



|Ko Sin Tung |高倩彤|

INTRODUCTION

In recent years, Ko Sin Tung has been creating project-based, site-specific artworks and exhibitions in series, systematically dealing with social, architectural and quotidian themes. From a post-conceptual, post-minimal and seemingly detached perspective, Ko represents via installation, sculpture, painting, photography and video the process and means through which the contemporary society disciplines human bodies, critiquing the veiled, concealed and manipulated conditions of reality. Emphasising the internal dynamics in dichotomies — construction–destruction, development–ruination, exteriority–interiority — Ko’s artistic practice balances borderline imagery that appears ambiguous, and political discourses that are lucid and polemical.

In her early practice, Ko Sin Tung investigates the impact of things through a myriad of mediums and materials, the psychological influences private objects continuously project, and the non-utilitarian functions they have been personally channelled to fulfil. She observes the city’s inhabitants and their close-quarters, slowly questioning the ways in which their personal objects reflect life, revealing the existentialist abyss between the real and the simulacrum opened by bad images. Be it the blurry images of kitschy, ornamented vessels in Modern Home Collection series (2013-2015); the conceptual inscriptions of her textual works like P-E-R-M-A-N-E-N-T (2014) and 無敵海景 (2015); the political movement proposed by an array of works in the holistic exhibition “underground construction: failed” including 24 Tubes (2015); and even the reoccurring motif of the window that represents the threshold between the public and the private, as well as the enigmatic aura captured and reflected therein — all are telling of Ko’s early interests.

In 2019, Ko Sin Tung produced two exhibitions: “Dust and trivial matters” at The Bunker, Beijing, and “Adaptation” at Edouard Malingue Gallery, Hong Kong. The two exhibitions demonstrate the artist’s ambition in integrating heterogeneous elements and critiquing spaces, testifying comprehensively to the ongoing evolution of themes, forms and methods in her practice. “Dust and trivial matters” demarcates with transparent walls the former underground shelter that is already claustrophobic in the first place, severely separating the audience from the exhibits: video works, surgical instruments, cleaning equipment and readymade objects cut and sliced. Leaving indirect statements and euphemisms behind, Ko, in a fierce and acute fashion, represents her unique vision: the early window motif is here transformed into an environment that envelops and rejects the audience. The creative observer’s detachment is animated along with the presence of the audience; the surgical cleanliness — and it would further develop in projects to follow as an increasingly significant formal element — fights brutally and silently with the unremovable, natural filthiness in a context that is inherently confining. Carefully mapped, “Dust and trivial matters” through barring, slicing, shredding and discharging exercises reveals in consecutive scenarios a species of hidden violence.

For “Adaptation”, Ko Sin Tung also largely modifies the exhibition space, and works substantially on and with walls purposely built and smeared. Her long-term interest in the construction process — that is, the destruction process — fully manifests here: instead of filling the exhibition space with artworks, Ko builds the space and even inserts pieces into the walls, effectively re-staging the construction process. Speaking of her fascination with construction sites, Ko points out that the process of de-construction excavates a subtle dimension of reality, “as if this is the true face of the city.” Combining painting and photography, From dark to light (2019) in “Adaptation” further unfolds the window motif and is therefore constituted as a kind of meta-painting in this specific context. The uncanny A Blu-tack photo (2019) makes concise remarks on Ko’s oeuvre to date: maintaining a long-term, resilient relationship with her immediate reality, emphasising the subtle dialectics of vision-spectacle and touch-body, astutely observing the transience of things as she closely examines her own unconscious gestures. Since 2020, Ko has started to consider the influences of the global pandemic and regional political events on individual experiences, and continues to investigate the social, political and cultural as interruptions, obstacles, dangers and traps.

Ko Sin Tung (b.1987) is a highly promising, emerging young Hong Kong artist. She graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 2009, currently works and lives in Hong Kong. Her works have been exhibited locally and internationally, including at the National Taiwan Museum of Fine Arts, Taichung City (2021), The Bunker, Beijing (2019), Tai Kwun Contemporary, Hong Kong (2018) and Centre for Chinese Contemporary Art, Manchester (2017), amongst other locations. She was awarded the Special Jury Prize of Huayu Youth Award (2016), Pure Art Foundation Grant (2013-2014) and Project Grant (Emerging Artists Scheme) from the Hong Kong Arts Development Council (2014).

介紹

高倩彤在近年常以展覽項目為創作單元，以富有強序列性的藝術實踐探究社會、建築、日常經驗等主題，基於冷峻且克制的後—觀念或後—極少審美角度通過裝置、雕塑、繪畫、攝影、影像等不同形式的作品再現當代社會規訓人類身體的過程及手段，並深入批判被掩蓋、粉飾的現實狀況。長期關注建造—毀滅、發展—破壞、表象—內在等對立關係，高倩彤的藝術實踐平衡了貌似曖昧的邊界圖景與稜角分明的政治話語。

在早期創作中，高倩彤集中關注「物」帶來的影響，探究私密物品在人們身上所投射的心理作用，以及個人賦予物品的非功能性意義。藝術家以物件為介質近距離觀察城市生活及虛擬現實，緩慢剖析這些物件象徵現實或理想生活的方式，並揭示由「壞圖像」在現實與虛擬之間開闢的存在主義式裂縫。無論是《摩登家居系列》(2013-2015)對裝飾性器皿模糊圖像的關注；《永-久-的》(2014)、《無敵海景》(2015)等作品體現的觀念性創作手法；「地底工程不合格」展覽中《24枝管子》等作品編織的政治話語；乃至於出現在高倩彤多個攝影作品中的、代表了公共空間與私密空間分野的窗櫺意象——以及被窗戶所捕捉、囚禁、反射的隱秘光芒——都代表了高倩彤早期創作的方向。

高倩彤在2019年創作了兩個個展項目：分別是在北京掩體空間的「塵埃與瑣事」，以及在香港馬凌畫廊的「適當反應」。這兩次展覽都突出地體現了藝術家對展覽項目整體性的追求，豐富地展現了其藝術實踐在創作主題及形式方法層面蔚為壯觀的演變。「塵埃與瑣事」用透明圍牆嚴苛地劃分了原已逼仄的防空洞空間，將觀眾與包括影像作品、醫用設備、清潔工具、被切割的現成品等諸多物件分隔開。藝術家不再婉轉、間接地呈現其空間經驗，而是凌厲地再現了其獨特的視角：出現在早期中小尺幅作品中的窗櫺邏輯在這裡直接地變成了包裹並隔絕觀眾與「物」的環境。窗櫺代表的冷酷觀察者角度因觀眾的在場而變得鮮活；醫療標準的清潔感——醫療設備及療愈手段也在日後的創作中以愈發明確的方式持續作為材料和主題發展——及無法消除的不潔自然在畫地為牢的語境中呈現緊張且死寂的鬥爭態勢。通過悉心安排的空間佈局，高倩彤在「塵埃與瑣事」中將被具現化為切割與粉碎行為的隱藏暴力逐步呈現在觀眾面前。

「適當反應」同樣大規模地改變了展覽空間的模樣，將大量增添、肆意塗抹的牆體視作是展覽的核心部分。高倩彤對建造過程——也就是毀滅過程——的長期青睞在展覽中得到迄今為止最充分的體現：藝術家在做的，並不是用藝術作品填充既有空間，而是搭建空間，將作品嵌入牆體，在字面意義上進行建造過程的「再現」實踐。談及對城市建造過程的長期興趣時，高倩彤指出，破壞的過程及畫面挖掘了深邃的真實感，「好像這才是這個城市的真實面貌」。混合使用了繪畫及攝影方法、進一步拓展了窗櫺意象的平面作品《從暗到光》(2019)因此在「適當反應」的獨特語境中獲得了「元繪畫」的屬性，而奇異的《白寶貼照片》(2019)也以極為簡練的方式歸納了高倩彤的標誌性風格：與觸手可及的現實保持長久且堅韌的聯繫，強調目光—景觀與觸覺—身體的深邃辯證關係，在長時間審視自身無意識姿態的同時敏銳地觀察現實瞬息萬變的發展過程。自2020年起，高倩彤進一步在展覽項目中考量全球疫情、區域內政治事件對個人經驗造成的影響，持續檢視社會、政治、文化作為干擾、阻隔、危險及陷阱的意義。

高倩彤(生於1987年)為香港新銳年輕當代藝術家，2009年獲香港中文大學藝術系文學士學位，現於香港生活及工作。其作品曾在本地及國際不同地方展出，包括台中市國立台灣美術館(2021)、北京掩體空間(2019)、香港大館當代美術館(2018)、曼徹斯特華人當代藝術中心(2017)等。她曾獲三亞華宇青年獎評委會特別獎(2016)、香港 Pure Art Foundation 年度資助(2013-2014)和香港藝術發展局的新苗資助計劃(2014)。

A'fair
阿輝

Group Exhibition 群展

65 Hennessy Road, Hong Kong
香港軒尼詩道65號

19 - 22.11.20

Much like the rise and fall of independent art spaces in the city, *A'fair* was posed as a short-lived phantasm, a momentarily togetherness bound by a shared interest in alternative spaces and a more fluid way of working. Staged in a vacant shop space in Wanchai, the exhibition brought together a range of works by nine emerging artists and architects from Hong Kong.

Still plastered by estate agent's 'for lease' signs on the outside, the shop remains largely in situ as its voids are temporarily inhibited, animated and transformed. The exhibition unearthed itself with a nebulous beginning and will likewise descend into a rapid end, unapologetic with its ephemerality.

A'fair flirts with unwarranted time and space, fueled by an infatuation with impermanence and desire to be unthinking. Like a recently passed summer fling that is intensely intimate but short-lived, leaving an impression of sweet liberation.

- Text by Tiffany Leung
- Translation by Fizen Yuen

和城中起伏不斷的獨立藝術空間一樣，「阿輝」如幻象般以短暫的姿態出現，因對另類空間和流動工作方式感興趣而凝聚成的片刻共同。展覽在灣仔一個空置店舖舉行，展示九位香港藝術家 和建築師的作品。

外面依然張貼著地產經紀「出租」標誌的店舖，大致上會維持原貌，而其虛空會被暫時抑制、賦予生命及轉變。展覽以模糊的形式開始、迅速完結，雖短暫亦無悔。

「阿輝」燃點對無常的迷戀和不思考的慾望，調戲了脫軌的時間和空間。好比一場夏天的戀愛，深刻、親密、短暫，留下解放甜蜜的印記。

— Tiffany Leung 撰文
— Fizen Yuen 譯

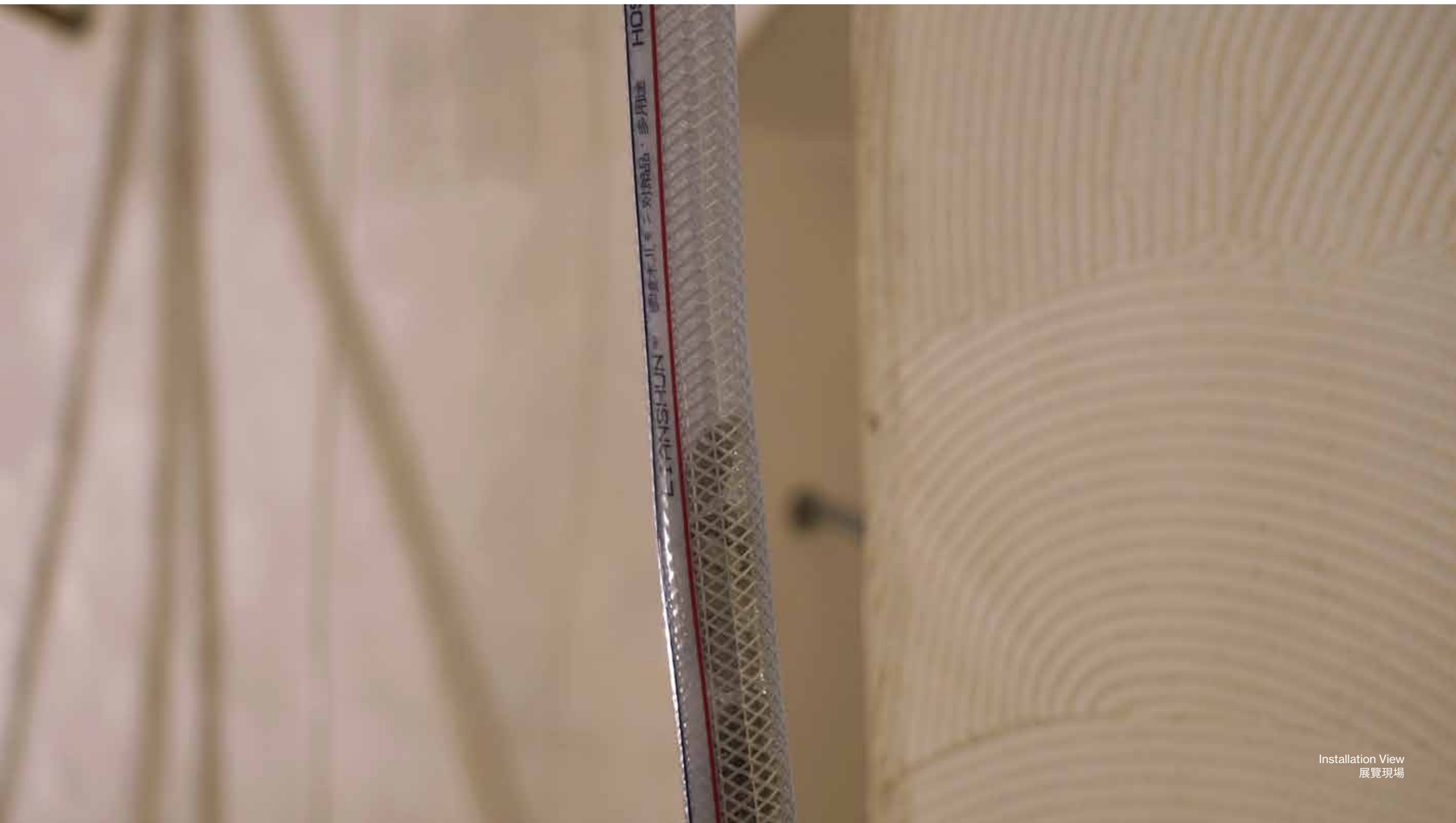


Hard pieces
《硬塊》
2020

PVC hoses, aluminium alloy flanges, debris of the space
膠水喉、鋁合金法蘭、空間內的碎屑
Dimensions variable
尺寸不定



Installation View
展覽現場





Installation View
展覽現場



Borrowed Scenery
借景

Group Exhibition 群展

Cattle Depot Artist Village No.12, Hong Kong
牛棚藝術村 12號單位, 香港

14.12.19 - 12.01.20

“Post-colonial does not mean the end of colonialism but the concealment and complication of colonisation,” *Post-colonial Tongzhi* Chou Wah-shan.

The relationship between power and exploitation between the coloniser and colonised as described by colonialism theory in the past, has been largely expanded into unequal opposition caused by power inequality among different social groups. This exhibition stems from the imagination of urban space through an artistic vision, and reflects on the will of architecture in the city development of Hong Kong, thereby providing an indirect critique on neocolonialism under the disguise of neoliberalism.

Borrowed Scenery was originally a technique used in traditional garden design, where the scenery outside of the garden are framed by various architecture elements and introduced to the premise. In this exhibition, we utilised a colonial building over a hundred years old as a backdrop to showcase contemporary artwork by local artists, who each tell their own life story in unique ways.

- Courtesy of Jockey Club New Arts Power

「後殖民並不是意味殖民的終結，而是殖民的隱蔽化和複雜化。」——周華山《後殖民同志》

過往殖民主義裡所描述宗主國與殖民地之間權力與剝削的關係，在當今已伸延為社會上各種權力差異所產生的不平等對立。是次展覽從對城市空間的想像開始，期能透過藝術與創作，折射過往二十年香港城市發展背後建築的意志，間接批判新自由主義包裝下被延續的新殖民模式。

「借景」本為傳統園林技巧，借用空間以外的景色引入室內，而展覽借用了一座百年歷史的殖民地建築作為背景，以本地藝術家的當代藝術作品、各自的風格訴說在這個地方生活的故事。在本次展覽中，高倩彤以衛生相關物件為表徵，體現城市結構。

— 文字由賽馬會藝壇新勢力提供



Installation View
展覽現場

Courtesy of Arts Collective
圖片由Arts Collective提供
Photo by 攝影: South Ho

Guardian
《守護者》
2019

Three-channel video (HD, colour, with sound), medical screens with stretch wrap
三頻錄像 (高清、彩色、有聲), 醫療屏風, 保鮮膜
Dimensions variable, video lengths for separate channels: 7 min 19 sec; 24 min 14 sec; 8 min 48 sec
尺寸不定, 錄像長度分別為: 7分19秒; 24分14秒; 8分48秒



Installation View
展覽現場

Courtesy of Arts Collective
圖片由Arts Collective提供
Photo by 攝影: South Ho



Installation View
展覽現場

Courtesy of Arts Collective
圖片由Arts Collective提供
Photo by 攝影: South Ho



Installation View
展覽現場

Courtesy of Arts Collective
圖片由Arts Collective提供
Photo by 攝影: South Ho



Installation View
展覽現場

Courtesy of Arts Collective
圖片由Arts Collective提供
Photo by 攝影: South Ho



Installation View
展覽現場

Courtesy of Arts Collective
圖片由Arts Collective提供
Photo by 攝影: South Ho

Café do Brasil
巴西咖啡室

Group Exhibition 群展

Para Site, Hong Kong
Para Site 藝術空間, 香港

13.09 - 24.11.19

From the '60s through the '70s, Café do Brasil was the place for people to hang out and chat over caffeinated beverages. Situated in a corner enjoying a seaside view, on the second floor of Ocean Terminal in Tsim Sha Tsui, the café features in the literary accounts of many Hong Kong writers as home to many young intellectuals, a site for “the exploration of radical social thought and politics” (Lui Tai-lok). In the memories of other witnesses, it lives on as just another spot for close-knit crowds to meet and gossip. Either way, when tracing through the long, winding history of cultural spaces in Hong Kong, one sees many of Café do Brasil’s emulators, replacements and successors.

It is almost impossible to find any visual record of the café today. Filling this void, instead, are fragments from memory—or fantasies, at times romantic or stirring, or simply mundane—as obscure as the heterogeneous narratives that surround it, as ambivalent as our hopes and hesitations about gathering in public spaces, as suffocating as the fraught notion of publicness in contemporary reality. At a time when certain memories and places are lost, or being eroded, while other memories and places are being restored and replayed, how can we connect with one another, and through what historical reference, and amid what sorts of emotional conflicts? The exhibition Café do Brasil was an attempt to recollect the historical fragments of its titular locale and delve into its resonance today. Taking a historical site replete with fantasy and pathos as both the meeting point and the beginning of a conversation, the exhibition invited friends and peers to join a shared discussion in the exhibition space, and to explore a range of topics, from the individualistic to the worldly, from coexistence to consensus.

The exhibition comprised three chapters: Chapter 1: Coffee Shops employs the setting of a roadside café to trace two exhibitions from the history of Para Site—Coffee Shop (1998) and 3/4 Suggestions for A Better Living (2007)—taking its cues from the reflections on the public function of art spaces Para Site has made throughout its twenty-three-year history to re-engage in this discussion about the public sphere. Occupying the entirety of Para Site’s main exhibition space, Chapter 2: All Tomorrow’s Parties interweaved works by contemporary artists from Hong Kong and mainland China with scavenged fragments that refer to Café do Brasil to instigate an ongoing, multilateral conversation reminiscent of those taking place in a café or tea house. Finally, Chapter Three: Together, a public programme series that took place throughout the exhibition period, included extensions of the works featured within it, footnotes to specific discussions, and meetings to start new discussions—a get-together, a shared experience of joy, vertigo, hangover, regret, along with trial-and-error.

Café do Brasil was curated by Qu Chang.

- *Text by Para Site*

巴西咖啡室是一個聚會、談天同時攝入咖啡因飲品的地方，上世紀60至70年代中期，營運於尖沙咀海運大廈二樓的一個可以望見海濱的過道邊。在許多香港作家筆下，它是一間聚集着大量「文藝青年」、「探索激進社會及政治思想的地方」（呂大樂）。同時，在一些親歷者的回憶中，巴西咖啡室也不乏同小圈子的聚集與「吹水」，在香港文化空間的河流中，亦不時可見它的分身、替代和超越者。

如今，巴西咖啡室的視覺記錄已近不可考，可用以填充它的，除了斑駁的回憶，便是或浪漫、或激烈、或虛無的想像——正如那些圍繞它的語調起伏的敘述、正如我們對於共同空間與共聚的渴望與猶疑、正如當下現實中愈發虛弱且游移的「公共性」。在一些記憶與空間失落的當下，而另一些記憶與空間被重新拾起並演練的此刻，我們可以在何種歷史參照和情緒角力下共處？是次展覽嘗試拾撿巴西咖啡室的歷史碎片與它在當代可能的迴響，以一個已然被想像與愁緒所充斥的歷史空間作為聚會與談話的開端，呼朋喚友地在展覽空間中共議有關個人與世界、共處與共識的諸多話題。

展覽由三個章節組成。「章一：咖啡店」以一間地舖咖啡店的形式回溯Para Site藝術空間的兩場歷史展覽，1998年的「咖啡店」和2007年的「一些關於美好生活的提議」，藉由藝術空間在過去20餘年裡對藝術空間的公共性的思索，開啟一輪對「公共領域」的討論更新。「章二：明日聚會」佔據Para Site的展覽空間，它交錯編織着當代香港及中國內地年輕藝術家們的思考及創作，並延伸出一場持續的、近似咖啡或茶室空間的多邊間談。「章三：在一起」是伴隨展覽持續發生的公共項目，它們或是展覽創作的延伸，或是對應具體討論的旁註，或是發起新議題的聚會，是一場「在一起」的共飲，以及對歡欣、暈眩、宿醉、懊悔、重複試錯的共同經歷。

「巴西咖啡室」由瞿暢策劃。

— 文字由Para Site提供



Temporary storage
《臨時儲存》

2019

Stainless steel handrail, polyethylene foam, personal belongings, plastic sheet, single-channel video (19 min 29 sec, HD, colour, stereo)

不銹鋼扶手、珍珠棉、個人物品、膠膜、單頻錄像 (19分29秒, 高清, 彩色, 立體聲)

Dimensions variable
尺寸不定





Adaptation
適當反應

Solo Exhibition 個人展覽

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

30.05.19 - 24.08.19

 Exhibition Documentary

Our surroundings, as they shift and bend to the sways of contemporary society; us, our beings, responding to them, ever faster, ever sharper. 'Adaptation', the second solo show by Hong Kong artist Ko Sin Tung (b. 1987, Hong Kong) at Edouard Malingue Gallery, Hong Kong is an investigation into this process of corporal, emotional and mental attunement. It questions that self-adjusting process of fitting oneself into environments in order to survive, be at one. It goes a step further, however, and proposes: with the frequency of these constant shifts, are they indeed ephemeral in nature, or rather the foundations of a permanent future?

A graduate from the Department of Fine Arts at The Chinese University of Hong Kong, Ko Sin Tung observes the city's inhabitants, their close-quarters, and identifies with curiosity their values as dictated through the items they treasure and keep, slowly observing how these objects mirror ways of life, or in the very least, illustrate what is expected for living. 'Adaptation', in particular, address how we are required to respond and become accustomed to supposed temporal permanences.

This status of self-adjustment is propositioned and questioned through a series of works, each of which approaches our surrounding's oscillatory condition. At the entrance there is 'A Blu-tack photo' (2019) a little photograph of blu-tack in the midst of colour mixing, in transience between old and new. The shape is fluid, malleable – in flux. Captured via an image though, the fluidity is made still, the temporary converted to posterity. Small in size, the photograph forces you to look, to note, a viewing muscle that can be flexed throughout the rest of the exhibition as you pick up on details, a viewing approach that can also be turned and applied to oneself.

Eyes aflush, tone set, one then approaches 'Adaptation' (2019), a series of decorative moulds as one would find on the outside of buildings. Painted white, they meld into each other, despite their ornate detailing. Resembling figures, they each have their own individuality. Yet, this is equally met by a sense of mimeticism and camouflage as each masks itself into the other and their surroundings. Domestic objects, there is a sense of everyday familiarity. One cannot help, however, when observing them to capture a sense of the unfinished through their monochromatism, as if they were frozen in a moment before becoming something more.

This static feeling is heightened by 'Surface' (2019) the drywall walls, which appear mid-construction, mid-paint. This condition, intrinsic to the fabric of the environment the visitor finds themselves in, dictates and accentuates the sense of adaptation – walls being the very skeleton of the gallery space, what gives it shape and direction. It equally references our outside environment, the myriad of construction zones we're exposed to, as society builds, morphs and expands. Moving through the gallery converted into site there are a series of photographs of parallelograms surrounded by darker shapes. Entitled 'From dark to light' (2019) these are in fact pits from construction sites – the dark gaping holes left by building progress and attempts. They have been inverted, however, resembling luminous abstractions rather than an abyss. Finally, a set of two sculptures, 'Arrow' (2019), lie on the floor – an agglomeration of semi-transparent road stickers making the arrow initially printed on them, unclear.

Ultimately, Ko Sin Tung in her consideration of self-adjustment creates an environment for outer and introspection. Following from her previous practice of experimenting with space, we can take that little extra moment to consider our own responses to things, places, objects in movement and change. We as individuals are never the same from one moment to another but 'Adaptation' is a zone for observing those nuances and through its comparative calm a chance to question: is our outer environment changing too fast, can our minds and beings move as well as follow forward?

我們所處的生活環境，總是在不斷地變化又受著當代社會的制約，而我們亦看風使舵，變得更快、更機警。香港馬凌畫廊呈獻高倩彤(1987年生於香港)第二次個展“適當反應”，究詰身體、情感和精神協調的經過；即將自身與環境條件同化，以求共存的過程。展覽進一步提出這樣的疑問：這種種持續不斷的轉換，就其本質而言是真的轉瞬即逝嗎？或是說，這些轉變正是永恆未來的基礎？

畢業於香港中文大學藝術系，高倩彤近距離觀察城市居民，好奇卻又認同他們因所珍藏物品而形塑的價值觀，緩慢觀察這些物件是如何反映人們的生活，又或者最起碼反映了他們所期望的生活方式。“適當反應”關乎我們對當下社會的對應策略以及我們如何針對變化的現實設定自我身份。

展覽聚焦於作品如何審視和質疑這種「自我適應」。展覽空間入口處的《白寶貼照片》(2019)呈現了寶貼萬用膠的「調色」過程：當新與舊混合，展現著流動的、具延展性的外型。以小幅照片的形式展出，間接令其流動性封存起來，藉此探討頃刻與永恆的相互性，同時引導觀者克制、耐心、嚴謹地觀看展覽，直接指涉甚至仿擬觀看與自省之間的關聯。

目注心凝，眼前的《適應》(2019)為一系列取材於建築外部施工用的模具。它們被塗上白色，互相融合又各具個性，沉穩地偽裝，與周圍環境融為一體。藝術家通過這些平凡之物提示它們與我們的日常關聯，但在藝術家對其重建的想像裏，它們展現了一個被凝住的未完成狀態，否定了種種潛在的可能。

仿石膏牆板《表面》(2019)對這種靜止的狀態加以審視。藝術家在畫廊空間構建了「施工中」的狀況，因而構築出的「真實／模擬」之對應提醒了觀者：白立方作為展覽空間的本質，也是建基於這種「介乎」的狀態，延伸出對社會工程、切換和擴建的暗喻。展覽空間作為仿工地，由一系列題為《從暗到光》(2019)的攝影作品串聯著。照片中的平行四邊形被整片陰暗包圍，實為施工進行時產生的洞；黑白顛倒，將未知的深淵轉化為抽象的光暈。展覽空間地上一對題為《箭咀》(2019)的雕塑作品同樣充滿意蘊：指示牌上的箭頭被疊加的半透明道路貼紙所模糊，突顯了行為模式與圖像之間產生的衝突。

在“適當反應”的背景之下，高倩彤帶領觀者通過對外在環境的觀察進行內省。誠如其以空間為重心的創作，展覽讓我們就個人面對物件、地方和流變的反應思忖片刻。人本無常，“適當反應”提供了這樣的一個契機去提問：當外部環境的變幻過於迅速，我們的身心又還能否不斷調整，伴隨著這個世界而「前進」？





Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場





Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場





A Blu-tack photo
《白寶貼照片》
2019

Archival inkjet print
收藏級噴墨打印
28.5 x 21.2 cm



Adaptation – Feng shui sphere
《適應 - 風水球》
2019

ABS mould, spray paint, wood
ABS模具、噴漆、木
Dimensions variable
尺寸不定



Adaptation - flower pot
《適應 - 花盆》
2019

ABS mould, spray paint, wood
ABS模具、噴漆、木
Dimensions variable
尺寸不定

From dark to light
《從暗到光》
2019

Acrylic, archival inkjet print on canvas
塑膠彩, 收藏級噴墨打印布本
93 x 78 cm





From dark to light
《從暗到光》
2019

Acrylic, archival inkjet print on canvas, plastic sheet, polyethylene foam
塑膠彩, 收藏級噴墨打印布本, 膠膜, 發泡棉
150 x 111 cm



Surface
《表面》
2019

Emulsion paint
乳膠漆
Dimensions variable
尺寸不定





Adaptation - Square pillar
《適應 - 方柱》
2019

ABS mould, spray paint, wood
ABS模具、噴漆、木
Dimensions variable
尺寸不定

From dark to light
《從暗到光》
2019

Acrylic, archival inkjet print on canvas, plastic sheet, polyethylene foam
塑膠彩, 收藏級噴墨打印布本, 膠膜, 發泡棉
93 x 78 cm





From dark to light
《從暗到光》
2019

Acrylic, archival inkjet print on canvas
塑膠彩, 收藏級噴墨打印布本
130 x 111 cm

From dark to light
《從暗到光》
2019

Acrylic, archival inkjet print on canvas, plastic sheet, polyethylene foam
塑膠彩, 收藏級噴墨打印布本, 膠膜, 發泡棉
150 x 111 cm





Arrow
《箭咀》
2019

Adhesive stickers, road sign, G-clamps
膠貼·路牌·G字夾
Dia. 52 x 36 x 32 cm



Arrow
《箭咀》
2019

Adhesive stickers, road sign, G-clamps
膠貼·路牌·G字夾
Dia. 49 x 21 x 48 cm



Adaptation - Rectangular lotus pillar
《適應 - 荷花方柱》
2019

ABS mould, spray paint, wood
ABS模具、噴漆、木
Dimensions variable
尺寸不定

Dust and trivial matters
塵埃與瑣事

Solo Exhibition 個人展覽

The Bunker, Beijing, China
中國北京掩體空間

26.01.2019 - 29.03.2019

Carving a narrow space into an even smaller section, a sense of cleanness pervades, attuned to the definition of its own periphery. Protection and limitation co-exist here within the context of purification.

This is a workshop, an operating room, a production line. The gleam of metal signals to the process of mass transformation beyond the ordinary objects; their dissected vestige reconfigured and sealed in its own place. Here, the word “organize” connotes a sinister intention, justified by the act of “cleaning”. Face to face with viewers as witnesses, at the end of the path, is a reminder of our returns to things appearing other than as we know them, nevertheless, they remain inconsequential.

在狹小的空間中劃出更狹小的空間的空間，「潔淨」的界線因而得到確立。在淨化的條件下保護與限制共同存在。

這是工場、手術室、生產線。金屬展現其銳利的光芒，提示著那些平凡之物所無法逃離的集體改造。它們被分割開來，伴隨的所有零散與混亂都滯留原地，予以封鎖及勉強地安放。在此「整理」變成了邪惡的字眼，「潔淨」就是難以駁斥的行動理據。眾人在隔離的手段下只能成為旁觀者，最終面對的是那依舊無足輕重的悄然折返。



Installation View
展覽現場

Image courtesy of the artist and The Bunker
圖片由藝術家及掩體空間提供

























脆弱不堪的個體意志

文字:王子云,2019年4月17日

*本文是作者基於藝術家高倩彤於掩體空間的展覽項目《塵埃與瑣事》的寫作

2019年的農曆春節前,高倩彤開始她的北京之行,並為“掩體空間”中如何呈現自己的作品而忙碌著。作為一名生活和工作於香港的藝術家,身處更為逼仄的空間和商業化的環境。她的實踐長期關注公共空間中的細微變化與關係脈絡——如被設計和包裝的市政景觀(《地底工程不合格》2015),城市在變遷中的新舊榮枯(《以舊方式站立》2016),潛在於生活願景中的標準和選擇(《清幽翠綠》2018、《無敵海景》2015)。她擅長以敏銳的方式,來指認關係和脈絡背後所涉及的粗暴與傲慢,也以抽象形式提點出事實的面貌。然而,這一切似乎都和她的個展“塵埃與瑣事”(2019)關聯甚微。

由於“掩體空間”在北京的位置和歷史因素(地處段祺瑞執政府舊址內一掩體結構中),發生在此的展覽,歷來都存在著繁蕪叢雜的閱讀背景。歷史現場本身待讀取的信息就像一道道沉澱下來的地層。人事更迭,吹徹在這座城市上空的風,在時間的推移中捲走很多熟稔的過往,也難免掀起一些攪拌在歷史與現實之間的泥土。成長於香港的經歷使高倩彤對空間在地性有著不太相同的理解和切入角度,此次實踐更像是一次即刻的試探和揣測。“塵埃與瑣事”構建出怎樣的觀看目光?藝術家又在距離感中如何呈現自己的位置?

在翻閱一些文獻資料並考察現場之後,高倩彤始終對與掩體空間有關的歷史線索沒有太大興趣。其實,很容易想到這層隔膜和差異,歷史是知識也是一種意識,而在創作中的移情,卻需要回到一種更為主觀的問題情境和判斷,這是高倩彤難以把握的——附著在掩體的歷史時間就如同舊明信片上的一道風景,她可以看見過去的斑斕,但卻不易把握景色中所蘊含的歷史重量。“掩體空間”的場域特定性實踐,其中很重要一點就是如何處理時間的因素,換言之即如何編排歷史與此刻。高倩彤的選擇是先將過去的紛紜放在一邊,從對空間的感受,直觀的判斷入手,將展示裝扮成一些似曾相識並帶有日常痕跡的場景,同時在當下的時間敘述中隱晦地放置脆弱不堪的個體意志。

位於地下的掩體是光線難以抵達的空間,走進地下掩體凝滯的黑暗,就像走進一處與寒風湧動或風和日麗中斷的空間。它是躲避也是安全,這構成一種感知和觀看的氛圍。在掩體中的展覽如何排佈光,也就決定了最直接的身心體驗。高倩彤的方式是用白色的LED燈管均勻地將空間照亮,加上半透明的塑料膜,從而呈現出一間間如同臨床病房似的空間。所以,當人們在凜冬進入展覽現場,地下掩體非但不會帶來溫暖的感受。反而,刷白的空間、泛著冷光的鋁合金架構、肢解的物品...被藝術家用克制的處理方式加強了這種寒意。預設的通道限定著行走的路線,視覺上的遮擋模糊著視線,最柔軟和清晰的部分,卻是空間盡頭排氣管道中一點點堆積起來的塵埃。

不難發現在“塵埃與瑣事”的背後包含清洗、切割、塗抹,隔離、過濾.....這一系列的動作和流程。藝術家將包含著一定屬性的二手的物品清洗,恢復它們“潔淨”的面貌,再將其切割為幾個部分,並在斷面塗抹上藍色,就像在傷口處塗上的藥膏。然後有跡可循地模擬出“工廠、手術室、生產線”,這幾個感覺上(而非功能性)的空間。最後一個空間完全敞開,兩個虛置的排風管道過濾出塵埃。這些塵埃在物品切割時產生,並非是一般意義上收集的灰塵,而是展覽的剩餘和殘留。現場包含的過濾是雙重的,一方面瑣碎的物品被分割成規則的形狀,去除掉曾有的痕跡,這些物品變成了被改造的標準模塊;另一方面,空間設定的參觀路徑恰如一個曲折的過濾管道,將人引向最盡頭的空間,哪裡會有灰塵抖落,彷彿觀者的身體到達此處便參與到潔淨的過程。最終,純白的空間與隔離的半透明帷幕,被切分和歸類的物品,視頻中記錄的機械而重複的動作,懸置了展覽現場所指涉的現實的表象。

那麼,還原的第一步便是“潔淨”,在展覽中被構建和設定的現場,不禁令人想到“淨化”在歷史中的隱喻。“淨化”一詞,在意識形態的領地中歷來都是被“大他者(Big Other)[1]”所爭奪。不管是聖徒眼中的信仰之光所帶來的身靈滌蕩,還是在革命者眼中的清除異己。“淨化”終將個體引向純澈的、不可見的、充滿感召的應許之地。塵埃與瑣事注定是無力和微不足道的集合,“提示著那些平凡之物所無法逃離的集體改造[2]”。

回過頭來再從話語層面體會“清洗、切割、塗抹,隔離、過濾.....”它們不僅是構成展示的動作和流程,也是貫穿在展示中的語言,是有待此刻填充的完形空間。如果將個體意志在歷史與現實中遭遇,放入這一套展示的話語,那麼可以被轉譯出來並對應的是“犧牲(sacrifice),創傷和管控”。在展覽的期間,一紙命令正在悄然實施。政府計劃在一段時間之內將二環裡所有私人性質和非政府單位轉移出這一片區域。受此影響一些胡同內的非營利藝術空間不得不另謀他所,在這裡生活的居民也將在二環外的地方重新安家。達摩克利斯之劍高懸每一個人頭頂,對於“塵埃與瑣事”所提出的問題,我們面對的仍舊是現實表象之下意識形態的強力,只不過它運作的方向並不在於製定宏大的方案,而是非常瑣碎的日常,嬗變和更迭的世俗空間,以及存在於此時此地的脆弱個體。

[1]拉康理論中的“大他者”指符號界或符號法則的超驗主宰。齊澤克引申出的“大他者”不僅是指社會規則、文化秩序所顯現出來的外部面貌,也包含非明示的隱性條文。在齊澤克的論述中個體依靠對“大他者”秩序的確認而獲得生存的歸屬,世俗層面的意識形態、權力、常識,宗教上的聖人、信仰都是個體通過“大他者”而獲得確認的體現。

[2]展覽前言。

Harbour Arts Sculpture Park
藝遊維港

Public sculpture project
公共雕塑群展

Western Garden, Hong Kong
西公園, 香港

22.02.2018 - 11.04.2018

Harbour Arts Sculpture Park lights up with the artwork ‘清幽翠綠’ (2018) by exhibiting artist Ko Sin Tung. The neon green installation in Western Garden projects the four Chinese characters ‘Serene Green’ that translates to an environment surrounded by greenery, serenity, nature’s overwhelming charm, and its indisputable beauty. Ko presents a play on the conception and the irony embedded in the four words that customarily accompany the advertisements for luxury real-estate, and in this case a particular online advertisement of a flat located in Mid-levels West, Hong Kong. Delving into Serene Green, Ko measures the power of the words that play a role of a crucial element in determining the action of acquiring real estate in the present-day.

「藝遊維港 Harbour Arts Sculpture Park」的作品之一是由香港藝術家高情形創作的《清幽翠綠》(2018)。西公園中的綠色的霓虹燈點亮起「清幽翠綠」四個中文字，意指四周環境綠葉滿佈，恬靜安寧，有著大自然的醉人魅力和毋庸置疑的美態。這四字慣常出現在奢華的樓盤廣告中，大膽、明亮的文字背後隱藏著諷刺意味，而這次尤其指向一個位於香港西半山的網上樓盤廣告。藝術家透過《清幽翠綠》一作深入探討文字力量於現今地產銷售所扮演的關鍵角色。



Installation view
展覽現場

Image courtesy of Harbour Arts Sculpture Park. Photography by Caster Cheung
圖片由Harbour Arts Sculpture Park 提供, Caster Cheung 拍攝

Serene Green
《清幽翠綠》
2018

Neon, transformers
霓虹燈, 變壓器

214.8 x 51.6 cm 厘米

清幽翠綠

Installation view
展覽現場

Image courtesy of Harbour Arts Sculpture Park. Photography by Caster Cheung
圖片由Harbour Arts Sculpture Park 提供, Caster Cheung拍攝



Installation view
展覽現場

Image courtesy of Harbour Arts Sculpture Park. Photography by Caster Cheung
圖片由Harbour Arts Sculpture Park 提供, Caster Cheung拍攝

Muse for a Mimeticist - Wang Wei and Ko Sin Tung
逼真主義者的靈感 - 王衛與高情形

Duo Exhibition 雙人展

Edouard Malingue Gallery, Shanghai
馬凌畫廊, 上海

24.06.2017 - 20.08.2017

 Exhibition Documentation

As a conceptual tool devised for this exhibition, “Mimeticism” differs from Realism in that, while the latter embraces countless possible definitions and means of realisation, the former advances only along a narrow path. Mimeticism adheres to only one technical standard: an enchanting realm of perfection towards which one approaches ever closer.

A well-known tale from antiquity recounts how Zeuxis and Parrhasius, two outstanding Greek artists, decided one day to stage a contest to determine who was the greater artist. Zeuxis first unveiled his painting of grapes, the exquisite likeness of which actually fooled the birds. Thinking the grapes were real, they one by one swooped down to peck at the painting. Zeuxis beamed triumphantly. Next came Parrhasius, who invited everyone into his room where he had painted a large curtain on the wall. Caught unawares, Zeuxis went in and asked, “Well, then, show me what you drew underneath?” As Zeuxis uttered these words, the greater artist was determined. Zeuxis’ painting merely fooled the birds whereas Parrhasius managed to deceive Zeuxis. This story informs us how the technical criterion of “mimesis” is purely biological and not preoccupied with conceptual thought.

The exhibition proposes the following notion – that inspiration virtually always emerges on the path towards Mimeticism and that one is fortunately allowed to stray from this path. With this as the point of departure, Wang Wei and Ko Sin Tung’s oeuvres continually demonstrate how inspiration is sparked by such deviations from Mimeticism. Naturally, their work also frequently reveals all that is lovely and good-natured with Mimeticism.

For Wang Wei and his generation of Chinese artists, Realism is certainly not unfamiliar. Wang Wei graduated from the Central Academy of Fine Arts in Beijing, the base of Realist pedagogy in the New China, long dominated by Soviet-inspired Academic Realism. The generation of artists prior to Wang Wei – the Chinese artists who rose to prominence in the 1980s – had long parted ways with “Realism” (which to a great degree was a version of Mimeticism) in order to free up the methodology in their art and in their thinking. They engaged with new artistic forms such as abstract art, installation, performance art, videos, texts, among others. In contrast, Wang Wei along with his generation more consciously realise that while it was necessary to veer away from Mimeticism, something else is now needed. Realist art pedagogy in China merely stays at the level of technical training, without delving further into reality; meanwhile, the intoxicating powers of Formalism (however contemporary it may be) are certainly no less than those of Mimeticism. For Wang Wei, the most pressing task of art is to return to Reality, but he is in no rush to discover new artistic forms. Instead, he seeks to intervene into new social realities with the various languages of contemporary art.

Thus Wang Wei devotes himself to the observation of reality, continually probing the cracks and edges of a commonsensical reality. He observes what is most ignored in the landscape of the everyday and takes up the critical judgement of ordinary people – a judgement derived from people’s most unadorned intuition in order to gradually construct the countenance of a vast and complex world without any “centrisms” – a world which we inhabit. Such is Wang Wei’s core subject – which incidentally is also the particular characteristic of our age.

For this exhibition, Wang Wei takes on two particular forms of imagery: mirror images and mosaics. The mirror image is, in fact, the ideal sought by Mimeticists, and additionally is a common method in Realist art (one can observe how Realist masters from the Central Academy of Fine Arts would paint a Realist oil painting full of complex mirror images, just in order to vaunt their superior mastery of technique). Yet, Wang Wei's mirror images have at least two distinctive aspects. First, he chooses not to reflect any "interesting" scenes; instead, he often picks up on only one aspect from what the exhibition venue looks like. Second, his mirror images are not mimetic; he merely produces a derivative copy of a "real image" with cheap mosaics. His aim is to have people finally discover that what the work reflects is the very space they are in, and thereby get them to pay attention to and reflect on the space anew.

In contrast to Wang Wei, Ko Sin Tung did not receive a Realist art education. Yet Ko Sin Tung, born and raised in Hong Kong, is equally concerned with how art deals with reality, much like artists from her own generation and before. Such concerns — in an environment like Hong Kong where art is continually hemmed in by commerce and utilitarianism, and where social conditions have fluctuated over the long term — most naturally appear especially pressing. Much like Wang Wei, Ko Sin Tung's point of departure is to observe the world around her. The imagery she employs comes for the most part from everyday life, while the focal point she recounts happens to be the inspirational revelation uncovered in a wide array of everyday appearances.

In this exhibition, Ko Sin Tung will produce a series of related works: she will paint on the warning lights that ordinarily remind us to be aware of road safety the same "protective colour" as on the walls, thus conferring to them an entirely opposite role. She will also present a ready-made advertisement promoting work safety with superimposed images of safety helmets and sunflowers, while the only thing connecting the two might be the virtually identical yellow; the colour imparts the painting with an eerie harmony. Additionally, she documents how traditional road lighting has switched to LED lighting. In theory, with this half-sorrowful elimination of incandescent lighting, the new lights will illuminate the streets all the more clearly — and hence more "mimetic". Finally, on two high-definition TV (HDTV) screens, which are utterly commonplace today, she plays two videos about standard definition. This gesture, imbued with a sense of evolution, very directly spells out the simple and satisfying strides onwards along the path of Mimeticism.

Edouard Malingue Gallery (Shanghai) will open the dual exhibition "Muse for a Mimeticist — Wang Wei and Ko Sin Tung", providing the rare chance to connect two artists with relatively different backgrounds: while both carry along and extend their creative threads, they equally comment on and further each other's practices.

逼真主義 (Mimeticism) 是一個為這個展覽而發明的思想工具。逼真主義與現實主義的區別在於：後者有無窮無盡的可能定義及實踐方法，而前者則只沿著一條狹窄的道路一往無前——逼真只有一種技術性標準，一種迷人的讓人不斷往之靠近的完美境界。有一個廣泛流傳的故事，宙克西斯 (Zeuxis) 和帕拉西奧斯 (Parrhasios) 是兩位了不起的希臘畫家，某天，兩人想一較高下。宙克西斯先展示他所畫的一幅葡萄藤樹，其精緻逼真的程度竟然吸引了小鳥，小鳥誤以為那是真的葡萄，紛紛飛下來朝向畫面啄食，宙克西斯洋洋得意。接下來，輪到帕拉西奧斯，他邀請大家進到房間裡，他的作品是在房間的牆上畫了一大塊簾幕，而不知情的宙克西斯進入房間時，便說：“那麼，現在讓我看看你在那後面畫了什麼？”當宙克西斯此話一出，兩人之間高下立判。宙克西斯的畫只能吸引小鳥、欺騙小鳥，而帕拉西奧斯卻成功地欺騙了宙克西斯。這個故事說明“逼真”這個技術標準是純生物性的，並不講求思想內容。

這個展覽提出的構想是：在通往逼真主義的道路上幾乎總是會出現一些靈感，讓我們有幸地走上歧途。從這個構想出發，王衛和高倩彤的工作，正是在不斷給我們示範背離逼真主義的靈感，當然，也經常透露出逼真主義本身的可親可愛之處。

現實主義對於王衛及其同輩中國藝術家絕不陌生。他畢業於中央美術學院，新中國現實主義教學的總部。王衛的前輩，那些八十年代掘起的中國藝術家，早已以背離“現實主義”（其實很大程度是一種逼真主義）為解放藝術和思想的方法，他們發展出新的藝術形式，抽象藝術、裝置、行為藝術、錄像、文本等。而王衛一代跟他們前輩的區別在於，他們更為清醒地意識到，需要背離的是逼真主義，因為中國的現實主義藝術教育只停留在技術訓練，而並沒有對現實進行更深入的研究，這種形式主義（無論何其當代）的麻醉力不比逼真主義少。對王衛來說，回到現實是藝術的當務之急，但他並不急於發現新的藝術形式，而是如何使用不同的當代藝術語言去介入新的社會現實。

於是，王衛致力於觀察現實，並在其中不斷發現一種常識之中的真實的夾縫和邊緣。他觀察日常景觀中最不被注意的部分，像個普通人以他們最簡樸直觀的判斷，逐漸構成了我們身處其中的世界的龐雜的毫無“中心思想”的樣子，這是王衛關心的核心議題，也是我們所處時代的特點。為了這次展覽，王衛動用了他慣用的兩個意象：鏡像和馬賽克。

鏡像其實就是逼真主義者所追求的境界，也是現實主義藝術的常用方法（看中央美術學院畢業的現實主義大師，會以畫一幅充滿複雜鏡像的現實主義油畫，來彰顯他們高超的技藝）。但是王衛的鏡像有至少兩個特點，其一，他所選擇反映的不是任何“有趣”的景象，而往往只是展覽現場本來樣貌的其中一塊；其次，他的鏡像並不逼真，只是用廉價的馬賽克砌成的真像的一個次等拷貝，他的目的是讓人們在終於發現作品反映的是他們所處的空間之後，得以重新去關注及思考這個空間本身。

與王衛不同，高倩彤並未接受現實主義藝術教育，但在香港成長的她，與其同輩及上一輩藝術家都同樣關心藝術如何處理現實，這樣的關切在香港這個藝術不斷被商業及功利主義思想擠壓及社會狀況長期處於變動之中的環境裡，自然而然地顯得特別急迫。與王衛一樣，高倩彤以觀察身邊世界作為工作的出發點，她所動用的意像大多來於日常生活，而她講述的重點恰恰是在種種日常面貌中發現的啟示。在這次展覽中，她將製作一系列有連貫性的作品：她將平時提醒人們注意路面安全的警示燈塗上牆面一樣的“保護色”，讓它們扮演一次完全相反的角色；她又帶來了一張現成的廣告，這張廣告足以令任何受到美術教育的人歡樂：這張宣傳工地安全的廣告，將工地安全帽和太陽花重疊放在畫面之上，兩者唯一可能的親屬關係只是它們幾乎一樣的黃色，畫面因此達致了一種奇異的和諧。再之後，她紀錄了傳統路燈被更換成新式LED燈的過程，理論上，在這場半帶感傷的淘汰中，新式路燈將會將街道照得更為清楚，更為“逼真”了。最後，她以兩台在今天已是絕對普遍的高清電視，播放兩段關於標清的影片，這個帶進化論意味的動作非常直接地說明了逼真主義道路上的簡單的讓人滿意的長足進步。

馬凌畫廊 (上海) 將於6月24日舉辦“逼真主義者的靈感”本次展覽難得地結合了兩位生活背景相當不同的藝術家，他們在延續自己工作的脈絡的同時，又成為對方工作的註腳及延伸。



Installation View
展覽現場



Installation View
展覽現場



One day, workers replaced the traditional high pressure sodium street lights with the new LED ones
《某天，工人把舊的高壓鈉路燈更換為新的LED路燈》
2017

Enamel paint, acrylic, digital print on aluminium plates
磁漆、塑膠彩、數碼打印於鋁板
88 cm x 99 cm, 127.5 cm x 119.5 cm
110 cm x 105 cm, 103 cm x 71.5 cm



Sunflower and safety helmet
《太陽花與安全帽》
2017

Digital print
數碼打印
138.5 x 176.5 cm



The World of Yesterday
《昨日的世界》
2017

Double-channel video
雙頻道錄像
7 min 50 sec, HD, colour, no sound
7分50秒, 高清, 彩色, 無聲

[▶ Watch video 觀看視頻](#)
PW: EMGKST123



For a wider view
《為了更廣闊的視野》
2017

Convex mirror, stainless steel structure
廣角鏡、不銹鋼支架
Dimensions variable
尺寸不定



Crypsis
《保護色》
2017

Warning light, nitrocellulose lacquer
警示燈、硝基漆
15.5 cm x 8 cm x 8 cm each / 個

Breathing Space: Contemporary Art From Hong Kong
喘息空間：香港當代藝術展

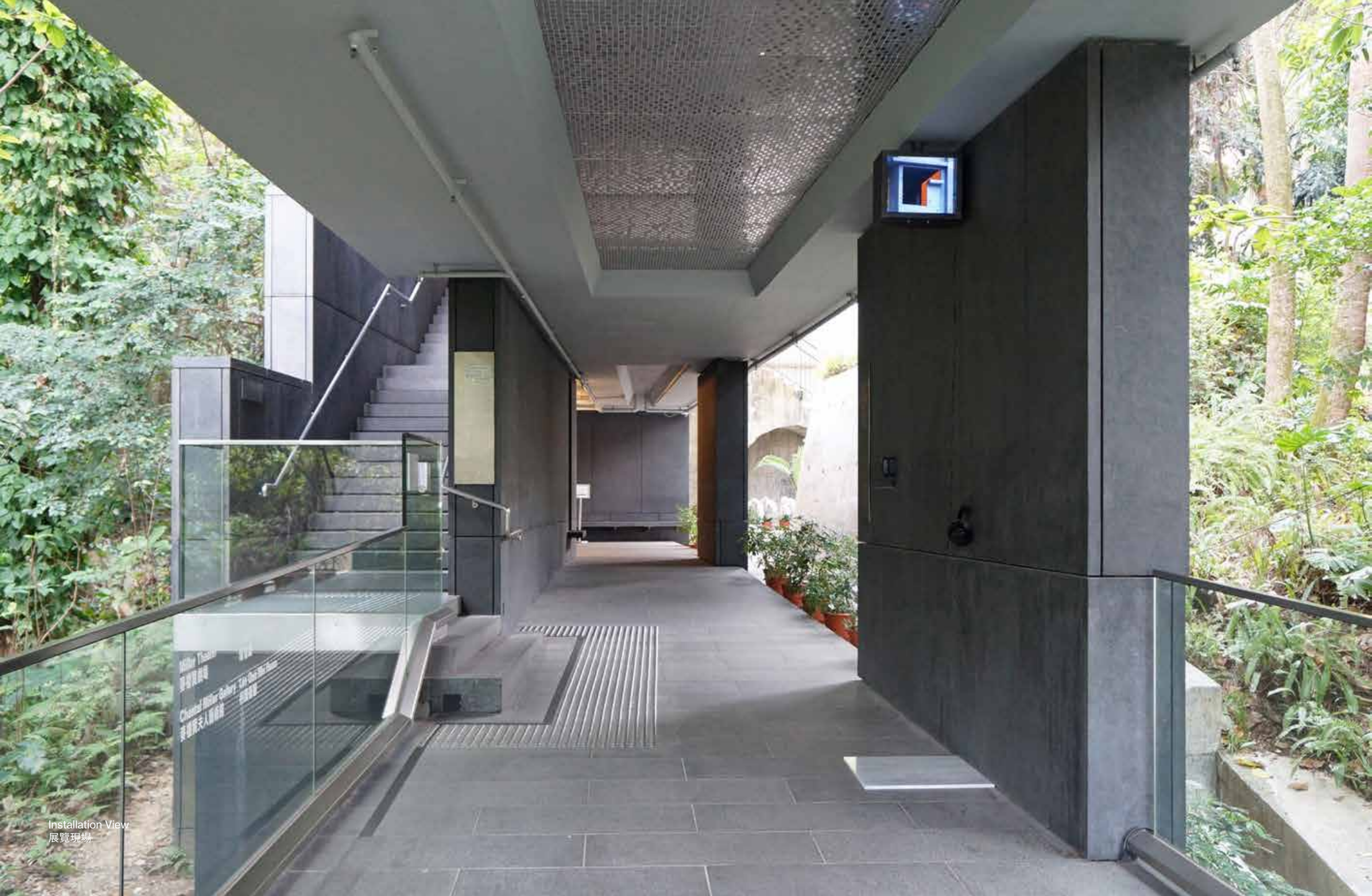
Group Exhibition 群展

Asia Society Hong Kong Center, Hong Kong
亞洲協會香港中心，香港

12.03.2017 - 13.08.2017

'Breathing Space: Contemporary Art from Hong Kong', a group exhibition of eleven Hong Kong artists working across a range of mediums, split into two sections. The work took place both inside and outside of the gallery building with the interior pieces aiming to challenge aspects of urban living in the city and the outdoor area consisting of new commissions that strive to overcome these boundaries and responding to potential solutions.

高倩彤獲選參與聯展《喘息空間：香港當代藝術展》，展覽分為兩部分，邀請十一位香港藝術家於不同媒介創作。展出作品結合建築物的內外空間，挑戰繁忙都市的固有生活模式，戶外空間委約新作來回應和克服城市生活所帶來的種種界限。





Every Unit
《每一個單位》
2017

LED monitor, single-channel video (7 min 18 sec, HD, colour, stereo), iron holder, headphone, marble
LED 顯示器、單頻錄像 (7 分 18 秒, 高清, 彩色, 立體聲)、鐵架、耳機、雲石

Dimensions variable
尺寸不定

[▶ Watch video](#)
觀看視頻

PW: EMGKST123



Every Unit
《每一個單位》
2017

LED monitor, single-channel video (7 min 18 sec, HD, colour, stereo), iron holder, headphone, marble
LED 顯示器、單頻錄像 (7 分 18 秒, 高清, 彩色, 立體聲)、鐵架、耳機、雲石

Dimensions variable
尺寸不定



Every Unit
《每一個單位》
2017

LED monitor, single-channel video (7 min 18 sec, HD, colour, stereo), iron holder, headphone, marble
LED 顯示器、單頻錄像 (7 分 18 秒, 高清, 彩色, 立體聲)、鐵架、耳機、雲石

Dimensions variable
尺寸不定

FORM SIMULTANEITY
同形異位

Duo Exhibition 雙人展

100 ft Park, Hong Kong
百呎公園, 香港

29.09.2016 - 30.10.2016



Installation View
展覽現場





Standing (in the old ways)
《以舊方式站立》
2016

Oil on offset prints, offset prints, tarpaulin, fabric adhesive tape
油彩、柯式印刷單張、防水帆布、布膠帶
Dimensions variable
尺寸不定



Absent store
缺席的店

Solo Exhibition 個人展覽

Holy Motors, Hong Kong
Holy Motors' 香港

10.06.2016 - 30.06.2016

Not really closed, yet not open. A paradoxical situation captures the overbearing attitude of spectacle. This is a space with an imposing existence: while other shops are closed, it continues through the night. Questioning value with nothing to sell. Out of this void, we persist.

不完全關閉，但也並不開放。自相矛盾的處境透露著這一場景的傲慢態度。這是個貌似壯觀的空間：當周遭商店都關上，它仍在夜裏繼續運作。沒有東西可以販賣之際暗示對價值的質疑，在一片虛空的環境下，我們持續存在著。

elf 光陽機車

CLOSED
24
HOURS

CLOSED

創富地產
永順

End
終止

End
終止

公司
Engineering Company
承接 地盤工程
建築 大小工程
電話 9887 1188



Mc



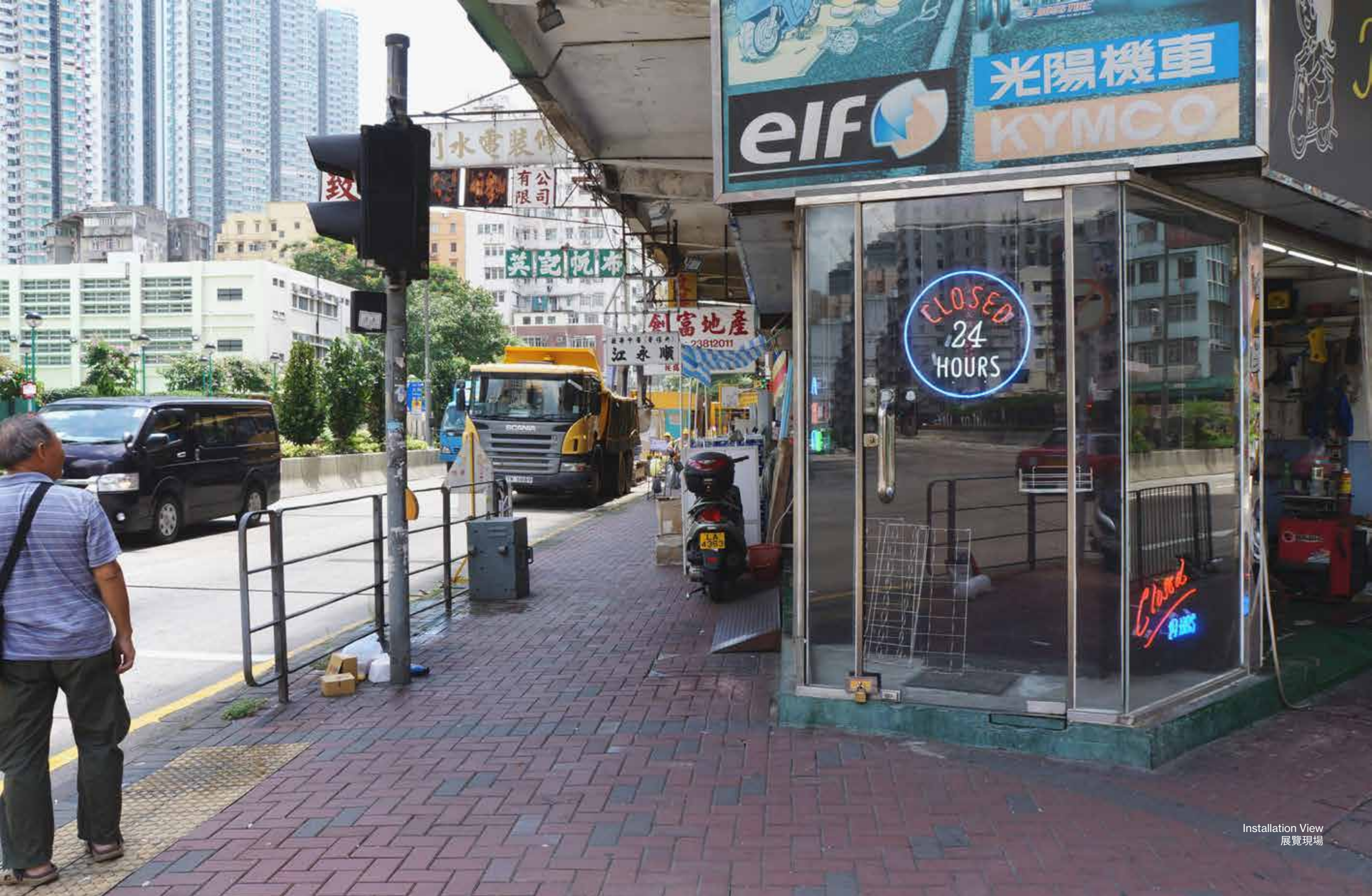
CLOSED
24 HRS

CLOSED
24
HRS



CLOSED

24 HRS



elf
KYMCO
光陽機車

CLOSED
24
HOURS

Closed
24 HRS

水電裝修

有限公司

美記帆布

創富地產

江永順

23812011



underground construction: failed
地底工程不合格

Solo Exhibition 個人展覽

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

08.10.2015 - 26.11.2015

Beams of artificial fluorescent light, pixelated images of gray-scale sunrises, assembled screens of ad hoc roadside footage – these are but some of the elements in Ko Sin Tung's visual dialogue with underground zones of construction; those hidden major developments that are hinted at above earth yet not revealed till upon completion. Edouard Malingue Gallery is pleased to present the first major solo exhibition of Ko Sin Tung (b. 1987), an emerging Hong Kong artist and graduate from the Department of Fine Arts at The Chinese University of Hong Kong, who is concerned with the private states of living and investigates, through a myriad of mediums and materials, the psychological influences objects as well as environments project, and the idiosyncratic functions they are channeled to fulfill from the domestic to the urban.

For 'underground construction: failed' Ko Sin Tung develops from her consideration of domestic spaces to seemingly more public quarters - the future high-speed railway connecting Hong Kong to Mainland China near West Kowloon - and investigates, on a personal level, the reverberations of this concrete issue, dissecting its consequent yet currently secretive impact on social relations. At the entrance to the gallery the visitor encounters an archway; as if entering a domestic lair, the outline of an ordinary plastic carpet lies on the floor in front of the entrance - the remnant of the semi-circular shape of commonplace doormats. On the side wall hangs a small image of the Austin construction zone, covered in undulated shards of blue plastic - at once a hint of the exhibition beyond the gateway and a welcome sign, the curved shape echoing that of a rainbow and alluding to the hopes as well as aspirations of the infrastructural development.

Through the portal, one enters the exhibition space, lit solely by a series of fluorescent beams and the light emanating from a collection of stacked TV screens. As if entering the construction site itself, Ko Sin Tung creates an immersive environment for the examination of the very setting she is herself investigating. The visitor first encounters a sculptural installation displaying moving image sequences; a development on her previous piece 'Steady ground' (2014), presenting a set of screens that individually capture roadside footage, shot using an unstable handheld camera. Beyond these, one is lured to a series of gray scale images showing cropped photographs of indistinct sunrises. Aggrandised and pixelated, the counterintuitive scenes appear increasingly blurred upon approach and simulate zones of light at the end of a lengthy tunnel, finely computerised lines emanating from each corner narrowing on the circular spot.

Atypically stripped of colour, each anomalous sunrise is lit by various artificial fluorescent beams, the lighting of the underground coming into conflict with the specifically over-ground and supposedly dreamy settings. Passed this panoramic display, the visitor is faced with a film and setting that ties the lighting and context together. Projected onto the leftmost wall, two hands are shown holding a fluorescent beam – identical to the ones lighting the exhibition space - then letting them go, the immediate release solely being captured allowing your mind to compute the imminent fall; those that survived, now lighting the room.

It is thus revealed that these lights - their properties, continuance and use - are the defining elements of the exhibition and follow from Sin Tung's previous investigation of light. Here, Sin Tung continues to consider its physical and psychological implications in an industrial setting. More crucially though, she uses light to build a parallel with the characteristics of construction: how a site, non-visible to passersby, provides promises and illusions, whilst at the same time being a very fragile concept, one that can shatter when reality becomes clear. This state of friability is echoed throughout the exhibition via Sin Tung's systematic methods of destruction and examination, processes that aim to reveal how vulnerable an image/an object, and so an individual, is. Senses of personal dissatisfaction and frustration are ultimately echoed by the term "failed" in the exhibition title, a term that equally refers to the expectations that have failed to be fulfilled for a better society and living environment.

螢光燈束、經像素化的灰階日出畫面和偶遇的路邊情境——這些都是高倩彤的創作元素，構成她以地底工程為課題的一場視覺對話：城市規劃表面的冰山一角，潛藏種種未知的發展軌跡。馬凌畫廊將於2015年10月8日至11月26日呈獻高倩彤（生於1987年）的首次個展。這位畢業於香港中文大學藝術系的新晉本地藝術家尤其關注個人生活狀態。她透過各式媒材探究物件和環境對人所帶來的心理影響，以及它們在居家和城市層面上所實現的特殊功能。

高倩彤將焦點從居家環境移至公共空間：以連接香港與內地的西九龍高鐵項目為中心，藉是次展覽對其迴響作探究，並從個人層面解構箇中對社會關係的潛在影響。踏進畫廊入口的拱門時，猶如步進一個蝸居：一塊普通膠墊平躺在地上，形似司空見慣的半圓門墊的殘餘。相鄰的牆壁懸掛著柯士甸工程區的相片，鋪上藍色的弧形膠條——彩虹似的圖案既是象徵式的歡迎門牌，亦同時影射這項建設背後的期望和願景。

觀者穿越正門，置身於僅由螢光燈束以及一組電視機屏幕照亮的展覽空間。高倩彤在探討一個特定環境的同時，亦讓觀者身臨其境。首先呈現於眼前的是一個由舊作“穩定的地面”（2014）演化而成的裝置作品，展出以不穩定的手提鏡頭所捕捉的街頭影像。觀者繼而為一系列經裁剪和放大的灰階圖像著迷：藝術家透過電腦滑鼠在圖像上以太陽為軸心，繪畫出幼細線條而成的交叉。仔細觀察之下，被刻意像素化的太陽更顯模糊，如在模擬著隧道盡頭的光芒。

人造螢光燈照亮每一個充滿違和感的褪色日出，地底的光線便如此衝擊著地面夢一般的景象。經過這組全景式展示的作品，觀者可看到空間的另一端正在播放一段連結場內光線和語境的影片。投映在左壁上的錄像呈現了一雙手，捧著與展覽燈光來源相同的光管。手突然鬆開，任觀者自行想像螢光燈光管立即的下墜。存留下來的燈束便成了照明這一空間的工具。

如此一來，這些燈光的特質、連貫性和運用不僅貫切高倩彤以往對光的勘察，亦成了是次展覽的點睛之處。在此，她一如概往著眼於光在工業環境裡的實際及心理意蘊。更重要的是光與工程的特徵在藝術家安排下作出類比：對路人而言，不可見的工程區蘊釀著無限承諾以及幻想，同時亦代表了一個極為脆弱的概念，當現實清晰起來一切想像都會輕易瓦解。這種脆弱的狀態透過藝術家有系統的破壞和實驗在展覽中迴響，揭示由特定圖像或物件延伸至個體的薄弱。展覽標題中的“不合格”正正呼應了個人的不滿和挫敗感，並暗指種種有負大眾對建構更好的社會環境的冀望。









Installation View
展覽現場



Installation View
展覽現場







Installation View
展覽現場



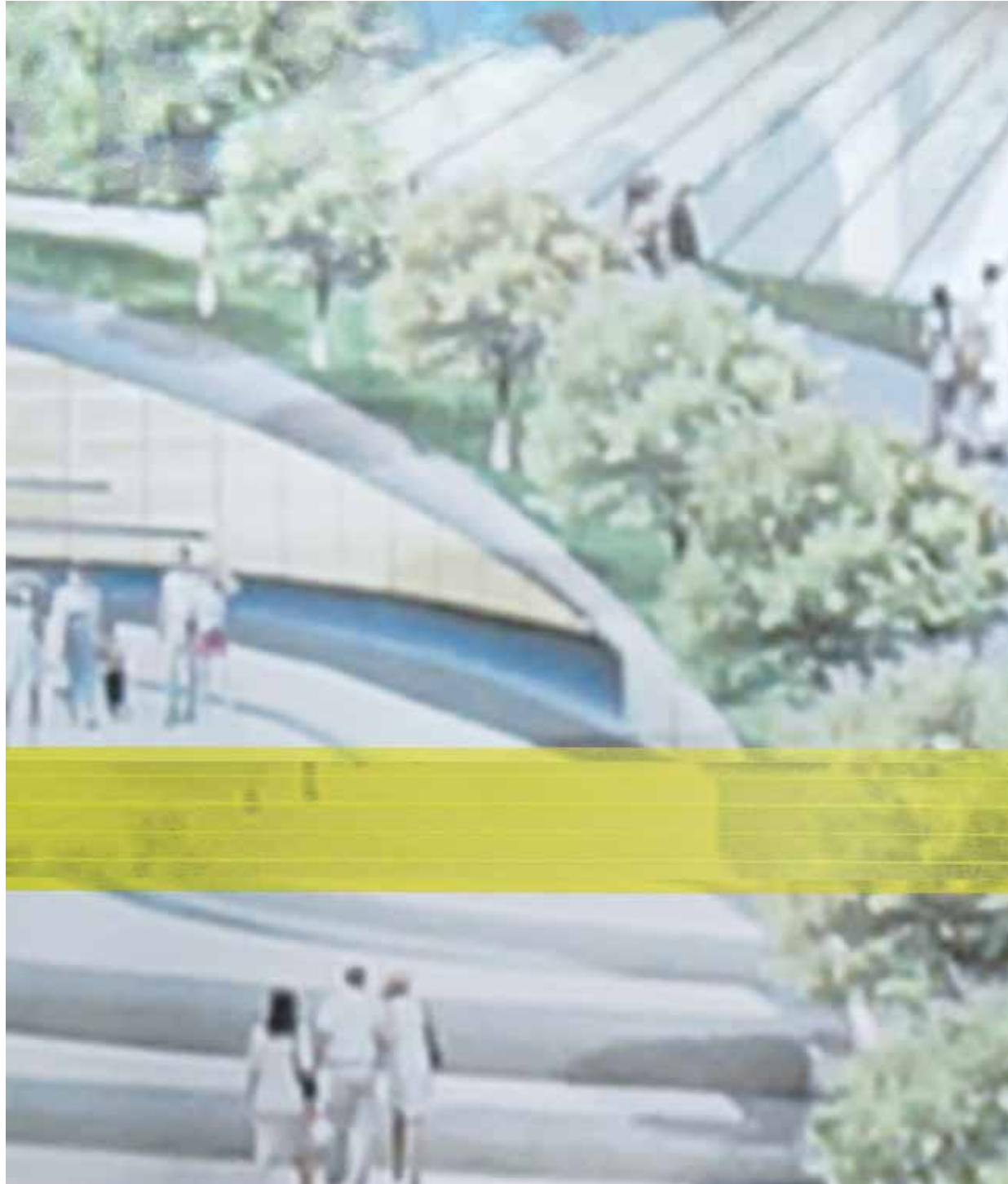


Installation View
展覽現場



Welcoming curves
《歡迎的弧度》
2015

Electrical tape, archival inkjet print, plastic carpet
電線膠布、收藏級噴墨打印、膠地墊
13 x 23 cm, 58 x 86 cm



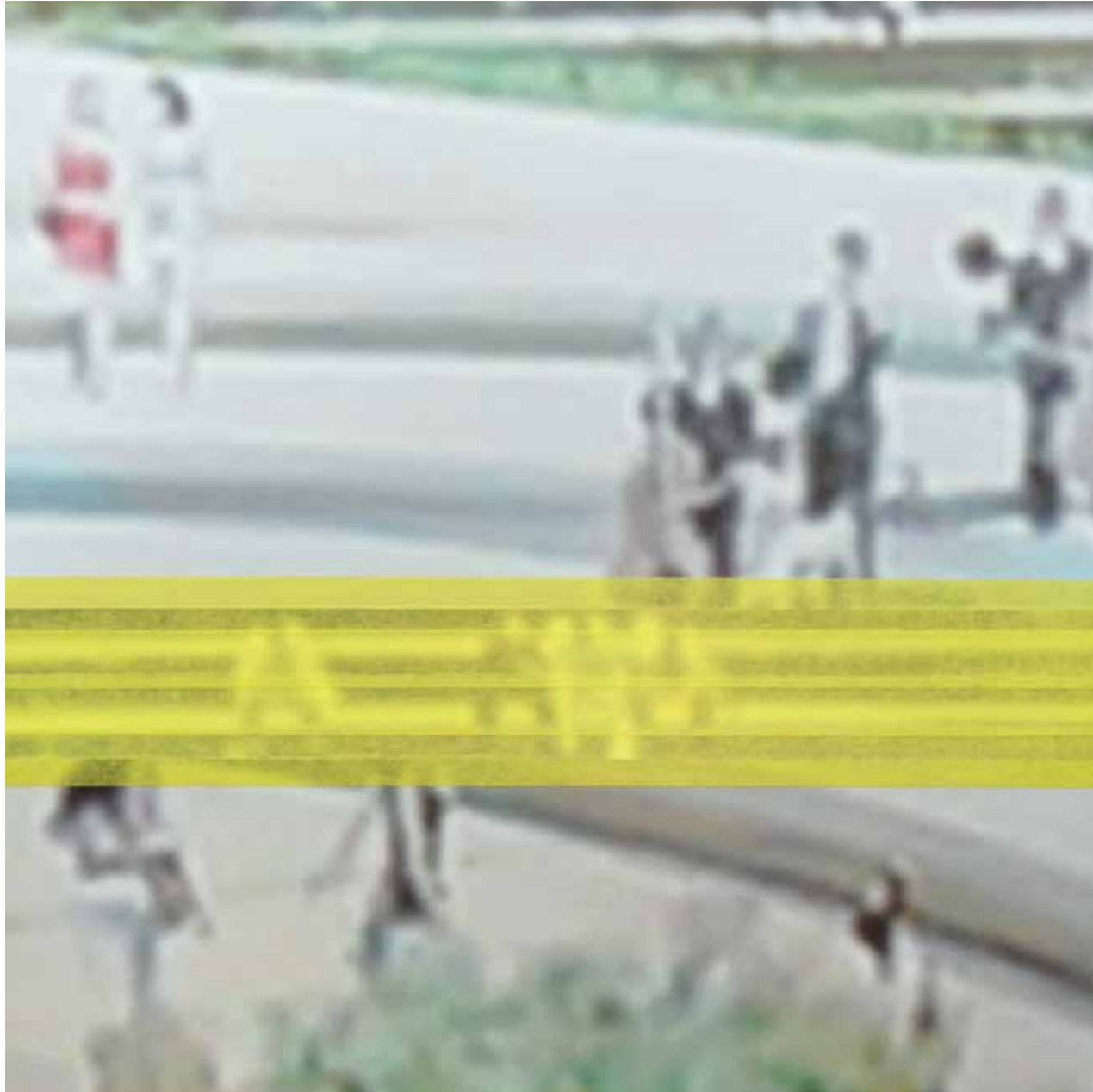
EXPRESS
《快車》
2015

Acrylic, washi tape on archival inkjet print
塑膠彩、和紙膠帶、收藏級噴墨打印
79 x 93 cm



EXPRESS
《快車》
2015

Acrylic, washi tape on archival inkjet print
塑膠彩、和紙膠帶、收藏級噴墨打印
79 x 84 cm



EXPRESS
《快車》
2015

Washi tape on archival inkjet print
和紙膠帶·收藏級噴墨打印
45.7 x 45.7 cm



Steady Ground
《穩定的地面》
2015

HD videos, CRT monitors
高清錄像、CRT顯示器
Dimensions variable
尺寸不定



Steady Ground
《穩定的地面》
2015

HD videos, CRT monitors
高清錄像、CRT顯示器
Dimensions variable
尺寸不定



The sun is not here (1)
《太陽不在這裏 (1)》
2015

Archival inkjet print
收藏級噴墨打印
114 x 160 cm





The sun is not here (2)
《太陽不在這裏 (2)》
2015

Archival inkjet print
收藏級噴墨打印
108 x 141 cm



The sun is not here (3)
《太陽不在這裏 (3)》
2015

Archival inkjet print
收藏級噴墨打印
88 x 114 cm



The sun is not here (4)
《太陽不在這裏 (4)》
2015

Archival inkjet print
收藏級噴墨打印
128 x 184 cm



The sun is not here (5)
《太陽不在這裏 (5)》
2015

Archival inkjet print
收藏級噴墨打印
119 x 161 cm





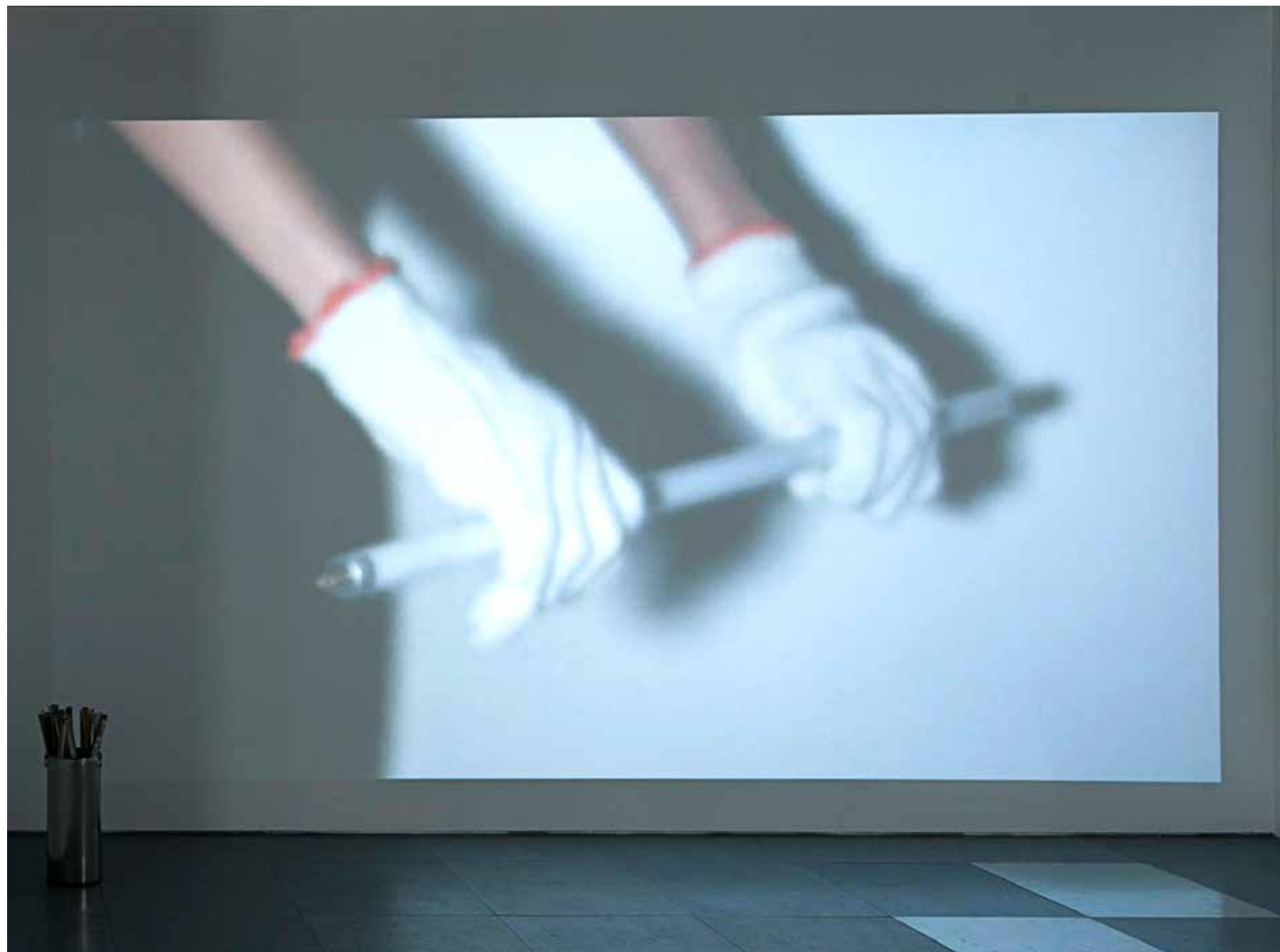
The sun is not here (6)
《太陽不在這裏 (6)》
2015

Archival inkjet print
收藏級噴墨打印
95 x 128 cm



The sun is not here (8)
《太陽不在這裏 (8)》
2015

Archival inkjet print
收藏級噴墨打印
82 x 116 cm



24 tubes
《24 枝管子》
2015

HD video(11min 12sec, colour, mute), fluorescent lamps with water-proof cases, fluorescent tubes' paper sleeves, stainless steel bin
高清錄像(11分12秒, 彩色, 無聲)、螢光燈、防水燈罩、光管紙套、不銹鋼桶
Dimensions variable
尺寸不定

Watch video
觀看視頻
PW: EMGKST123



24 tubes
《24 枝管子》
2015

HD video(11min 12sec, colour, mute), fluorescent lamps with water-proof cases, fluorescent tubes' paper sleeves, stainless steel bin
高清錄像(11分12秒, 彩色, 無聲)、螢光燈、防水燈罩、光管紙套、不銹鋼桶
Dimensions variable
尺寸不定



Ko Sin Tung: *A light in the void*

text by Ying Tan, October 2015

The relationship between vision and experience has a longstanding history; not just in realms of visual art but in music, philosophy, neuroscience, literature, and beyond. Albert Camus touches on this in *The Myth of Sisyphus* (1942) as he talks about the notion of ‘colouring the void’. Also in Wassily Kandinsky’s *Der Gelbe Klang* (*The Yellow Sound*, 1912), a one act stage composition where he constructs harmony in a kinetic performance consisting of six ‘pictures’ using colour notations for stage direction.

In *Ikon of Light*, written in 1983, contemporary British composer Sir John Tavener articulated the duality of absence and fullness of light in music; the composition itself was inspired by Saint Simeon, a Byzantine monk who wrote a well-known hymn describing his visions of divine light in the early 11th century.

A deeply moving piece of music, Tavener’s work is an expression of light in sound: light as both a physical illumination and a spiritual shining forth. This dichotomy is made clear as the music is composed in seven corresponding sections, sung in Greek, the first entitled *Phos* (light) and last *Epiphania* (epiphany, an insight shining forth). Through the use of techniques in layering repetition and counterpoint, Tavener is able to accentuate the effect of light building in intensity. At the centre of the work, the overall composition heightens and the music materialises and almost shimmers through the ear. As the string instruments and choir augment the layers of light, purposeful elements of silence composed between the verses becomes increasingly significant. Within these moments of greatest intensity he juxtaposes precisely indicated silences in the music. The moments devoid of sound become as important as the composition itself. The complexity in achieving such simplistic couplings of harmony and silence to describe light is astonishing. In the late composer’s own words: “Once the music leaves my study, the best that I can hope for is that it communicates at a deeper level than just ‘like’ or ‘dislike’— not through any gift of my own but because I have used symbols and, if they have been used correctly, then they should transmit a knowledge of cosmic analogies.”
[1]

[1] Tavener, John, Mother Thekla, and Ivan Moody. 1994. *Ikons: Meditations in Words and Music*. London: Harper Collins.

The analogy Tavener attempts to impart is an interpretation of Saint Simeon's writing, which speaks of the concept of 'uncreated light', a term that refers to the uncreated energies of God, and which is neither a physical light nor a purely metaphorical light. Tavener tries to sonically retell this complex and paradoxical ethereality of light within the multiple layers of the composition - a light that is, in reality, inexpressible.

Almost 30 years later, in 2014, Ko Sin Tung produces "Collecting Light", a series of painted, archival inkjet prints depicting tightly cropped images of windows found online, enlarged to the point of pixilation. In an interview describing her work, Ko says this series was a direct response to the house rental advertisement term *tsai guang* (translated literally as 'pick light'), a very common term in Taiwan to describe the conditions of how natural light would fill an interior space. She went on further to elaborate: "If the role of a window is to bring light into a space, then I wish to take on the role of the window, collecting light through my actions. These lights coming through the windows do not appear real in any of the specific images I've chosen and even look a bit surreal, visually."^[2]

She accomplishes this by applying white paint on the prints and manipulating the images of pixelated light, accentuating the luminescence that was subdued by the printing process. The resulting effect, a beaming, illuminated white-ness, seems to match our existing preconceptions of what the colour of light would look like. In reality, science tells us that light actually exists completely independently of this.

Whether in experimental theatre, classical choral composition or contemporary Hong Kong, a desire to express the indescribable is attempted decades apart through mediums that on the surface could not be more different: the use of a string orchestra with accompanying choir and acrylic, archival inkjet print on canvas. A need to capture the ephemerality nature of light undoubtedly surpasses the passage of time.

In a group exhibition called 'Invisible Light' in 2015 at Edouard Malingue Gallery in Hong Kong, the first wall that you encountered upon stepping into the gallery is where I found Ko's "Collecting Light" series. Hung in a deliberate, haphazard formation, the prints evoke the familiar facade of Hong Kong's urban, dense residential buildings, highlighting the sense of alienation that often pervades inhabitants of such dwellings - an issue that is in no way specific to only Hong Kong. Estate agents and city councils in the UK take all kinds of liberties, too. It leads us to question whether our right to light is, or should be intrinsic and inalienable? Or can it be given a value to exchange to the highest bidder? It is within these white visions where we project the hopes for our new future homes - these windows of light literally 'house' our desires and aspirations for a better quality of life. Ko deliberately chose images of local houses from rental websites, particularly the places that she couldn't visit in person, thus enhancing the unreachable and unattainable nature of our possible utopias.

More recently, her first solo exhibition at Edouard Malingue Gallery entitled "underground construction: failed" also deals with urban development and public space. The title of the exhibition itself refers to the Hong Kong to Guangzhou express rail link (XRL). A high-speed railway line, which was due to be inaugurated in phases between 2011 and 2017 (now delayed until late 2018). When realised, this link will connect Bei-jing with Hong Kong (Kowloon) via Guangzhou and Shenzhen. The first phase, Shenzhen to Guangzhou, commenced operation in December 2011. The final phase, which connects Shenzhen to Hong Kong (Kowloon), is the subject of the works in this show.

At the entrance to the gallery the visitor comes across an archway, as if to signal that we are entering into a domestic space. Upon the threshold there is the outline of an ordinary plastic blue doormat, which lies on the floor in front of the entrance. What is left lying before us is a mat with a semi-circular shape cut out of an otherwise commonly found hallway carpet. The first omen of what lies ahead.

Upon stepping inside, we find panels that show what the Hong Kong to Guangzhou express rail link has promised - computer-generated, idealised scenes of the completed West Kowloon terminal that Ko photographed outside one of the construction sites.

A bit further into the tunnel-like space there is a group of box TV monitors that sit on top of each other. They are showing a reworking of her 2014 video *Steady Ground*. The camera captures random objects sitting at an angle on the street, and then the screen rotates, making the objects themselves upright but everything else unsteady: another indication that a sense of disorientation is to ensue.

Opposite the cluster of TVs there is a row of large, black-and-white reproductions of Internet photos capturing the sun rising above a sea. Entitled *The Sun is Not Here*, these are electronically doctored images - Ko has removed the original colours and drawn a long, thin "X" over each of them. From afar they almost look peaceful, idealistic, a sunset that one imagines would await us throughout a relaxing holiday abroad, perhaps. Instead of the kaleidoscopic colours often found with such a vista, these images are in gray scale and are set against a darkened seascape. A gloomy light at the end of the tunnel? In any case, Ko's digital manipulations invalidates any sense of the hope and anticipation that a new sunrise would normally bring. A darker note unfolds.

We then finally come to a large projection screen which shows an 11-minute video of a pair of hands clad in work gloves casually dropping a total of 24 fluorescent lights, one by one, onto the gallery floor. In the end, 10 of them broke, and these were installed together with the surviving ones around the room, giving fragile illumination to the exhibition.

[2] Collector of Light, interview with Esther Lu, 2014

This composition ends with a permeating sense of pessimism. One is reminded at each juncture that the \$85 billion Hong Kong Dollar undertaking of the high-speed express line is a complete and utter failure. Each of these works, like movements in Tavener's composition, does not candidly hammer this idea home. Instead, Ko focuses on the subtle, nuanced emotional impact on the issues of this public project. The audience is reminded of the emptiness that we first encounter when we decided to step across the threshold in the beginning of this exhibition. A metaphorical emptiness of a promise at the end of the tunnel is echoed by the very action of what brought us inside.

Empty promises and window dressing; an abuse of our hopes for a brighter future – like the ones which are encased in the white windows of Ko's past work *Collecting Light*. In this case, a railway, which is great on the surface but in actuality is destroying a whole society's capacity to hope.

In a recent interview with the South China Morning Post, Ko elaborates: "I travel by bus from my studio in Fo Tan to Jordan regularly and the route takes me right past the construction site near Austin Station. It is immense, but the progress is very slow. Like everyone else in Hong Kong, I am aware of the news flow regarding the delays, but the driving force behind this exhibition is how changes in the city affect the personal. What I see from the bus puts pressure on me and affects my view of Hong Kong's future," she says.

When asked if she considers herself a 'political artist', she replies: "The inspiration for my work, or I would say, the things that influenced me the most, are always from the city and through the ways in which we live in this environment. No doubt when we talk about development and the use of land it must be related to certain political decisions. But then, it's not difficult to find that most of the works have their political linkages, especially when they are produced under Hong Kong's current social and political background. So I think this kind of label is slightly impractical, and may somehow even have negative effects for an artist. It is all too easy to overestimate the real effectiveness of a particular work as a tangible form of resistance."

Often reflected in the public media as well, there is a default urge to compartmentalise works as 'political' in order to use it for their own ends. As curators, we too love to codify things with a label, most of the time to help us give context to something or to frame it within a specific set of ideas. What Tavener's composition and Ko's exhibition both point out though is to look at the work as a whole - does it then say something greater than the sum of its parts? If so, the use of us attributing specific terms such as 'religious music' or 'political artist' becomes defunct and in certain ways is slightly unhelpful. But Ko admits it is impossible to draw a clear line sometimes, especially

considering the current subject matter. And the same probably could be said of Tavener - where does the religious element end and where does the abstract concept of transforming light into sound begin?

As I think about these questions I find myself inadvertently staring out of a window. An action that has come full circle it seems when considering Ko's earlier works. What I value the most is that her works have given me an imperative for space in which empathy can exist. A space that is neither metaphorical nor physical, but just simply, 'there'. A call to the human condition perhaps, something that possibly we all long for; even at the present moment, surely our thirst for such an indescribable space has not waned.

高情形：虛空中的光

文字：譚穎，2015年10月

視野和經驗之間的關係不僅在視覺藝術層面上有著悠久的歷史，亦在音樂、哲學、神經科學、文學及以外得到詮釋。阿爾貝·加繆的短文《薛西斯神話》(1942)所論及的“為虛空塗上顏色”一概念正正觸及了這樣的聯繫。類似的演譯還有瓦斯理·康定斯基的舞台曲作《*Der Gelbe Klang*》(*The Yellow Sound*, 1912)，以顏色為舞台指導組成六幅“畫作”，在動態表演之中形成一種和諧。

還有英國作曲家約翰·塔文納的《*Ikon of Light*》(1983)。作品取靈感自拜占庭僧侶聖西蒙於11世紀初受聖靈啟蒙寫下的詩歌，闡明光在音樂裡若隱若現的二元性。

塔文納的作品是光於聲之中極動情的表達。以希臘文頌唱的曲作分七部分，取光(*Phos*)和頓悟(*Epiphania*)為首尾的標題，吐露光所兼備的物質與精神啟迪意義。塔文納透過層次式的重覆和對位，重點勾勒光愈趨強烈的變化。整體旋律在作品中段達到極致，彷彿物化成閃爍的光束再滲入耳窩。隨著弦樂和唱詩班加強光的層次，段與段之間刻意的寂靜亦更具內蘊。塔文納對照這股張力與精準的肅靜，使後者跟旋律一樣重要。藉和諧與寂靜的契合來描述光，當中包含了精彩的複雜性。正如作曲家這樣說道：“當音樂離開了我的工作室，我最大的祈望是它能表達比純粹喜歡或不喜歡更深層的意義。這不是說我的天賦有這樣的能力，而是因為我的象徵手法若然得宜，理應可以傳遞一種深而廣的類比。”^[1]

塔文納想施加的類比是對聖西蒙作品的一種解讀、以自存光這一概念為中心的討論——即既非實在亦非象徵式的神光。塔文納試著在旋律的多個層次之中，以聲音重述那不能言喻的光及其複雜且矛盾的空靈。

事隔約三十年，高情形於2014年創作“採集光線”——一系列收藏級噴墨打印、經像素化及用塑膠彩加以塗色的網路圖像。高情形曾在一節訪談中提到，這些關於窗的圖像啟發自她在台北留意到的出租告示用詞“採光”以形容充溢著自然光的室內空間。她

[1] 約翰·塔文納、修女德克拉和埃凡·穆迪 (1994) 《Ikons: Meditations in Words and Music》. 倫敦：哈柏柯林斯

[2] 《採光者：高情形訪談錄》(2014)

續解釋道：“如果窗戶的存在是為了吸納更多光線進入室內，那麼我便是代替了窗戶的角色，依靠行為來達到收集光線的目的。在視覺層面上，這些被挑選出來的影像中，窗戶裡的光其實都不真實，甚至有種超現實的感覺。”^[2]

高倩彤以白色顏料在打印出來的像素化畫面上加強白色的部分，使其處於異常光亮的狀態。這種純粹、極致的白與我們想像中光的顏色不謀而合。而實際上，科學卻告訴我們光的存在正正是顏色之外。

無論是實驗性質的舞台、傳統詩歌班曲作又或當代香港，創作過程持續嘗試藉各式看似大相逕庭的媒介去表達一種不能言喻的主體。從弦樂團和詩歌班到塑膠彩和收藏級噴墨打印，在形式背後驅使著藝術家的無不出自想捕捉空靈的恆久慾望。

在馬凌畫廊的2015年聯展《隱形的光》中，首先呈現觀者眼前的是牆上的“採集光線”系列。亂中有序的鋪排讓人聯想到香港的高密度城市構建，勾勒現代生活裡城中人的距離感。採光這一概念並不局限於港台兩地；在英國，地產代理和市議會亦取其為標準之一。我們不禁疑問：光於我們是一種理所當然且不可分割的存在，抑或價高者得的拍品？我們在這些白色的景象之中投射對未來家園的冀望：採光的窗戶“收納”了我們對更美好生活的憧憬。高倩彤選擇網路上的出租房屋圖片，尤其是那些她未能親身到訪的地方，加強了想像中遙不可及的烏托邦。

她最近在馬凌畫廊舉行的首個個展《地底工程不合格》同樣關注城市發展以及公共空間。展覽標題回應連接香港與內地的高鐵項目。計劃於2011至2017年間分階段進行（現已延至2018年），落成後將經過廣州和深圳連接北京和香港（九龍）。深圳到廣州的第1階段工程於2011年12月開始運作，而深圳到香港（九龍）的最後階段工程則成為是次展覽的焦點。

甫踏進畫廊，入口處的拱門彷彿在暗示觀者正要步入一個蝸居。門檻上躺著一塊普通的藍色膠墊；然而，我們所眼見的不是平常的走廊地毯，而是中心被掏成一個半圓後的殘餘。這是第一道預兆。

進入展覽空間，映入眼簾的畫作展示高鐵項目的承諾——一系列由藝術家在其中一個工程區外拍攝的電腦模擬場景呈現理想中西九站落成後的畫面。

隧道般的展覽空間中央放置了一組堆疊起來的電視屏幕，放映著高倩彤的2014年錄像作品“穩定的地面“的再版。相機捕捉路邊有角度地擺放的隨意物件，屏幕繼而旋轉，使物件直立起來的同時亦令周邊環境顯得不穩定，再次預兆隨之而來的迷失感。

電視機組的對面懸掛著一系列黑白網路圖片，呈現在海面緩緩升起的太陽。名為“太陽不在這裡“的作品是一組經電腦修改的圖像：高倩彤去掉了畫面原來的顏色，並在每幅圖像上繪畫一個修長的交叉。從遠處乍眼看，恬靜美好的日出正如想像中的度假景色。但這些灰階畫面卻有違願景中萬花筒般的色彩。是隧道盡頭隱鬱的一點光嗎？無論如何，高倩彤的數碼加工拒絕一般日出所寄予的希望和期盼，反而揭示了

更黯淡的調子。

然後我們終於來到展覽的最後一個作品。投映在牆上、片長11分鐘的錄像展示一雙戴著勞工手套的手隨意任24支人造螢光燈管下墜。存留下來原好的光管與其他10支損壞的光管一同裝置於展覽空間，給予是次展覽薄弱的照明。

藝術家的佈局以悲觀主義作為結語，每個契機都彷彿在提醒觀者：值850億港元的高鐵項目是一個徹底的失敗。正如塔文納的旋律，高倩彤的作品並非意在直白地呈現這意念，而是著眼於這項公共工程的微妙情感衝擊。觀者此時憶起剛才決定跨過門檻那刻的空虛感；引領我們進入展覽空間的這一動作與隧道盡頭的承諾象徵式空虛相呼應。

虛無的承諾和窗戶裝飾一如那些鑲進高倩彤舊作“採集光線“的美好冀望，吐露一種被濫用的憧憬。金玉其外敗絮其中的高鐵正正粉碎了社會對祈望的容量。

高倩彤在近期與南華早報的訪談中闡釋道：“我經常從位於火炭的工作室乘巴士經柯士甸工程區到佐敦。工程區的規模十分龐大，但進展卻非常緩慢。跟其他香港人一樣，我也注意到關於項目延期的消息。展覽所探討的是城市發展在個人層面構成的潛在影響。我乘巴士時所觀察到的影響了我對香港未來的看法，因而驅使是次展覽的概念。”

當被問到自己是否一位政治藝術家時，高倩彤回應：“我的創作靈感，又或者說對我影響最深的事總是圍繞著城市以及我們在其中的生活方式。關於城市發展和土地使用的討論無疑會觸及某些政治決定。同時，當作品衍生自香港現時的社會和政治語境，觀者不難發現它們大部分都包含了政治聯繫。因此我個人認為這種標籤是稍微不切實際的，甚至可能會為藝術家帶來負面的影響。實在太容易把一件作品視為抗爭的形式並高估它的真正效力了。”

媒體報導亦反映出這種把作品劃分為政治作品藉以自圓其說的一廂情願。身為策展人，我們亦慣於透過標籤作品構建出討論的語境和中心思想。塔文納的曲作和高倩彤的展覽則敦促我們把作品看作一個整體——那麼，它是否吐露了一種比這個整體更宏大的意義？若然如此，我們加上“宗教音樂”或“政治藝術家”等標籤一舉便失效，甚至略為無益。不過，高倩彤亦坦言，考慮到作品的當前主題，有時候要劃清界線是不可能的。塔文納可能也感同身受——在宗教元素和光為聲的抽象懸念之間，我們該如何辨明？

在思索這些問題時，我無意間凝望著窗外。這一舉再次呼應了高倩彤的舊作。我最珍視的是她的作品為同理心所建立的容身之所、一種既非象徵式亦非實在的空間。它就在那裡，呼喚著我們所渴望的人的境況。即便在當下，我們對這一不能言喻的空間的切望亦從未衰敗。

Never odd or eveN
物非物

Group Exhibition 群展

Taipei Artist Village, Taipei, Taiwan
臺北國際藝術村, 台北, 台灣

10.10.2014 - 09.11.2014

Edouard Malingue Gallery is pleased to present, 'Never odd or eveN', a group exhibition project supported by the Ministry of Culture, Taiwan and the Taipei Artist Village, curated by Esther Lu, curator of the Taiwanese Pavilion at the 55th Venice Biennale. Featuring work by Benoit Broïsat, Yu-Cheng Chou, Tyler Coburn, Chitti Kasemkitvatana and Ko Sin Tung, the project examines the relational aesthetics between exhibition norms, as well as cultures and artistic practices. Extending the experience of the exhibition beyond the physical display space, the project will manifest itself in multiple forms, including that of printed material as a paper exhibition in the Taiwanese art magazine Not Today and a series of published artist interviews.

“How to unfold our minds and perceptions so that we may hear the landscape that we do not see is an endeavor and dream that dances with the question of sensibility—mysteries are not in things but rippling from artists' actions and our ceaseless conspiracy.

The exhibition premise departs from artists' peculiar actions and sensitivities vis a vis conceptualizing artistic ideas and expressions with their own formal grammars so as to speculate and investigate social relations and agencies. Their actions do not seek representation but rather create agents and sources of evidence that allow us to mobilize ourselves again in reality. In order to read aesthetics informed by the seamless conversations and compositions they initiate, and to connect knowledge, imagery and narration against institutional power and violence, this exhibition proposes to study artists' action forms and provide ways of seeing contemporary art beyond visibility and display—that is, in multiple layers and dimensions in order to indicate various realms for aesthetic understanding as well as continuity that take the form of lives.

In our post-Duchamp age of media society, we are driven by new quests to understand and rediscover the meaning, presentation and possibility of the art object—material or not, and functioning in complex social fabrics beyond the act of registering new artistic concepts. Correspondingly, the exhibition as a form for art presentation faces new challenges and seeks to access and generate active communication between different systems, institutions, ideologies and realities. The project title Never odd or eveN points to the spectrum between integers in mathematics, or any complete entity in a literal approach, suggesting an unbound space to discover new relations and activations. As a palindrome, it provides a passage for travel and return, while the exhibition itself acts as an aesthetic vehicle for presenting projects in the juxtaposed structure of a parallax, illustrating the rendezvous between art and life on the same platform, or via multiple perspectives, directed by the audience. It is a contemplative medium for meeting more ends or beginnings. It shows how form exercises affection and how we are affected to act and run in a contemporary temporality.”

– Esther Lu

馬凌畫廊誠意呈獻最新聯展《物非物》(Never odd or eveN)，展覽計劃得到台灣文化部及台北國際藝術村支持，由第55屆威尼斯雙年展台灣館的策展人呂岱如策劃。參展藝術家包括伯諾瓦·布洛伊薩特、周育正、泰勒·科伯恩以及高倩彤。是次計劃探討當代藝術展覽形式演練的美學問題、當中回應的文化及藝術家行動和創作的手法。計劃同時把展覽伸延至實體展示空間以外，化成不同的展示方式，以平面媒體作為展覽媒介，在台灣藝術雜誌Not Today的十月號上舉辦紙上展覽 (paper exhibition)。並且發行一系列的藝術家訪談錄。

「如何打開視野與胸懷去聆聽看不見的風景，是一種與感性共舞的課題還是夢境？神秘的並非物件，而是藝術家展開的行動與我們從未停歇的共謀。」

展覽關注藝術家的行動與感知力，在將藝術想法與表達觀念化的過程裡，他們如何從形式語言展開對於社會關係與能動性的推敲、調查與滲入。他們的行動並非透過直接的再現關係呈現，而是藉由創造介媒與證據來讓我們重新展開在現實生活裡的質問與行動。透過解讀這些他們在連結知識、影像、敘事以抵抗機制性權力和暴力之時，所應運而生的對話、構圖及其美學語彙，本展覽探討對於藝術家行動形式的觀看與解讀，提出視覺性、展示性以外的當代藝術觀看方式——在多重層次與向度間去理解審美的不同領域，以及其如何連續地交織展開於生命形式間。

在後對象的媒體社會中，我們被新的藝術使命驅動去認識與挖掘藝術物件的意義、展示與可能性，不論是否具備物質性，當代藝術的挑戰之一，便是如何在複雜詭譎的社會肌理中進行超越新藝術觀念的註冊動作。在此脈絡底下，展覽作為藝術呈現的形式也面臨新的挑戰與要求，以在不同的系統、機制、意識形態和現實裡，提出並生產積極的溝通渠道。「物非物」原為一種開放性、暗示性的能指，既是與周遭介質的共鳴，也指向一種非可見的新關係與空間的騷動。與其英文展名Never odd or eveN皆同為回文，展開一個雙向折返的甬道，在轉換復返間探問每個小數點後的無盡可能。策展概念透過這樣的命題方式與形式結構，採用了製造視差結構的一種美學載具，以在同一個平台上，或說觀眾所決定的多個視差視角的交會處，去呈現藝術與生命相遇的樣態，展露藝術家回應藝術與生命形式的手法，也讓觀者運動他們在展覽形式間所可探索的各種視角。展覽揭示形式如何運作情感，而我們又如何為之所動地在一種當代的时间感之下行動與奔跑。」

— 呂岱如







Collecting light : No. 180, Sanyuan Street (Room 1)
《採集光線：三元街180號（房間1）》
2014

Acrylic, archival inkjet print on canvas
塑膠彩·收藏級噴墨打印布本
77 x 112 cm



Collecting light : Lane 124, Siwei Road (Room 1)
《採集光線：四維路124巷（房間1）》
2014

Acrylic, archival inkjet print on canvas
塑膠彩、收藏級噴墨打印布本
60 x 88 cm



Collecting light : Lane 124, Siwei Road (Living room)
採集光線：四維路124巷（客廳）
2014

Acrylic, archival inkjet print on canvas
塑膠彩·收藏級噴墨打印布本
126 x 126 cm



Collecting light : Sec. 2, Xinhai Road (Living room)
《採集光線：辛亥路二段（客廳）》
2014

Archival inkjet print on canvas
塑膠彩·收藏級噴墨打印布本
92 x 80 cm



Collecting light : Sec. 2, Xinhai Road (Room 1)
《採集光線：辛亥路二段（房間1）》
2014

Acrylic, archival inkjet print on canvas
塑膠彩、收藏級噴墨打印布本
65 x 100 cm



Collecting light : Lane 124, Siwei Road (Room 2)
《採集光線：四維路124巷（房間2）》
2014

Acrylic, archival inkjet print on canvas
塑膠彩、收藏級噴墨打印布本
78 x 141 cm

The Light Collector: an interview with Ko Sin Tung

by Esther Lu, October 2014

- *What is it that makes today's home so modern and so appealing?*

Lu Your work seems to often respond to a sense of alienation in modern life and the virtual world of imagery, and therefore traces lots of everyday life experiences and common visual codes. Certainly the mundane is a great part of human existence and reality—I am interested in learning how you usually decide your artistic position of dwelling in your everyday life, and how it addresses, for you, the relation between art and life. Do you feel it is influenced or inspired by the particular living conditions in Hong Kong?

Ko There are many things concerning Hong Kong, in terms of its living environment and condition. Perhaps I should say that it is rather hard for me to overlook them. In a way, they appear more like sorts of interference, and I am affected passively. They are usually artificial things, and I am interested in what human beings make for themselves. Some of my previous projects include noticeable elements of the city, such as direction signs, floor panels for fixing pedestals, and all these highly visible components in the public space. But my last exhibition takes a more indirect approach of reflecting the outside world and the urban landscape through just an individual's personal life and living condition. Actually, I haven't really thought if everyday life is the direction of my artistic development. To me, it is just a very natural reflection, since these things are my concerns, and have impacts on my thoughts. It has thus become very natural that my projects should reflect them.

Lu I think it says a lot if you start to feel that your artistic practice is very natural for you in your everyday life. Have you always kept such a relaxed and free attitude in relation to your practice? Can you please tell us a bit about your art education and your related background and experiences? Has there been any critical moment or turning point that has kept you working in art?

Ko No, actually, I wouldn't say that I am already that comfortable with my practice. Pretty often I feel like I'm struggling with uncertainties. I need a certain context and condition to work and I have been looking for balance to keep my practice at a steady pace. I would say my art education began with my time at university. In the first two years I was exploring and trying out different media, subjects and disciplines. It was a very open program, and we were allowed to do whatever we liked. Therefore, I took my time to work out my own direction, and gradually got to discover more about my own interests and direction in the junior year. During this period, I didn't really know what I was supposed to do, but I got into this habit of staying around in my department. When I try to reflect upon that now, it seems to be an important point that how I invested my time actually helped a lot in my artistic development—it became a habit and then an essential part of my everyday life. Maybe that's why I can still keep doing art.

Lu What is collecting light for you? What is light to you?

Ko "Collecting light" is my direct response to the house rental advertisement term *tsai guang* (pick light). It is a very common term in Taiwan but I had never heard of this term until doing my field research in July. It's very easy to understand its meaning and it reminds me again of some of the important things in life. Usually it is applied to describe the conditions of a physically real space to indicate whether there is enough natural light filling the interior space. Nevertheless, I wish to transform it into an art action. If the existence of a window is to bring more light into a space, then I wish to take the role of a window, collecting light through my actions. On the surface of a printed image, these white shapes indicate a shining status, which could be considered "light" and "non-light" at the same time. Based on our knowledge and experience of light, we recognize these white parts as light. But they do not have any qualities or attributes of light anymore and therefore it is "non-light" at the same time.

Lu This is fascinating to think about the concept of "non-light" as you coin it here. What does it really mean to you, apart from artificial light? What about all the other forms of light that have been described in mythology and fables—or matter that can be perceived other than through our retinas? What kind of metaphor does it stand for to you? Furthermore, what is the role of collecting light for you in this project, and what actions are you undertaking to achieve it?

Ko I describe these white, shining parts on the prints as "non-light" to describe those visual qualities that they do not possess in comparison to light. They are not light since they are stripped and have only an empty

body, a sort of surface, and cannot have any sensible attribute of light. It is like the question Joseph Kosuth's *One and Three Chairs* also asks. The artificial light you mention is another integrated definition of my "light" and "non-light".

These lights coming through the windows do not appear real in any of these chosen images and even look a bit surreal, visually. This is because when the camera captured the light, the contrast between the interior space and the outdoor space was too high in its brightness. So it was actually a kind of photographic effect. Such alteration in light is very interesting to me, and surprisingly, this specific effect seems to match our imagination of light as a pure and ultimate white. In reality, light seems to be attached to all kinds of things on the surface and lacks an independent status. However, this particular effect seems to detach and release light from other things, and eventually it has its own individual expression.

Since light is abstract, it is actually open to endless plastic art possibilities for fulfilling different imaginations. These white figures on print actually provide me with some positive associations with holy light, entrances, hope, etc., and I think they have a very delicate relationship with how people project their own expectations for their new homes—and windows play a critical role here. Therefore, the whole 'light collecting' action becomes a necessary pursuit. It is more than a criterion for interior space; it is also a desire for a quality of life. I choose images from the local house rental websites, particularly those places I couldn't have visited in person. Maybe this indirect approach with these unreachable spaces, and the failed visiting experience, also express the distance and reality between Hong Kong and Taiwan.

Lu You have continued with the theme of living space in quite a few projects. Your solo show that took place earlier this year was also developed around this subject. Can you please tell us why you are so interested in this particular theme, and what is your concern with it? You employ internet-sourced images a lot and print them, making them your painting foundation. Transferred from the virtual space, all the related attributes such as planes, figure, light, color, texture and so on are flattened and even decreased dramatically in their resolution through such enlargement. These images lose their representation meanings and authenticity. How do you reinterpret these images, and why are you so obsessed with internet imagery? Well, let me put it directly, why are these bad images so appealing to you? What's the border or difference between physical reality and virtual space to you?

Ko In the beginning, I paid more attention to the issues surrounding public space. For example, how urban development and the changes of land-use have created such violence so as to destroy our sense of belonging

in public space. The consequence has been that individual perception of owned space has diminished, and everyone can only exercise their control and power within their own living space. So, my projects do not only address private living conditions—they also correspond to exterior conditions, observations and imaginations. On the surface, it seems as if we find comfort in doing home decoration and making arrangements in order to organize our hopes for life. Nevertheless, I am suspicious of whether we can really keep a personal space, and am concerned with whether or not we even have the basis for such imagination. But well, this new project actually focuses more on the local condition I have encountered due to the differences of geography.

My intention with the application of internet images or other materials is to understand and manifest perspectives of others. I can see other people's thoughts and ideas for living on the internet. My intervention also registers my participation and audiences can read me through this.

In a way, we can acquire high definition computer images using advanced technology, and images are so convincing that people think they can just about to touch reality. With imagery evidence, we establish a rather certain reference system for how reality should look like, but it is still different. This experience has had a great impact on me. When we think that images can reflect reality and one has curiosity to acquire more knowledge from the images by enlarging them, we do not get more but actually less. What's even worse is that the figures are blurred, and we can only see pixels with lots of different colors. The foggy effect eventually reminds us of the separation between image and reality. The unfulfilled expectation and objective creates a strong sense of loss. Since the image now becomes a still picture, and everything stays inside this frame instead of flashing windows on the monitor, the audience can start to imagine new things from the image and project different emotions. With this pure visual reference, we can approach, recognize and indulge ourselves with our imagination. We can retrace imagery but not reality. Unless we control our desires, our imagination can only go deeper.

I am not sure if my interest in these bad images comes from these negative experiences. It addresses a kind of loss, and I can see the problems within the loss and the difference that separate us from our ideal life. Apart from that, perhaps I just want to fight against high definition imagery. In fact, reality manifests itself clearly already. The blurred images perhaps are closer to things like memory and fantasy, which offer more interesting ideas.

Lu You mentioned earlier that you transform windows' function of collecting light into an action. I think this action is a piercing force of continuation, instead of a passive reception of light. It actively connects imagination, searching, sites of photograph taking, media interface, digital image production and traditional painting, etc. If

there is a line to depict such light traffic, then this line actually crosses many visual dimensions with multiple altering engineering processes to present a new desire. I think these abstract images in your work seem to remind us of the nature of image production, but at the same time it seems to not deal with the subject of image at all. Could you please tell us the meaning of your action through this abstract expression?

Ko The project has developed through a complicated process, but it is actually a simple concept. I would like to emphasize again that my intents are inspired by the abstract existence of white color in an image. They are very appealing to me as the heart of the entire image. I can't imagine how different these interior spaces would be if light were extracted from these images. More than a visual presence, they step into the realm of my imagination and affection, and call for my response. It is a series of progress.

Lu I was probably just being silly commenting on your approach as a progressive rethinking of Impressionism when I first knew what you wanted to develop in our exhibition. The aim of capturing a transformed reality that is fragmented by the condition of perceived light, or the shining images from the world of the internet reminded me of early modern art history, especially how the concept of light has a new twist here. How did you take my reaction at the time, if I may ask?

Ko I have not thought about this before... but I can see the time lapse. It seems we still keep a passionate pursuit for light, the significance of which cannot be diminished in time with technological developments. My work reveals the framework and difficulty of this pursuit under particular social circumstances. Moreover, Impressionist paintings capture the flickering changes of light. Although the paintings are composed by many small dots, they try to achieve a complete canvas as a result. My work is more like a collage of reality. They are fragmented in the process as well as in their resulting status.

採光者：高情形訪談錄

文字：呂岱如，2014年10月

- 究竟什麼可讓今日居家如此摩登並且充滿魅力？

呂 你的作品經常回應現代生活底下以及網路影像世界裡的疏離感，也涉及或挪用許多日常生活經驗中常見的視覺符號。當然，世俗平凡的樣態本來就是人類存在與現實的大部分，而我很好奇想要瞭解你通常如何在妳個人的生活中去探索與決定妳的創作位置，而對妳而言，這又如何回應妳所認為的藝術與生活的關係。在香港的特殊生活條件是否對妳的創作有什麼樣的影響或啟發？

高 住在香港這個城市其實經常都有很多令我關注的元素，應該說這些東西令我很難不注意它，我覺得自己是被動的，某程度上它算是一種干擾。我所說的這些東西通常都是人製造出來的，我對人製造給自己的東西感興趣，如我之前的一些作品中有些顯而易見的和城市空間有關的元素，像指示牌、修馬路的臨時工地等，是比較直接指向那些看得見的狀況；上一次的展覽則比較間接，嘗試以一個個人生活和環境來反映外部的世界和一些城市面貌。其實我都沒有想自己的創作方向是否必然是這樣，於我來說它是很自然的，單單因為這些事情讓我在意，有時候影響我的思緒，所以從作品反映出來，不過我想這是很基本的。

呂 我覺得當創作成為一件生活裡自然而然的事情時，其實已經說明很多了。妳一直以來都和創作保持著這麼輕鬆自在的關係嗎？可否描述一下妳自己學習藝術與開始從事創作的歷程呢？中間是否有任何關鍵性的事件或是決定點，讓妳持續創作呢？

高 不是。其實不那麼自在，很多時候很糾結，尤其是遇上不確定的情況，我是需要事情比較確定才能夠繼續下去的，好像還一直在找一種調和的方法，讓創作能夠保持一種步伐。自己真正學習藝術是在大學，在最初的兩年，接觸不同範疇的科目，好像都只在嘗試新事物，我們的課程都很自由，做甚麼都可，所以是依靠自己去慢慢尋找方向的，到了三年級才稍為清楚自己的創作重點。在這段期間，雖然有很多時搞不懂自己應該做甚麼，但就養成了在教室逗留

的習慣，這一點我現在回想是頗重要的，時間的投注無疑是增加了創作的投入程度，而且兩者互相滋長，使創作在我的生活裏形成了一種份量，才能成為一件可以持續的事情。

呂 對妳來說，什麼是採集光線呢？「光」又是什麼樣的概念？

高 「採集光線」是直接回應「採光」這個在台灣經常用到的詞語的。在七月份到這邊作資料搜集時，常看到這個於我而言相對是陌生的用詞，意思雖是淺白但卻提醒了我一些關於生活的重點。「採光」一般用於形容一個真實環境的狀況，是說明室內空間的光線是否充足的指標，我卻希望把它轉化成一個實際行動。如果窗戶的存在是為了吸納更多光線進入室內，那麼我便是代替了窗戶的角色，依靠行為來達到收集光線的目的。在打印出來的畫面上，白色的部份處於異常光亮的狀態，我認為它們既是「光線」也是「非光線」。基於我們對真實光線的認知和經驗，知道那些是可以被稱為光線的東西，但因為它們並沒有真實光線的特性和功能，在這個層面上便是一種「不是光線」的東西了。

呂 妳提到「非光線」這個觀念實在非常迷人而有想像性。但是，這個觀念對妳來說，除了是人造光，還有什麼其他的特殊意義或指涉嗎？所有其他神話和預言裡面所描述的其他光的形態？或是在我們視網膜可接收範疇之外的物質？這是一個什麼樣的隱喻？甚至，在這次的創作計畫裡，採集光線的這個角色有何特殊意涵？妳又透過什麼樣的行動來達成？

高 我以「非光線」形容打印出來的那些光的部份，其實是對應著光線應有的非視覺層面，我對「光」的否定來自於它只剩下一種表面、一個軀殼，而欠缺其他感官方面的體現，這其實就是約瑟夫·科瑟斯的椅子所牽涉到的問題。而我想你說的人造光是一種整合了我剛才指的「光線」和「非光線」的定義。

在視覺層面上，這些被挑選出來的影像中，窗戶裏的光其實都不真實，甚至有種超現實的感覺。那些部份之所以有這樣的呈現，其實是因為現實內外的環境光線落差太大，經過相機的調節，光被捕捉下來，成了現在的模樣。這種對光的改造，於我來說是有興趣的，出來的模樣倒是有點符合了我們對光線的想像，是純粹、極致的白，而這好像只存在於想像的層面。現實的光往往依附在不同的表面，它欠缺了一種獨立的存在；現在的情況則好像是把光脫離了原來的物件，重新把光釋放和表現出來。

基於它的抽象，它在造型上的開放，其實滿足了更多的想像，畫面中的這些大面積的白色就讓我有像「聖光」、「入口」、「希望」這些正面事物的聯想，我會認為這和一個人把自己的期望投放在新的居所方面有著微妙的關係，窗戶在此就扮演著一個重要的角色。那麼，對我來說，整個「採集光線」的行為就變成了一種對室內空間的一項必要元素的追求，再進一步是對一個更好的生活質素的渴望。我揀選出來的那些窗戶都來自一些我不曾到訪的房屋，是從網路上租房子的網頁找來的，然後在電腦內作了一些剪裁，當中間接的方法和距離也許可以表達香港和台灣之間的差距吧。

呂 這個銜續對於居住空間想像的主題已經在妳的作品裡發展好幾個系列了，妳今年的個展也環繞著這個題目在發展，可以多談談妳對這個主題的關注或好奇的出發點在哪裡嗎？

而，同時妳的創作往往是利用網路搜尋到的影像作為一種影像畫面基底，從一個虛擬空間裡被再度轉化出來的平面、形狀、光線、顏色、材質等都是在一種完全扁平化、甚至隨著刻意放大的尺幅而失真的，這些失去了任何再現意義的影像所對妳個人展現的意義是什麼呢？為何會開始對於網路媒體影像如此著迷？不如讓我用一種直白的方式說，這些壞影像 (bad images) 為何如此吸引妳？網路空間對妳來說和現實世界之間的界線或是差異在哪裡？

高 開始的時候是比較關注一些公共空間的問題的，例如城市發展和土地用途的變化所製造出來的暴力令我們對公共空間的歸屬感消失，而這也同時聯繫到個人對「所擁有空間」的感受力被縮限，每個人就只剩下自己的居住空間才可以擁有掌控權力。作品指涉的不只是私人居所，而是對應內外的關係而衍生的一些觀察和想像，在表面上可能是關於我們藉著裝飾家居從而找到位置去安放我們對生活的期盼，但同時我對於能夠保存這個私人空間也抱有疑惑，所以在想像背後也關心我們有否這個想像的基礎。不過這次作品的地域背景不盡相同，取向也較著重我所面對的在地條件。

至於網路影像的使用，或是在網路上取材，起初是想要去了解及展現一個他者的角度，透過網路我亦能看到別人對於其生活的一些想法，然而經過我的介入，自己亦好像成為了其中的一部份，某程度上是把自己的思想都放進去了。

簡單點來說，由於現在的科技使我們能夠得到清晰度很高的電腦影像，太容易令人以為自己能夠接觸到真實。有了影像的憑據，我們對於現實的模樣的確有了一個相對肯定的參考，但當中必然帶有落差。這樣的經驗對我來說有著一種更大的衝擊，就是當我們以為影像能夠反映現實，在我們放大影像以求獲得更多資訊時，我們並沒有得到更多，反之影像內的形象越見模糊，更甚的是只看到不同顏色的小方格，模糊的特性令人立即意識到畫面和現實的分野，再者，目標與期望的不符合形成了強烈的失落感。我認為由於影像是一個靜止的畫面，所有事物停留在裏面，觀者會開始透過這個不變的畫面幻想和投放情感，它所提供的線索其實比較單一，但就更容易使人肯定和沉迷於想像出來的東西，而且影像可以不斷回溯，但現實不可能，那麼想像只會不斷加深，除非當中的慾望減卻。

我不肯定自己對壞影像產生興趣是否來自這些負面經驗，它也許訴說著一種缺失，而從當中的落差和缺失，我看得到問題出現在那裏，令我們無法達至我們理想中的生活。除此以外，也有一個想法就是想要對抗非常清晰的影像吧，現實已經非常清晰，模糊了的東西也許比較接近記憶和幻想的狀態，那裏才有多點有趣的東西...

呂 妳前面說了妳把窗戶採集光線的功能作為轉化為實際行動，我覺得這個採光行動充滿一個穿透性的延續，不是一個被動性的受光，它主動聯繫了想像、搜尋、影像採樣原地、媒體界面、數位與手繪的畫面生產等，

若說有一線條表現這道光，那它穿越多重視覺領域，經過多道改造工程，以呈現一種新的欲望。我覺得妳作品中這些抽象的畫面好像一方面要提示影像生產這件事情的本質，但是一方面又好像完全非關影像。可以請妳談談妳藉由抽象表現形式傳達的行動意義嗎？

高 作品的整個發展過程算是複雜，但於我而言它又只是在實行一個很簡單的概念。但不得不強調的是，所有行動的出發點都是影像內那一片抽象的白色，它原本在畫面中便已是富有吸引力的，可以說，它其實是整個影像的重心，我無法想像光從那個地方消失後室內環境的氣質會變得有多大程度的不同。它已由視覺層面自然地進展到想像、個人情感方面的領域，亦引領我作出一個回應的行為，這一種演化是一串連起來的。

呂 當我第一次聽到妳想要在這個展覽裡所發展的創作方向時，我或許還相當興奮一股傻勁地回應說，我認為妳的創作手法對印象派的傳統有一個激進的再思考：其關聯性在於如何捕捉一種受到光線條件影響而碎裂的、被轉化的現實，以及網路上閃閃發光的影像訊息，特別是妳對光線這個概念有了一個全新的推進和改變的意圖。這些線索提醒了我這些早期現代主義繪畫的發展歷史。妳對我當時的奇想究竟有什麼想法呢，如果妳覺得方便多談一點的話？

高 之前倒是沒有想過.....但多少也會看到一點時代差別。好像經過了百多年後，我們對光的追求依然，自然光的重要性沒有因為的時代的不同和科技的進步而減弱，但在我的作品中是可以透露出一點在特定社會環境下這種追求的框架和困難。還有就是，印象派的繪畫捕捉光的變化，描繪的現實雖是以不同的小部份所構成，但他們得出的一個結果是完整的；我的作品則在湊合現實，它們在過程中是零散的，而在最終可能也還是處於一個不圓滿的狀態。

Past Works
過往作品

無敵海景

《無敵海景》
2015

Neon light
霓虹燈
180 x 80 cm

Words and Videos from a Post-Industrial City, Chai Wan Industrial City Phase I, Hong Kong
後工業城市的文字與錄像，柴灣工業城第一期，香港



《無敵海景》
2015

Neon light
霓虹燈
180 x 80 cm

Words and Videos from a Post-Industrial City, Chai Wan Industrial City Phase I, Hong Kong
後工業城市的文字與錄像，柴灣工業城第一期，香港

Modern home collection - 19, 20, 21, 22, 23 (silver series)
《摩登家居系列 - 19, 20, 21, 22, 23 (銀系列)》
2015

Archival inkjet prints with aluminium alloy frames, synthetic fiber carpet
收藏級噴墨打印·鋁合金框·人造纖維地毯
Dimensions variable
尺寸不定

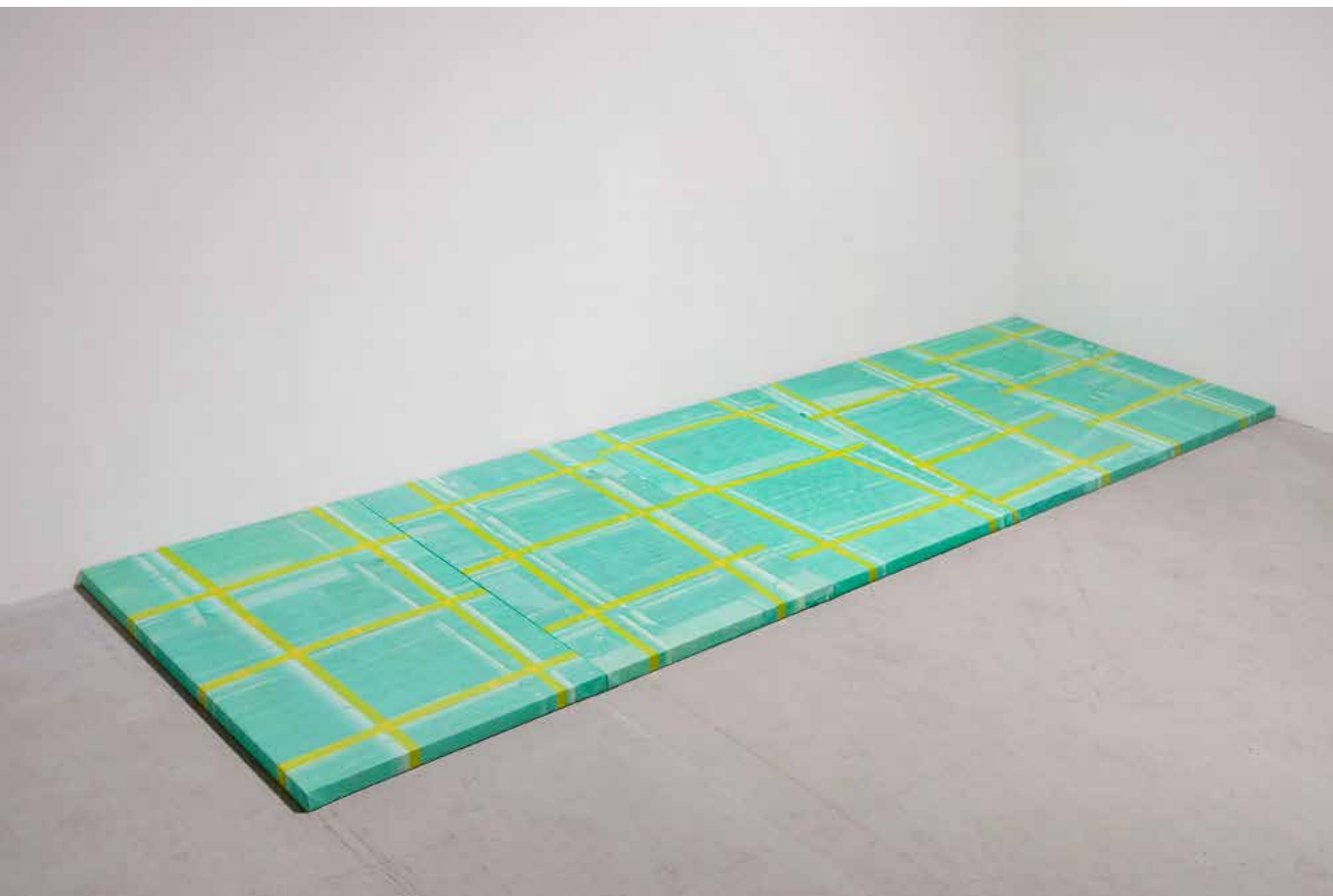
Invisible Light, Edouard Malingue Gallery, Hong Kong
隱形之光·馬凌畫廊·香港





Gateway to _____
《通往_____》
2014

Jigsaw puzzle with wooden frame
拼圖、木框
56.5 x 41.5 cm



2014

Electrical tape, archival inkjet print on canvas
電線膠布・收藏級噴墨打印布本
240 x 68 cm



Sleep tight
《睡個好覺》
2014

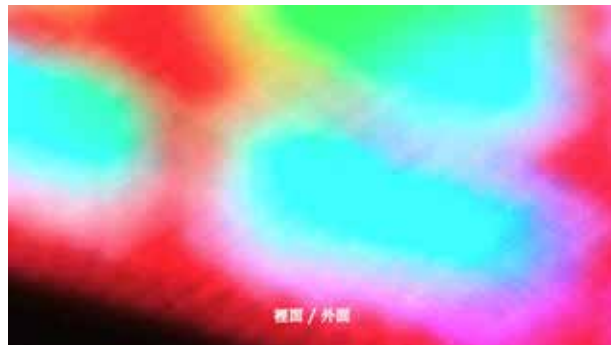
Marker ink on noctilucent wallpaper
麥克筆墨水·夜光牆紙
76.5 x 76.5 cm



White stones
《白色石頭》
2014

Brushing lacquer on sandbags
手掃漆、沙包

63 x 20 x 7 cm each / 件



P-E-R-M-A-N-E-N-T
《永 - 久 - 的》
2014

HD Video
高清錄像
34 min, colour, no sound
34分鐘, 彩色, 無聲

[▶ Watch video](#)
觀看視頻

PW: EMGST123



As white as you can 1
《盡可能的白1》
2013

Acrylic on archival inkjet prints, plasters
塑膠彩, 收藏級噴墨打印, 膠布
Dimensions variable
尺寸不定

Painting On and On 5. Taciturn, HKICC Lee Shau Kee School of Creativity, Hong Kong
繪畫大道中(五) 緘默有時, 香港兆基創意書院, 香港



As white as you can 3
《盡可能的白3》
2014

Acrylic on archival inkjet prints
塑膠彩，收藏級噴墨打印
121 x 75 cm每張

Kiang

馬凌畫廊

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Education

2006-2009 B.A. in Fine Arts, The Chinese University of Hong Kong, Hong Kong

Residencies

2012 Kunstnarhuset Messen, Ålvik, Norway

Grants and Awards

2016 Special Jury Prize, Huayu Youth Award, China

2014 Pure Art Foundation Grant 2013-2014, Pure Art Foundation, Hong Kong
Project Grant (Emerging Artists Scheme), Hong Kong Arts Development Council, Hong Kong

Kong

2012 Professor Mayching Kao Fine Arts Fund, The Chinese University of Hong Kong, Hong Kong

Kong

2009 Cheung's Fine Arts Award, The Chinese University of Hong Kong, Hong Kong

Chu's Creative Award, The Chinese University of Hong Kong, Hong Kong

Solo Exhibitions

2021 "An acute manner", Edouard Malingue Gallery, Hong Kong

2019 "Adaptation", Edouard Malingue Gallery, Hong Kong

"Dust and trivial matters", The Bunker, Beijing, China

2016 "Absent Store", Holy Motors, Hong Kong

2015 "underground construction: failed", Edouard Malingue Gallery, Hong Kong

2014 "A Closed Room", Gallery EXIT, Hong Kong

2012 "Undone", HARDNECK.hk, Hong Kong

2010 "Repairing Space", Blue Lotus Gallery, Hong Kong

Selected Group Exhibitions

2022

"Breaching Sanctum", Tai Kwun, Hong Kong

"Double Vision", Tai Kwun, Hong Kong

2021

"July, August, September", "St. Apernstrasse 13, Cologne, Germany

"YeP YeP 1st Issue Exhibition", Present Projects, Hong Kong

"RHE- Shape of Water", Edouard Malingue Gallery/ EMG HK Tin Wan Studio, Hong Kong

"Æthereal", National Taiwan Museum of Fine Arts, Taichung City, Taiwan

"Cut Down The Middle", Galeria Avenida da Índia, Lisbon, Portugal

2020

"A'fair", 65 Hennessy Road, Hong Kong

2019

"Borrowed Scenery", Cattle Depot, Hong Kong

"LONG DAY", Aranya Art Center, Qinhuangdao, China

"Café do Brasil", Para Site Art Space, Hong Kong

"Whatever Works, Whatever It Takes", Goethe-Institut China, Beijing, China

"The Racing Will Continue, The Dancing Will Stay", Guangdong Times Museum, Guangzhou, China

"close", Crane Gallery, Kaohsiung, Taiwan

"Women in Art: Hong Kong", New Hall Art Collection, University of Cambridge, UK

"Condo London", Kate MacGarry, London, UK

2018

"Offline Browser", Hong-Gah Museum, Taipei, Taiwan

"Film Screening II", Edouard Malingue Gallery, Hong Kong

"Post-Industrial Landscapes 5.0: Urban Scan", Osage Gallery, Hong Kong

"Beckoning the Mutation", Club Pro Los Angeles, Los Angeles, USA

"Rehearsal", Tai Kwun Contemporary, Hong Kong

"Harbour Arts Sculpture Park", Western Garden, Hong Kong

"Women in Art: Hong Kong", Sotheby's, Hong Kong

"Condo London", mother's tankstation, London, UK

2017

“Huayu Youth Award Retrospective Unit”, Huayu Art Center, Sanya, China
“Polyrhythmia”, The Great Medical Disaster, Manchester, UK
“To be an image maker”, Jimei x Arles International Photo Festival, Jimei Citizen Square Main Exhibition Hall, Xiamen, China
“From Ocean to Horizon”, Centre for Chinese Contemporary Art, Manchester, UK
“Muse for a Mimeticist”, Edoard Malingue Gallery, Shanghai
“Breathing Space: Contemporary Art from Hong Kong”, Asia Society Hong Kong Center, Hong Kong
“The Genius of the Crowd”, Jendela Visual Arts Space, Singapore

2016

“Huayu Youth Award Shortlisted Artist Group Exhibition”, Huayu Resort and Spa Yalong Bay Sanya, Sanya, China
“FORM SIMULTANEITY”, 100ft.PARK, Hong Kong

2015

“I’ll be your wallpaper”, LEAP Pavilion, Asia Now Paris, Paris, France
“The 2nd “CAFAM Future Exhibition”, K11 Art Mall, Hong Kong
“GoldenEyes”, AISHONANZUKA, Hong Kong
“after/image” - book launch and exhibition, Studio 54, Pure Art Foundation, Hong Kong
“Words and Videos from a Post-Industrial City”, Chai Wan Industrial City Phase I, Hong Kong
“The 2nd “CAFAM Future” Exhibition”, CAFA Art Museum, Beijing, China
“Invisible Light”, Edouard Malingue Gallery, Hong Kong

2014

“Eros”, University Museum and Art Gallery, The University of Hong Kong, Hong Kong
“Never odd or even”, Taipei Artist Village, Taiwan
“Hong Kong Artwalk”, Mee Lun Street, Hong Kong

2013

“Painting On and On 5”, Taciturn, HKICC Lee Shau Kee School of Creativity, Hong Kong
“The 8th Vladivostok Biennale of Visual Arts”, Vladivostok, Russia
“BOING! “, Osage Gallery, Hong Kong

2012

“rites, thoughts, notes, sparks, swings, strikes. a hong kong spring”, Para/Site, Hong Kong
“Fotanian Open Studios 2012”, Studio Apartment, Hong Kong
“Circuit”, Gallery EXIT, Hong Kong

2011

“Writing off the Wall”, Wanchai, Hong Kong
“Fotanian Open Studios 2011”, Studio Apartment, Hong Kong

2010

“Lui Chun Kwong. You Are Here, I Am Not. From Ho Siu Kee to Kong Chun Hei”, Osage Gallery, Hong Kong
“Fotanian Open Studios 2010”, Studio MiSiMiDiYa, Hong Kong

2009

“New Trend 2009”, Artist Commune, Hong Kong
“Grains of rice”, Art Museum, The Chinese University of Hong Kong, Hong Kong
“The Art of CUHK 2009”, Cheng Ming Building, New Asia College, The Chinese University of Hong Kong, Hong Kong
“Wall talks”, Former Hollywood Road Police Quarters, Hong Kong

2008

“Homee”, Edge Gallery, Hong Kong
“Super HK Art Team: Hooray”, 1a space, Hong Kong
“I said “Have you had your breakfast?” You said “I’ve cooked you noodles.” “, Ch’ien Mu “Library”, New Asia College, The Chinese University of Hong Kong, Hong Kong

Publications

Never odd or evenN, text by Esther Lu, Hong Kong: Edouard Malingue Gallery, 2014
Collecting Light, interview with Esther Lu, Hong Kong: Edouard Malingue Gallery, 2014

Collections

White Rabbit Collection, Sydney, Australia

K

M

高倩彤

1987 年生於香港，現於香港生活及工作。

學歷

2006-2009 香港中文大學藝術系文學士，香港

駐留項目

2012 Kunstnarhuset Messen, Ålvik, 挪威

獎項

2016 華宇青年獎評委會特別獎，三亞，中國

2014 Pure Art Foundation 資助 2013-2014, Pure Art Foundation, 香港
計劃資助 (新苗資助計劃), 香港藝術發展局, 香港

2012 高美慶教授藝術贊助基金, 香港中文大學, 香港

2009 張氏創作獎, 香港中文大學, 香港

朱氏創作獎, 香港中文大學, 香港

個展

2021 「更尖銳的方式」, 馬凌畫廊, 香港

2019 「適當反應」, 馬凌畫廊, 香港
「塵埃與瑣事」, 掩體空間, 北京, 中國

2016 「缺席的店」, 車聖, 香港

2015 「地底工程不合格」, 馬凌畫廊, 香港

2014 「關閉的房間」, 安全口畫廊, 香港

2012 「Undone」, HARDNECK.hk, 香港

2010 「Repairing Space」, 藍蓮花畫廊, 香港

群展

2022

「闖入聖殿」, 大館, 香港

「雙同」, 大館, 香港

2021

「July, August, September」, St. Apenstrasse 13, 科隆, 德國

「YeP YeP 第一期展覽」, Present Projects, 香港

「畫廊策展: RHE — 水形」, 馬凌畫廊 / 香港田灣工作室, 香港

「逸菲蕾邀」, 國立臺灣美術館, 台中市, 台灣

「Cut Down The Middle」, 印度大道畫廊, 里斯本, 葡萄牙

2020

「阿輝」, 軒尼詩道65號, 香港

2019

「借景」, 牛棚藝術村, 香港

「度日」, 阿那亞藝術中心, 秦皇島, 中國

「巴西咖啡室」, Para Site 藝術空間, 香港

「還要甚麼自行車」, 北京德國文化中心·歌德學院, 北京, 中國

「比賽繼續, 舞台留下」, 廣東時代美術館, 廣州, 中國

「close」, 弔詭畫廊, 高雄, 台灣

「女性與藝術: 香港」, 新學堂藝術藏品, 劍橋大學, 英國

「Condo London」, Kate MacGarry 畫廊, 倫敦, 英國

2018

「離線瀏覽」, 鳳甲美術館, 台北, 台灣

「放映 II」, 馬凌畫廊, 香港

「後工業景觀5.0: 城市掃描」, 奧沙畫廊, 香港

「迎接突變」, Club Pro 洛杉磯, 洛杉磯, 美國

「排演」, 大館當代美術館, 香港

「藝遊維港」, 西公園, 香港

「女性與藝術: 香港」, 蘇富比, 香港

「Condo London」, mother's tankstation 畫廊, 倫敦, 英國

2017

「華宇青年獎回顧單元」,華宇藝術中心,三亞,中國
「幾重奏」,The Great Medical Disaster,曼徹斯特,英國
「To be an image maker」,集美阿爾勒國際攝影季,集美新城市民廣場展覽館,廈門,中國
「From Ocean to Horizon」,華人當代藝術中心,曼徹斯特,英國
「逼真主義者的靈感」,馬凌畫廊,上海,中國
「喘息空間:香港當代藝術展」,亞洲協會香港中心,香港
「The Genius of the Crowd」,Jendela視覺藝術空間,新加坡

2016

「華宇青年獎入圍藝術家群展」,三亞亞龍灣華宇度假酒店,三亞,中國
「同形異位」,百呎公園,香港

2015

「牆紙一般貼在門牆是我」,LEAP Pavilion,Asia Now Paris,巴黎,法國
「第二屆CAFAM未來展」,K11藝術購物館,香港
「GoldenEyes」,AISHONANZUKA,香港
「after/image – 書本發佈會及展覽」,52 工作室,Pure Art Foundation,香港
「後工業城市的文字與錄像」,柴灣工業城第一期,香港
「隱形之光」,馬凌畫廊,香港
「第二屆 CAFAM 未來展」,中央美術學院美術館,北京,中國

2014

「Eros」,香港大學美術博物館,香港
「物非物」,台北國際藝術村,台灣
「Hong Kong Artwalk」,美輪街,香港

2013

「繪畫大道中(五)緘默有時」,香港兆基創意書院,香港
「第八屆海參崴視覺藝術雙年展」,海參崴,俄羅斯
「BOING!」,奧沙畫廊,香港

2012

「rites, thoughts, notes, sparks, swings, strikes. a hong kong spring」,Para/Site藝術空間,香港
「伙炭藝術工作室開放計劃 2012」,離島工作室,香港
「環行」,安全口畫廊,香港

2011

「Writing off the Wall」,灣仔,香港
「伙炭藝術工作室開放計劃2011」,離島工作室,香港

2010

「呂振光《有你·無我》從何兆基到鄺鎮禧」,奧沙畫廊,香港
「伙炭藝術工作室開放計劃2010」,覓絲米地亞工作室,香港

2009

「出爐 2009」,藝術公社,香港
「Grains of rice」,香港中文大學文物館,香港
「中大藝術 2009」,香港中文大學新亞書院誠明館,香港
「牆話短說」,前荷李活道警察宿舍,香港

2008

「Homee」,不一藝術,香港
「香港藝術勁旅萬歲!」,1a 空間,香港
「我說:『吃了早餐沒有?』你說:『給你煮了餐蛋麵。』」,香港中文大學新亞書院錢穆圖書館,香港

出版物

2014

《物非物》,呂岱如著,馬凌畫廊,香港
《採光者:高倩彤訪談錄》,呂岱如採訪,馬凌畫廊,香港

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