

underground construction: failed – English Coverage

25 August 2015

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Link: <https://www.artsy.net/article/artsy-editorial-50-must-see-fall-gallery-shows-2015>

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## Hong Kong



*Ko Sin Tung, The sun is not here (1), 2015. Courtesy Edouard Malingue Gallery and the artist.*

## Ko Sin Tung at Edouard Malingue Gallery

OCT. 8-NOV. 28, 33 DES VOEUX ROAD CENTRAL

In her first major solo exhibition, the young Hong Kong-based artist departs from past works around issues of privacy and domestic life to explore industrial zones, like construction sites for the future railway to connect Hong Kong and mainland China. Fluorescent light installations, pixelated photographs of sunrises, and stacks of television screens guide visitors through the artist's narrative.

2 October 2015

Hong Kong Tatler

"Ko Sin Tung's 'Underground Construction: Failed' at Edouard Malingue Gallery" by Christian Barlow

Link: <http://hk.asiatatler.com/arts-culture/arts/ko-sin-tung-s-underground-construction-failed-at-edouard-malingue-gallery>

# Ko Sin Tung's 'Underground Construction: Failed' at Edouard Malingue Gallery

*The emerging Hong Kong artist's first major exhibition delves into the physical and psychological impacts of the city's ever changing landscape*

By Christian Barlow on Oct 02, 2015



*Image Courtesy of Edouard Malingue Gallery*

Diversions and construction zones are generally considered to be nuisances and causes of inconvenience. However **Ko Sing Tung**, an emerging Hong Kong artist who will present her first major solo exhibition at **Edouard Malingue Gallery**, explores the private states of living and investigates through a myriad of mediums and materials, the psychological and environmental impact these major hidden developments may have.

In ***Underground Construction: Failed***, Ko Sing Tung expands her consideration of domestic spaces to more public quarters, using the future high-speed railway connecting Hong Kong to Mainland China near West Kowloon as a talking point. She investigates the physical impact of the project, such as the issue the development will have on infrastructure in the surrounding areas, along with the psychological impact, such as the effect on social relations the transport link will have on the people in the area on a micro-level and Hong Kong's relations with China on a macro-level.

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***Underground Construction: Failed***

*Date: October 8 to November 26, 2015*

*Time: Monday to Saturday, 10:00am to 7:00pm*

*Venue: Edouard Malingue Gallery, 6/E, 33 Des Voeux Road, Central*



7 October 2015

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October 7, 2015

## 10 Exhibitions Opening This Week

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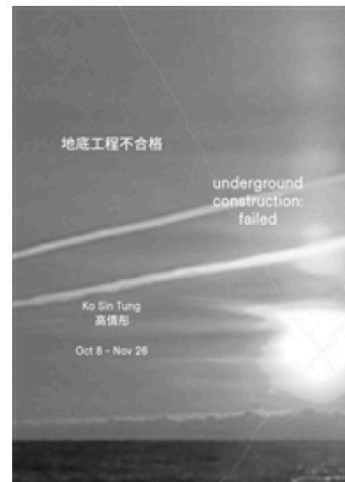
### Underground Construction: Failed

*at Edouard Malingue Gallery*

*Hong Kong*

*Oct 08, 2015 - Nov 26, 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. [read more...](#))



7 October 2015

Wvertical

Link: <http://wvertical.com/daily-2/ko-sin-tungunderground-construction-failed/>

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VERTICAL

## Ko Sin Tung 'Underground construction: failed'

OCT 7, 2015

Hong Kong

'*Underground construction: failed*' is *Ko Sin Tung* first solo exhibition. Displayed within the *Edouard Malingue gallery*, the show is evocative of Tung's preeminent themes such as the reverberation of light, the relationship of humans to their environment and the domestication of urban settings.

Blurred close-up shots, sea sunsets and emblematic human additions constitute the core of 'Underground construction: failed'. The show itself is set as a construction site giving an insight to the viewer of the artist's search fields in an objective point of view. Screens, videos, pictures, paintings – all media is used to signify Tung's main body of work: the one of the visual experience of the human psyche. Each work conjures a usual and everyday life setting that, in a way or another, muddles up the viewer's expectation and sets perspectives. Hence, Tung uses light and its impromptu effects to mislead the ordinary vision and depict the non visible in a destructed manner conveyed by the 'failed' resound of the show title.



*Express, 2015, Acrylic, washi tape on archival inkjet print, 93 x 79 cm*



*The Sun Is Not Here (6), 2015, Archival Inkjet Print, 128 x 95 cm*

Ko Sin Tung

Edouard Malingue

October 08 – November 26, 2015

Sixth Floor, 33 Des Voeux  
Road Central, Hong Kong  
China

8 October 2015  
Daily Photo News

Link: <http://dailyphotonews.com/33634-exhibition-underground-construction-failed-.html>



# Exhibition : « Underground construction : failed »

Thursday 08 October 2015 11:20:46 by Myriam Boudjemia on Exhibitions



© Ko Sin Tung

📅 Exhibitions From 8/10/2015 to 26/11/2015

📍 Edouard Malingue Gallery 33 Des Voeux Road Central Hong Kong



Beams of artificial fluorescent light, pixelated images of grayscale 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 until 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 projected by objects and environments alike, 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—in this case, 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. Upon entering 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 echoes that of a rainbow and alludes 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 grayscale 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, with 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. Past 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—and then letting them go, the immediate release allowing the viewer's mind to compute the imminent fall, while those that survived now light 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, invisible 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, object, and even an individual can be. 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.

Ko Sin Tung is a highly promising emerging artist based in Hong Kong. She has previously been exhibited at the Central Academy of Fine Arts (CAFA) Art Museum, Beijing; 8th Vladivostok Biennale of Visual Arts, Vladivostok; Para Site, Hong Kong; and the Art Museum of the Chinese University of Hong Kong, amongst other locations. In 2012, she completed a residency at the Kunstnerhuset Messen, Ålvik, Norway, and has been awarded multiple awards: Chu's Creative Award (2009), Cheung's Fine Arts Award (2009), and Professor Mayching Kao Fine Arts Fund (2012). Most recently, she received two prestigious grants: a Project Grant (Emerging Artists

Scheme) from the Hong Kong Arts Development Council (2014) and the Pure Art Foundation Grant (2013–14) from the Pure Art Foundation, Hong Kong.



Myriam Boudjemia

8 October 2015

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Link: <http://www.galleriesnow.net/shows/underground-construction-failed/>

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## underground construction: failed

Thu 8 Oct 2015 to Thu 26 Nov 2015

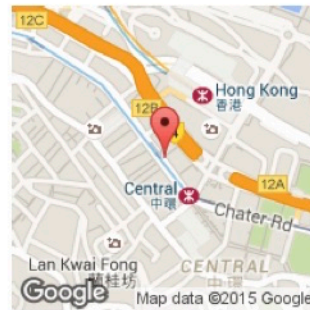
### Edouard Malingue

Sixth Floor, 33 Des Voeux Road Central

[www.edouardmalingue.com](http://www.edouardmalingue.com)

Open: 10am–7pm Mon–Sat

[contact gallery](#)



[more about Edouard Malingue](#)

underground construction: failed at Edouard Malingue, Hong Kong, from October 8 to November 26, 2015







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Courtesy of Edouard Malingue Gallery

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8 October 2015

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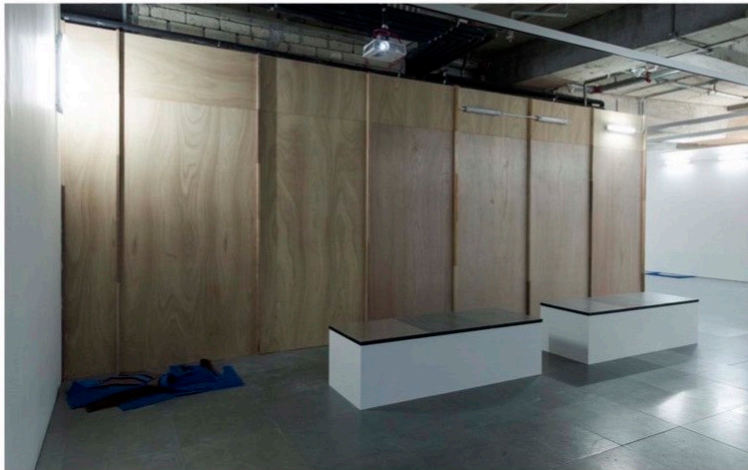
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# OCULA

EDOUARD MALINGUE GALLERY

Hong Kong

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**Ko Sin Tung *UNDERGROUND CONSTRUCTION: FAILED*  
08 Oct 2015 - 26 Nov 2015**

*Press release courtesy Edouard Malingue Gallery.*

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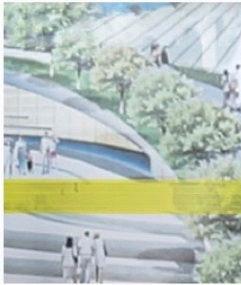
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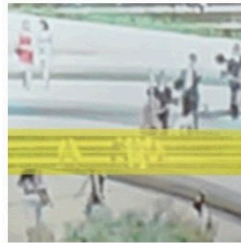
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KO SIN TUNG  
*Express*



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KO SIN TUNG  
*Express*



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KO SIN TUNG  
*Express*



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KO SIN TUNG  
*Steady ground*



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KO SIN TUNG  
*The sun is not here (1)*



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KO SIN TUNG  
*The sun is not here (2)*



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KO SIN TUNG  
*The sun is not here (3)*



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KO SIN TUNG  
*The sun is not here (4)*



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KO SIN TUNG  
*The sun is not here (6)*



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KO SIN TUNG  
*The sun is not here (8)*

8 October 2015

SCMP

"Emptiness in place of substance: Hong Kong express rail link in artist's eyes" by Enid Tsui

Link: <http://www.scmp.com/lifestyle/arts-entertainment/article/1864935/emptiness-place-substance-hong-kong-express-rail-link>

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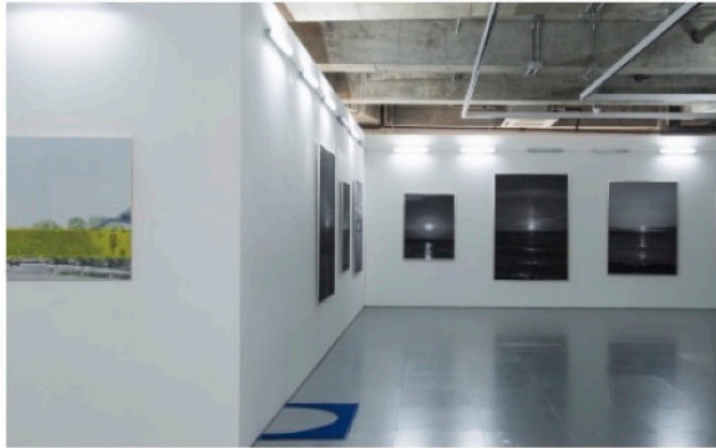
## Emptiness in place of substance: Hong Kong express rail link in artist's eyes

Ko Sin-tung says her artworks on theme of costly railway to Guangzhou are a personal, not a political, response to the project

**Enid Tsui**  
[enid.tsui@scmp.com](mailto:enid.tsui@scmp.com) (<mailto:enid.tsui@scmp.com>)

PUBLISHED : Thursday, 08 October, 2015, 5:18am

UPDATED : Thursday, 08 October, 2015, 5:18am



Ko Sin-tung's exhibition, "Underground Construction: Failed" at the Edouard Malingue Gallery.

The title of Ko Sin-tung's new solo exhibition is "Underground Construction: Failed" and it chimes with how many people feel about the Hong Kong-Guangzhou express rail link, the inspiration for the young conceptual artist's new works.

Speaking ahead of the exhibition at the Edouard Malingue Gallery in Central, Ko says she has taken a personal approach to deconstructing the myths behind construction of the railway.

The works refer to the emotional impact the issues thrown up by the MTR project have had on her, rather than directly acknowledging the growing litany of facts and figures that has forced even the government to acknowledge that the HK\$85.3 billion undertaking is an utter shambles.

The exhibition is made up of five parts. First, visitors enter the gallery by stepping on a doormat resembling the outline of a tunnel, with the middle section cut out. Like the rail project, there is emptiness where there ought to be substance.

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<http://www.scmp.com/print/lifestyle/arts-entertainment/article/1864935/emptiness-place-substance-hong-kong-express-rail-link>

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[\(/news/hong-kong/article/1482898/hk67b-cross-border-rail-link-fails-meet-completion-schedule\)](#)  
**Hong Kong to Guangzhou express rail link facing delay of up to 2 years, says MTR** [\(/news/hong-kong/article/1482898/hk6](#)



Ko Sin-tung

Next, three panels show what Hong Kong has been promised – computer-generated, idealised scenes of the completed West Kowloon terminal that Ko photographed outside one of the construction sites.

Further into the tunnel-like space sit a cluster of monitors 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 them upright but everything else wonky.

On the opposite side is a row of large, black-and-white reproductions of internet photos capturing the sun rising above the sea. Entitled *The Sun is Not Here*, these are doctored images – she has removed the original colours and drawn a large “X” over each of them. The central image of the sun, set against the darkened sky and sea, may resemble the light at the end of a tunnel but her digital manipulations negate any sense of the hope and anticipation that dawn usually brings.

Finally, a large projection screen shows an 11-minute video of a pair of hands (hers) in work gloves casually dropping 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 feeble illumination to the exhibition.

On the whole, there is a pervading sense of frustration and gloom.

“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.

She has never been convinced of the rail project's worth. She sees it mainly as a political move to assimilate Hong Kong into China. "The government wouldn't ever say it. It pretends it is all because of the economy," she says.

The softly spoken 28-year-old says she is not a political artist. In fact, she abhors such a label, believing that her work as an artist has always been about her inner thoughts rather than making direct political and social commentaries. But she admits it is impossible to draw a clear line sometimes, especially given her strong feelings about social issues. Earlier this year, she participated in a group exhibition on the theme of light in the same gallery. Her installation, called Collecting Light, was a comment on how Hong Kong residents are deprived of as basic a human right as the right to light.

The government is abusing popular imagination. It makes something look nice on the surface – in this case, the railway link – and tries to convince everyone it is good for Hong Kong

KO SIN-TUNG

"The government is abusing popular imagination. It makes something look nice on the surface – in this case, the railway link – and tries to convince everyone it is good for Hong Kong," she says. "Everyone wants society to get better, of course. Nobody will argue against a project that is supposed to make life better. But in reality, the government is giving us something that's not good at all."

**Edouard Malingue Gallery, 6/F, 33 Des Voeux Road Central, Hong Kong. October 8 to November 26. Inquiries: 2810 0317**

28 October 2015

Artsy

"In Hong Kong, Ko Sin Tung Tackles Contemporary Urban Life through Fluorescent Lights and Construction Sites" by Christie Lee

Link: <https://www.artsy.net/article/artsy-editorial-in-hong-kong-ko-sin-tung-tackles-contemporary-urban-life-through-fluorescent-lights-and-construction-sites>



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

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



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

Hong Kong artist Ko Sin Tung's latest solo exhibition at Edouard Malingue Gallery provokes an unsettling sense of incompleteness from the outset. Titled "underground construction: failed," the exhibition greets visitors with a kind of bizarre welcome mat: a scrap of carpet, with a half-moon cut out. To the right of the doorway, just before entering, a small

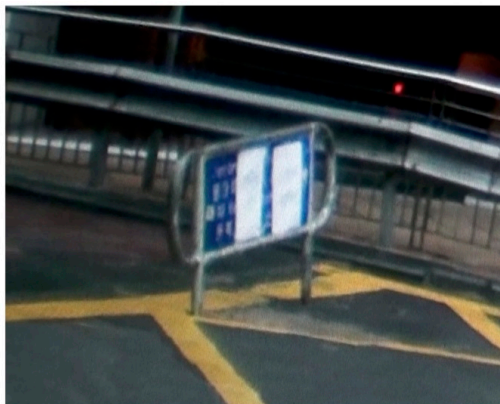


photograph covered with thick strips of blue tape also welcomes the viewer. One can only guess that it's an image of the West Kowloon Terminus construction site and its aesthetic is one that is echoed in several other pixelated images of the same site, found throughout the exhibition.



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

For Ko, contemporary urban life is pervaded by disappointment and alienation as much as it is by expectation and hope for a sense of belonging. An installation of eight television sets is absorbing and frustrating in equal measure: one screen depicts a bent traffic cone while another shows a mop leaning forlornly on railings. The shaky images—Ko shot the videos using a handheld camera—add to the sense of unease. Attempts to correct the angle of the shot further distort the work. "People expect too much of others, or of an external object. I want to highlight the gap between expectation and reality," says the artist.



Ko Sin Tung  
*Steady ground*, 2015  
Edouard Malingue Gallery



Ko Sin Tung  
*Express 快車*  
Edouard Malingue Gallery  
HKD \$40,000 - 50,000

Given the prevalence of bulldozers and excavators in the local cityscape, Ko's ruminations on, or more specifically, ambivalence towards construction sites, is bound to strike a chord in the hearts of many Hongkongers. Should such sites be treated as hubs of promise, or should they merely be disregarded? Only time will tell.



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



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



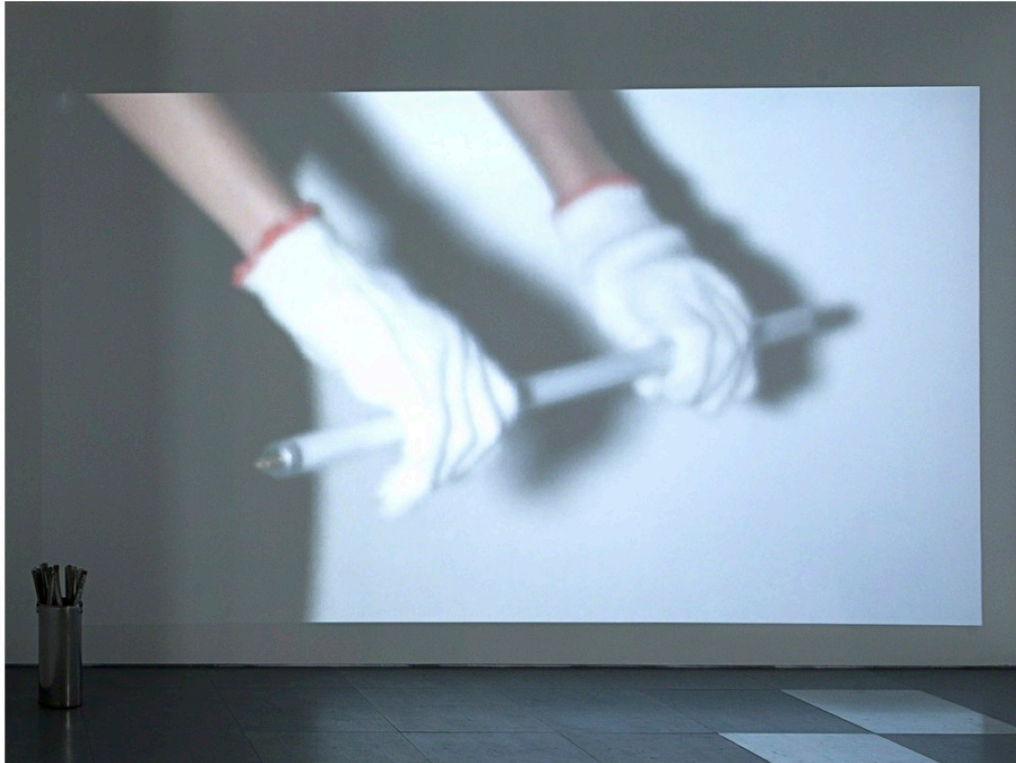
Ko Sin Tung  
*The sun is not here* (4) 太陽不在這裏 (4), 2015  
 Edouard Malingue Gallery  
 HKD \$50,000 - 75,000



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

Also prompting ambiguous questions are Ko's experiments with light in

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



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

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

—Christie Lee

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

***Follow Edouard Malingue Gallery on Artsy.***

underground construction: failed – Chinese Coverage

2015年9月23日

Bloomberg Businessweek 彭博商業周刊中文版

“新銳藝術家如何凝視香港城市開發？高情形首次個展”

## 新銳藝術家如何凝視香港城市開發？ 高情形首次個展

藝術創意猶如自由飄散大地的種籽，不受空間、地域、時空的束縛。遇到匹配的氣候土壤，原本飄浮在我們身邊不易察覺的種籽，也可以開花結果，畫廊就是提供藝術需要養份的最佳溫室。2010年成立的馬凌畫廊，聚焦國際當代藝術家，特別是年輕藝術家的合作與經驗。今年10月8日到11月26日，馬凌畫廊將為香港本地的新銳藝術家高情形，舉辦首次個人作品展《地底工程不合格》，名列Artsy今年秋季全球必看50大展覽之一。

1987年生的高情形，畢業於香港中文大學藝術系，最近分別獲頒兩項重要獎金：香港藝術發展局的藝術資助（新苗資助）（2014），以及香港2013-2014 Pure Art Foundation 獎金。透過各式媒材，高情形一直試圖探究物件和環境所投射在人們身上的心理作用，以及個人在居家和城市層面上賦予物品的特殊功能。這次個展，高情形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，解構箇中對社會關係的潛在影響。城市規劃表面的冰山一角，潛藏種種未知的發展軌跡。

高情形在探討一個特定環境的同時，亦希望讓觀者身臨其境，展覽的點睛之處在於高情形所打開新視角，讓觀者思索與宏觀環境相呼應、有關高鐵工程以及將來種種發展的意涵，像是踏進畫廊局部性封閉的入口時，猶如步進一個蝸居。馬凌畫廊於今年1月遷往新址，擴充後的畫廊為獨立樓層，給予藝術家更大的發揮空間，也為觀眾營造更豐富的視覺體驗。



畫廊本身也代理來自全球多位著名的新進藝術家，例如媒材「多棲」的德國女藝術家查普（Janaina Tschäpe）、以極簡幾何抽象作品享譽國際的英納斯（Callum Innes），還有將在巴黎舉辦個人展、作品甚受市場喜愛的中國藝術家袁遠等。

除了推辦個人展覽外，馬凌畫廊多次走向室外，與藝術家合作展出公共藝術作品，如 Laurent Grasso《Anechoic Pavilion》及 Fabien Mérelle《Pentateuque》，並與世界各地的策劃人舉辦藝術對談。展望未來，有了新空間的馬凌畫廊將持續支持各式新穎的藝術展覽，同時發展一系列策展和公共藝術項目。

### 高情形《地底工程不合格》個展

日期：10月8日至11月26日

地點：馬凌畫廊 香港中環德輔道中33號6樓

開放時間：星期一至星期六，上午10時至晚上7時

查詢：+852 2810 0317

網站：www.edouardmalingue.com



1 Installation view  
Edouard Malingue Gallery,  
2015

2 Callum Innes  
Untitled Lamp Black No.19,  
2014  
Oil on linen  
112×110 cm

3 Janaina Tschäpe  
Thoughts of you and the sun,  
2015  
Mixed media on canvas  
162.5×162.5 cm



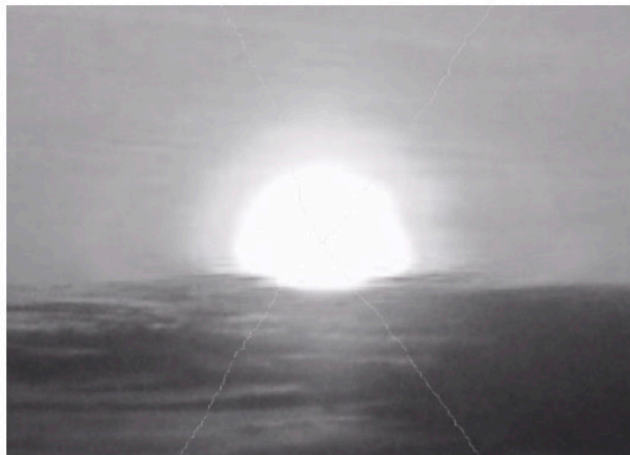
2 October 2015

Randian

Link: [http://www.randian-online.com/zh/np\\_event/edouard-malingue-gallery-underground-construction-failed-solo-exhibition-of-ko-sin-tung/](http://www.randian-online.com/zh/np_event/edouard-malingue-gallery-underground-construction-failed-solo-exhibition-of-ko-sin-tung/)

## 《地底工程不合格》高倩彤個展10月7日（星期三）開幕，下午6-8時正 – 馬凌画廊

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（出生於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。

高倩彤為香港藝術家新銳，展出經歷包括北京中央美術學院美術館、第8屆海參崴視覺藝術雙年展、香港Para Site藝術空間，以及香港中文大學文物館等機構。2012年她完成挪威奧爾未克的藝術家駐村計劃，並獲頒獎項如朱氏創作獎（2009）、張氏創作獎（2009）以及高美慶教授藝術贊助基金（2012）。最近她獲頒兩項重要獎金，分別為香港藝術發展局的藝術資助（新苗資助計劃）（2014），以及香港Pure Art Foundation 2013-2014年度資助。高倩彤於香港居住和工作。

15 October 2015

大公報

“高倩彤展場域視覺藝術”文：周婉京

# B19 文化·新園地

責任編輯：王榮科

# 大公報

二〇一五年十月十五日 星期四

## 高倩彤展場域視覺藝術



▲藝術家高倩彤，其身後左側為作品《太陽不在這裡（之一）》，右側為《太陽不在這裡（之二）》。大公報記者周婉京攝

【大公報訊】記者周婉京報導：高倩彤也許不是第一個討論香港城市與人關係的藝術家，卻是為數不多的將城市景觀搬到畫面並以場域特定藝術（Site-specific Art）進行展示的藝術家。於是，馬路畫面的內部空間現在被打成一個反映高倩彤日常視覺體驗的場域，從路邊情境到灰階日出畫面再到燈光效果，都圍繞着「光」的出場或缺席若隱若現。

### 「地底工程」關注光

場域特定藝術本指藝術家為特定地點而創作的作品，許多藝術家選擇用作品「填滿」或「裝扮」白盒子一樣的展示空間，高倩彤卻選擇展示一個並不光鮮亮麗的「地底工程」。一進門，觀者與一棟奇怪的地點不期而遇，地點中心被剔去一個半圓，抽去了實用功能。觀者看着相鄰牆壁上懸掛的西九龍高鐵路利士甸工程區相片，一腳「踏空」在這被剔去的半圓上，忽然感受到地下工程施工中在為人知的一面。

同樣有關高鐵路目的還有今年創作的塑膠彩混合材料系列作品《快車》，高倩彤在利士甸站拍攝照片，經打印、剪裁後用貼的形式拼補畫面，最後再用塑膠彩進行繪畫。在《快車》系列的一張作品中，高倩彤在畫布上方寫下近似透明的幾個字，正是「Express Rail Link」（高鐵路）的縮寫。若非在燈光充足的條件下仔細審視，觀者很容易錯過這隱藏的信息。

提到光線，便不得不提展覽的名稱——「地底工程不合格」。光是進行地底工程最重要的一部分，沒有光，施工將難以進行。出於對「光」的敏感，高倩彤在網上收集了許多有關海上日出（或日落）的彩色照片，後將顏色和希望、溫暖等象徵意義一併抽出，迫使觀者更加關注光本身。

### 模糊有時更有趣

有趣的是，從相片向上望，光管有的明、有的暗，高倩彤稱自己對光管做了「特別處理」。在超過十一分鐘的錄像作品《24支管子》中，高倩彤不斷重複按光管的行為，並將轉動的動作依次進行編號，這是在展覽前夕於馬路現場所做的實驗。光管

擇壞或完好無損的機會各佔一半，無論好壞，經過實驗的光管都會被重新放回牆上，最後二十四支光管中只剩十支可正常使用。高倩彤說：「透過行為及視頻，我希望能夠影響整個展覽場地，其實影響最多的是用多少光來照射物體，而觀者受光線限制，對他們觀看的方式、感受的獲得也有影響。」

打碎的光管代表着工程進行中不順利的部分。播放的錄像的區域被工地常見的白色塑膠牆阻隔起來，原本位於地面的殘塊地磚被升高、抬起，並改造成供觀者坐落的地方。風塵一角，隨意堆放有十塊地磚，它們和門口那塊地磚一樣，喪失了實用功能。

視頻是模糊的，塑膠彩畫面中的人是模糊的，因為缺少光，人的觀看也是模糊的，這種模糊的狀態也許正是人與城市的關係。高倩彤也說，當你放大家來看某某東西，並不會因放大而得到更多、更清晰的訊息，被放大的只有有一格格的像素。有時候，模糊比清楚更有趣。

「地底工程不合格」即日起於中環馬路畫廊展至十一月二十六日。詳情可電二八二〇〇三一七，或瀏覽：[www.edouardmalingue.com](http://www.edouardmalingue.com)。



▶視頻錄像《24支管子》



▲門口處，牆上的噴漆打印照片、膠地氈與電線膠布共同組成作品《報道的強度》



▲二〇一五作品《快車》（長九十三厘米，寬七十九厘米）



▶琵琶演奏家張雅迪

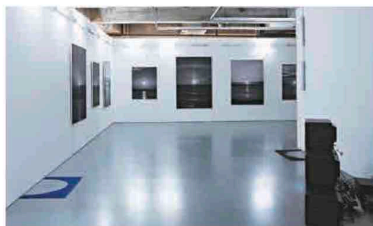
## 愛樂民樂團辦琵琶音樂會

【大公報訊】香港愛樂民樂團將於下月二十九日（星期日）晚上八時在聖雅會堂演奏廳舉行一場「琵琶春秋」音樂會，著名琵琶演奏家張雅迪應邀客席演出，並由何文川及衛家發兩位樂團指揮演繹多首中樂名曲。

張雅迪現為中央音樂學院民樂系琵琶專業研究生，曾獲多項琵琶比賽冠軍，去年更為第二屆「敦煌杯全國琵琶大賽」專業青年組銀獎得主，今次應邀來港演奏多首琵琶名曲，包括獨奏曲《晚秋》（香港首演）和兩首琵琶協奏曲，唐建平的《春秋》和吳祖強、黃燕樵、劉德海的《草原小姐妹》。

合奏方面，施萬春曲的《節日序曲》以民間頌曲曲牌《淘金令》為素材，表現了普天同慶萬民歡慶的節日氣氛；羅偉倫的《海上第一人——海路》（香港首演）描述明朝三寶太監鄭和七下西洋的偉大壯舉；張定和原作、劉志軒作曲的《春樹暮雲》幻想曲（香港首演）出自唐代詩人杜甫的《春日憶李白》，樂曲盡訴詩人間的惺惺相惜。

音樂會由香港愛樂民樂團主辦，康樂及文化事務署贊助，門票現於各城市電腦售票處、網上（[www.urbita.hk](http://www.urbita.hk)）及信用卡電話訂購熱線（二一五九九九）公開發售，詳情可瀏覽香港愛樂民樂團網頁：<http://www.hkmlco.org>。



▲展覽現場的模糊影像世界，營造出一個