 20 - The Cinematic, Aspect 雜誌

2011 Tactical Overload, podcast, Re Records

2009 Flex Frame, Mi101 (album net release) Mimi Records

收藏

約克郡雕塑公園, 英國

以色列博物館, 耶路撒冷

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Road Central, Hong Kong

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