|SAMSON YOUNG|楊嘉輝|

INTRODUCTION

Multi-disciplinary artist Samson Young works in sound, performance, video, and installation. In 2017 he represented Hong Kong with a solo project titled Songs for Disaster Relief at the 57th Venice Biennale. He was the recipient of the BMW Art Journey Award, a Prix Ars Electronica Award of Distinction in Sound Art and Digital Music, and in 2020 he was awarded the inaugural Uli Sigg Prize.

He has exhibited at venues such as the Guggenheim Museum, New York; Gropius Bau, Berlin; Performa 19, New York; Biennale of Sydney; Shanghai Biennale; National Museum of Art, Osaka; National Museum of Modern and Contemporary Art, Seoul; Ars Electronica, Linz; and documenta 14: documenta radio, among others. Recent solo projects include: the De Appel, Amsterdam; Kunsthalle Düsseldorf, Düsseldorf; Talbot Rice Gallery, Edinburgh; SMART Museum, Chicago; Centre for Contemporary Chinese Art, Manchester; Manchester International Festival; M+ Pavilion, Hong Kong; Mori Art Museum, Tokyo; Ryosoku-in at the Kenninji Temple, Kyoto; Monash University Museum of Art, Melbourne; and Jameel Art Centre, Dubai, among others.

Samson Young studied music, philosophy and gender studies. He was Hong Kong Sinfonietta's Artist Associate in 2008, and graduated with a Ph.D. in Music Composition from Princeton University in 2013.

楊嘉輝的創作橫跨多個學科領域，作品形式涵蓋聲音、表演、錄像及裝置等。2017年楊嘉輝代表香港參加第57屆威尼斯雙年展，在香港館舉辦題為「Songs for Disaster Relief」的個展。他曾獲得寶馬藝術之旅獎、Prix Ars Electronica 聲音藝術和數字音樂傑出獎，並於 2020 年榮獲首屆希克獎。

他曾在世界各地的機構舉辦展覽，當中包括紐約古根漢博物館、柏林格羅皮烏斯博物館、紐約 Performa 19 雙年展、悉尼雙年展、上海雙年展、大阪國立國際美術館、首爾國立現代美術館、林茨 Ars Electronica 藝術中心和卡塞爾文獻展之卡塞爾電台廣播等。近期的個人項目包括：阿姆斯特丹 De Appel 藝術中心、杜塞爾多夫美術館、愛丁堡大學塔爾波特瑞斯美術館、芝加哥大學斯馬特美術館、曼徹斯特華人當代藝術中心、曼徹斯特國際藝術節、香港 M+ 展亭、東京森美術館、京都建仁寺兩足院、墨爾本莫納什大學美術館，以及迪拜賈米爾藝術中心等。

楊嘉輝學習音樂、哲學及性別研究。他於 2008 年任香港小交響樂團駐團藝術家，並於 2013 年獲得普林斯頓大學作曲博士學位。

Selected Works
精選作品

At the core of the video installation *Often easy, sometimes impossible* is violist William Lane performing a 17-minute piece that Samson Young composed, which was scored for viola, synthesized glass harmonica (triggered by the breath of the performer, through a breath MIDI-controller), and triangle. In the late 18 century Europe, these three musical instruments were once (briefly, and erroneously, of course) believed to be harmful to the mental well-being of the listener, due to their high pitches that could potentially 'over-stimulate the nerves' (Kennaway, 2012). Around this time, certain types of music, especially those that lacked rhythm, were perceived as being harmful as it 'weakens the mind', and might therefore bring out latent homosexual desires.

In the first video, William is seen performing the piece from inside of an audio isolation booth. In certain parts of this composition, William can be heard performing a reluctant canon with himself, bowing and whistling at the same time. In the second channel is an image of William fingering through the piece on Samson Young's forearm, while listening to the recording of himself in the first video. Behind the projection screen sits a modified upright piano. Slightly out-of-tune, this piano emits a tinnitus-inducing single tone, which is generated by an e-bow.

影像裝置作品《Often easy, sometimes impossible》的核心是一次演奏表演：提琴演奏家凌藝廉以中提琴、合成玻璃口琴（通過其呼吸和MIDI氣息控制器）以及三角鐵演奏由楊嘉輝譜寫的17分鐘樂曲。在18世紀末的歐洲，此三種樂器曾（短暫地且錯誤地）被視作是對聆聽者的心智健康帶來危害的，因為它們的高音調可能"過度刺激神經"（Kennaway, 2012）。在這一時期，某種音樂類型，尤其是那些缺乏韻律的音樂，被視作是有害的，會「衰弱人的心智」，也因此可能會誘發同性戀慾望。

在首段影片中，William在一個隔離錄音棚中演奏音樂。在某些段落中，William不情願地與自己進行卡農演奏，同時揮舞琴弓、吹響口琴。在第二段影片中，William通過在楊嘉輝的前臂上摩挲演奏樂曲，也在同時聆聽自己上一段演奏的錄音。安置在投影屏幕後的，是一台改造過的立式鋼琴。這台音準稍差的鋼琴在與一把電子琴弓的作用下發出能夠讓人耳鳴的單一音調。

Often easy, sometimes impossible (feat. William Lane)

2021-2022

2-channel video with stereo sound (composition for viola, synthesized glass harmonica, and triangle), 17'3"; repurposed recording isolation booth, dimensions variable; repurposed piano and electronic bow, dimensions variable.

雙頻影像，立體聲(中提琴、合成玻璃口琴及三角鐵 曲目)，17'3"; 改造鋼琴及電子琴弓，尺寸可變; 改造隔離錄音棚，尺寸可變

▶ Online version 線上版本
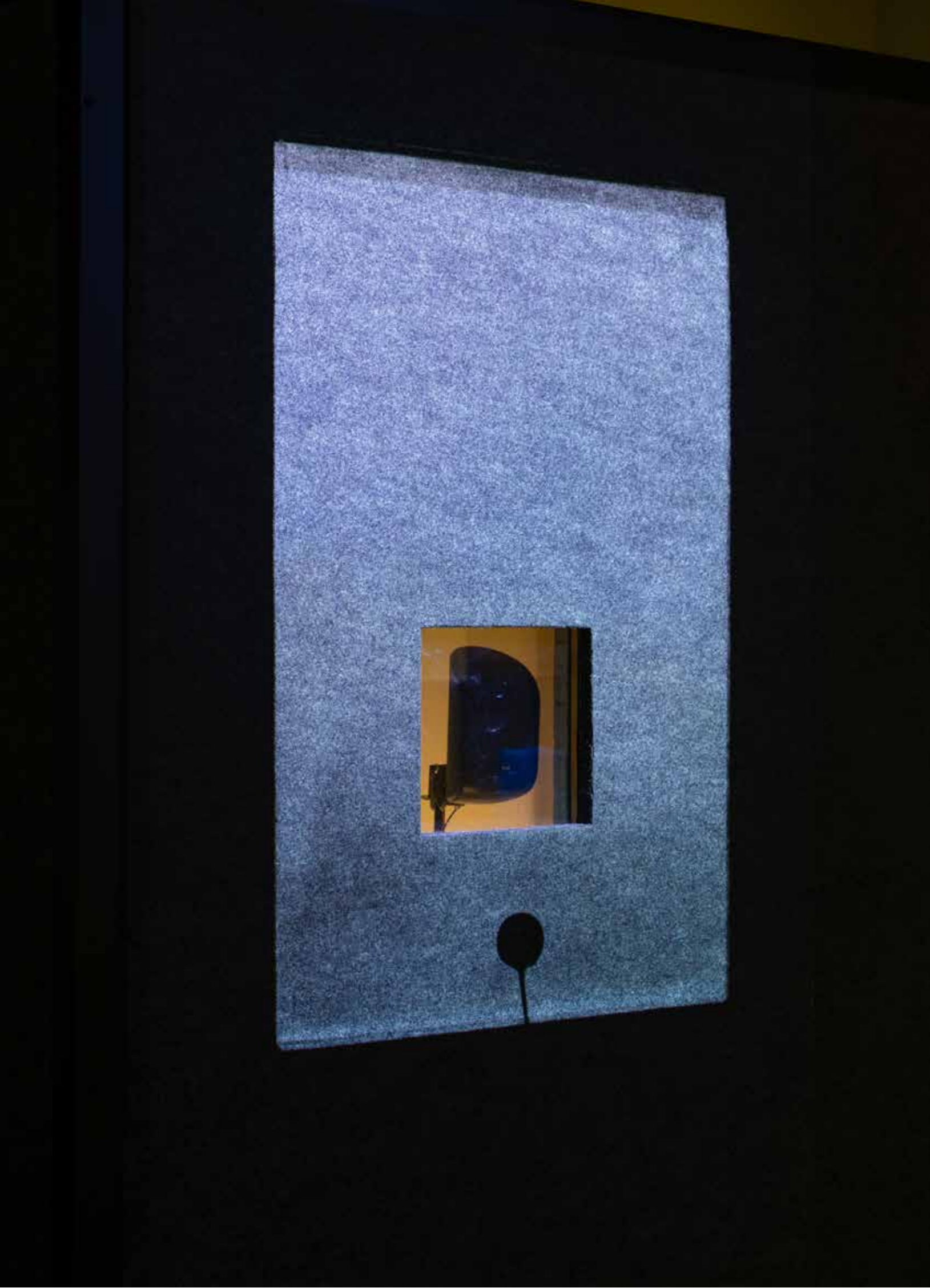(Courtesy of the artist and Ensemble Resonanz)

Installation view, "Music for selective hearing, or assisted living", Kiang Malingue
「閉目塞聽、安神助眠」展覽現場，馬凌畫廊

Photo 攝影: Kwan Sheung Chi 關尚智

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The form of these small sculptures is modelled after bird-like mythical creatures from Japanese, Chinese, and Egyptian cultures: the Horus, the Tengu, and the Sanxingdui bronze birds.

The generative video embedded within these sculptures displays modified versions of three ancient legal texts: K'ang Hsi's Sacred Edicts, Prince Shotoku's jūshichijō kenpō, the Precepts of Ptahhotep. These ancient legal texts had been modified in the following ways: (1) firstly, all of the words contained within these text had been re-spelt - the goal was to make the words appear just a little different from their original spelling, and yet if one were to say these words out loud, it would sound as though these words were spoken either with a heavy accent, or by someone who is drunk - this work of re-spelling was achieved through Allison Parish's Pincelate machine learning model for English words; (2) secondly, I have inserted bird-chirping onomatopoeic sounds to the end or the beginning of some of the words.

Take, for example, the first line from K'ang Hsi's Sacred Edicts:

"Highly esteem filial piety
and the proper relations
among brothers
in order to give due importance
to social relations."
(敦孝弟以重人倫)

After 're-spelling' this becomes:

"Highnly esteme filleil p't'peet-p'd'jjeet-pite~
And thee piddiweew-proper pelationszeezee-zoozoo-zee
hmong broth-ur'szeezee-zoozoo-zee
Ing ordor towe kgave dhaigd importancesit-tee-seep~
Toeh soycial relationsscreeee-wee-wee~."

此系列小型雕塑以日本、中國及埃及文化中的鳥形雕塑——荷魯斯、天狗及三星堆銅鳥像——為藍本塑造。

雕塑中的生成影像展示了三種古代法律文書的改寫版本：康熙帝的《聖諭十六條》，聖德太子的《十七條憲法》，以及《帕塔霍特普格言》。這些文本按以下方式進行了改寫：(1) 首先，這些文本中的所有詞語均被重新拼寫—目的是讓詞語看起來與原文略有不同，而如若讀者想要大聲唸出這些詞語，他聽起來就要像是帶有濃重口音或是喝醉了一樣。重新拼寫詞語的工作是通過艾力森·帕禮士的Pincelate英語詞彙機器學習模型完成的；(2) 其次，我在部分詞彙的首或尾添加了鳥鳴的象聲詞。

以康熙《聖諭十六條》的首句為例：

"Highly esteem filial piety
and the proper relations
among brothers
in order to give due importance
to social relations."
(敦孝弟以重人倫)

在「改寫」後變成了：

"Highnly esteme filleil p't'peet-p'd'jjeet-pite~
And thee piddiweew-proper pelationszeezee-zoozoo-zee
hmong broth-ur'szeezee-zoozoo-zee
Ing ordor towe kgave dhaigd importancesit-tee-seep~
Toeh soycial relationsscreeee-wee-wee~."

The messengers

2022

Generative videos (durational variable), acrylic on 3d-printed PLA, repurposed mic-stand, repurposed texts (English translations of K'ang Hsi's Sacred Edicts, Prince Shotoku's jūshichijō kenpō, the Precepts of Ptahhotep), LCD screens, custom software. Set of 6, 22 x 20 x 140cm each.

生成影像（長度可變），3D打印聚乳酸上丙烯，改造話筒架，改寫文本（康熙帝《聖諭十六條》，聖德太子《十七條憲法》，《帕塔霍特普格言》），LCD屏幕，自製軟件。共6件，每件尺寸：22 x 20 x 140cm

Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

In *Altar music (liturgy for an indecisive believer)*, the system begins by downloading a news headline of the day from the reputable indepedent media Hong Kong Free Press. An artificial intelligence algorithm (known as GPT-neo, which is an open-source version of Open AI project's GPT-3 engine) then takes the headline as a 'prompt,' to generate a continuous stream of counter-factual news stories. The texts of these counter-factual news in turn become the basis for the sound output, which breaks the texts down by word-type, and with each word-type a different generative sound pattern is triggered. Elsewhere, a generative animation highlights discrete words from the news story as they come in, while dissolving the whole.

Other elements that complete the installation include 'interpassive' rituals (the prayer wheel that 'prays in our place', the machine that 'chants in our place', and the photocopier that 'reads in our place'), and the recurring visual motif of three interlocking eyeballs, all facing inward: the iris that looks at itself looking.

《Altar music (liturgy for an indecisive believer)》的系統如此運作：首先，從著名獨立媒體「香港自由新聞」下載當日新聞頭條；隨後，一個人工智能算法（GPT-neo，Open AI 計畫 GPT-3 引擎的開源版本）以此頭條為基礎開始生成一連串違背事實的新聞報導。錯誤新聞報導的文字隨後成為作品聲音元素的基礎，依照詞語類型被拆分，並根據每一個不同的詞語類型生成聲音元素。作品另有一個合成動畫部分，強調了新聞報導文字中的孤立詞彙，消解了整體新聞敘事。

其他構成《Altar music (liturgy for an indecisive believer)》整體裝置的部分，還包括數個「互被動」儀式（「代我們祈禱」的祈禱筒，「代我們吟唱」的機器，以及「代我們誦讀」的影印機），以及多次出現的重疊、內觀三眼符號：這些眼睛的虹膜均觀看其自身。

Altar Music (liturgy for an indecisive believer)

2022

Sound installation (generative audio, pastel on 3d-printed PLA, LED matrix, repurposed mic stand, speaker, cables, computer with custom-software, dimensions and duration variable, set of 24); video (generative animation, duration variable; computer with custom-software); three-channels video (duration 6:41, 7:43 and 9:44); digital print on carpet (3.6 x 2.7 m); digital print on vinyl on windows (dimensions variable); 3d-printed PLA (1.45 x 0.48 x 0.89 m; 0.21 x 0.18 x 0.26 m, set of 2); repurposed printed material (Chad Hansen, Tao Te Ching: the Art of Harmony, 5.88 x 3.18 x 24.77 cm); repurposed silk flowers (dimensions variable).

聲音裝置（合成音頻，粉臘筆於3D打印聚乳酸，LED矩陣，重制麥克風支架，揚聲器，線路，電腦及定制軟件，尺寸及持續時間可變，一組24件）；錄像（合成動畫，持續時間可變；電腦及定制軟件）；三頻道錄像（時長6'41"、7'43"及9'44"）；數字印刷於地毯（尺寸3.6 x 2.7m）；數字印刷於黑膠唱片，置於窗上（尺寸可變）；3D打印聚乳酸（尺寸1.45 x 0.48 x 0.89 m; 0.21 x 0.18 x 0.26 m，一組2件）；重制印刷品（《道德經》，Chad Hansen譯本，尺寸5.88 x 3.18 x 24.77 cm）；重制絲花（尺寸可變）

Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

Photo courtesy of Galleria Gisela Capitain
圖片致謝Gisela Capitain畫廊

Photo credit 攝影: Simon Vogel

Installation view
展覽現場

Reasonable Music is an interactive environment consisting of (text as) sound and (text as) image. The components within this environment are derived from the processing of the Daoist text Daodejing. Insights from computational analysis on the text's formal features are filtered through human intuition to generate a network of sonic and visual objects.

A 'filtered' version of the Daodejing - consisted only of nouns and verbs that also function as nouns - is deployed as training data for an AI algorithm (Tensorflow). The trained-AI, which functions as a quasi-reasonable automatic-writing machine, continuously generates new 'teachings.' These sometimes random, sometimes almost-insightful 'teachings' are further abstracted into live visuals, sounds, and 3d shapes.

As formal features progress further and further along a chain of events away from their origins, they are transformed, distorted, and take on new features.

《Reasonable Music (Abilify)》是一個開源藝術計畫，配有一份技術手冊（內有源代碼及 3D 模型的鏈接）。其中的所有代碼、3D 模型及其他資源均可在共享創意特許條款署名 4.0 協議下使用及進行衍生創作。

作為一個互動環境，《Reasonable Music (Abilify)》包括作為聲音的文字，以及作為圖像的文字。環境中的諸多元素來自於對道家典籍《道德經》的處理。藝術家對《道德經》文字形式特徵進行電腦分析，得出觀察，隨後再進行人為信息篩選工作，以生成由聲音及視覺物件組成的網絡。

過濾、篩選後的《道德經》內容——僅包括名詞以及動名詞——被用以訓練「Tensorflow」AI算法。AI算法在受訓後承擔半理智自動寫作機的角色，不斷生成新的「教誨」。這些時而雜亂、時而近似真知灼見的「教誨」被抽象處理為實時視覺、聲音及 3D 形狀元素。

作品中的諸多形式特徵在演化的事件鏈中愈發遠離其根源，不斷變形、扭曲，獲得新的特徵。

Reasonable Music (Abilify)

2021

7-channel sound installation (3D printed PLA plastic on repurposed mic stands, speakers, LED matrix), 3D printed PLA plastic with embedded electronics, two-channel video (channel 1: 18'24"; channel 2: interactive, duration variable), vinyl and custom software

7 軌道聲音裝置（3D 打印聚乳酸於重制麥克風支架，揚聲器，LED 矩陣），3D 打印聚乳酸與嵌入式電子設備，雙頻道錄像（頻道1：18分24秒；頻道2: 交互式，持續時間可變），黑膠唱片及定制軟件

Commissioned by Art Jameel in collaboration with the Kochi-Muziris Biennale and Burger Collection
賈米爾藝術中心、 科契-穆茲里斯雙年展及Burger收藏共同委託作品

Installation view
展覽現場
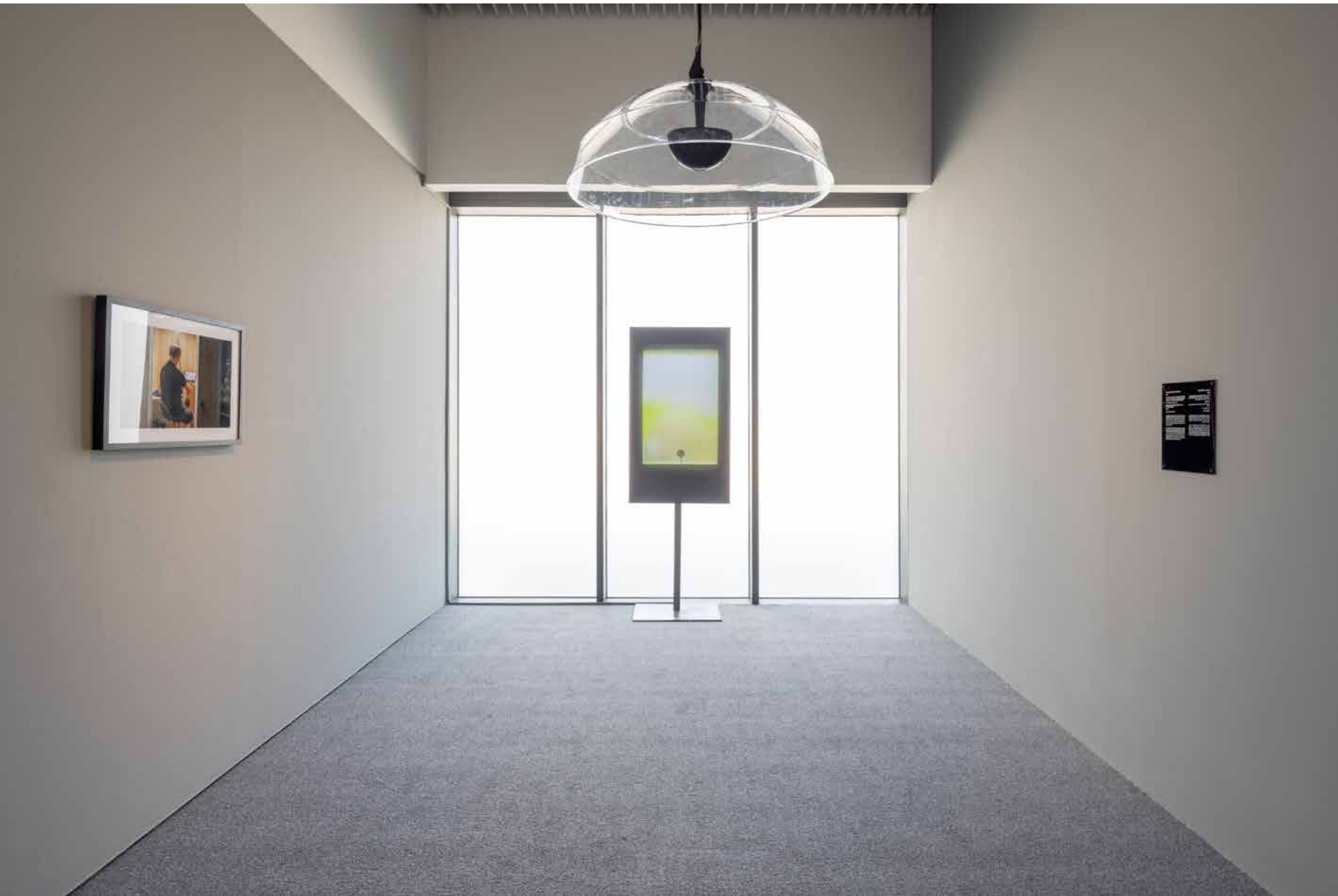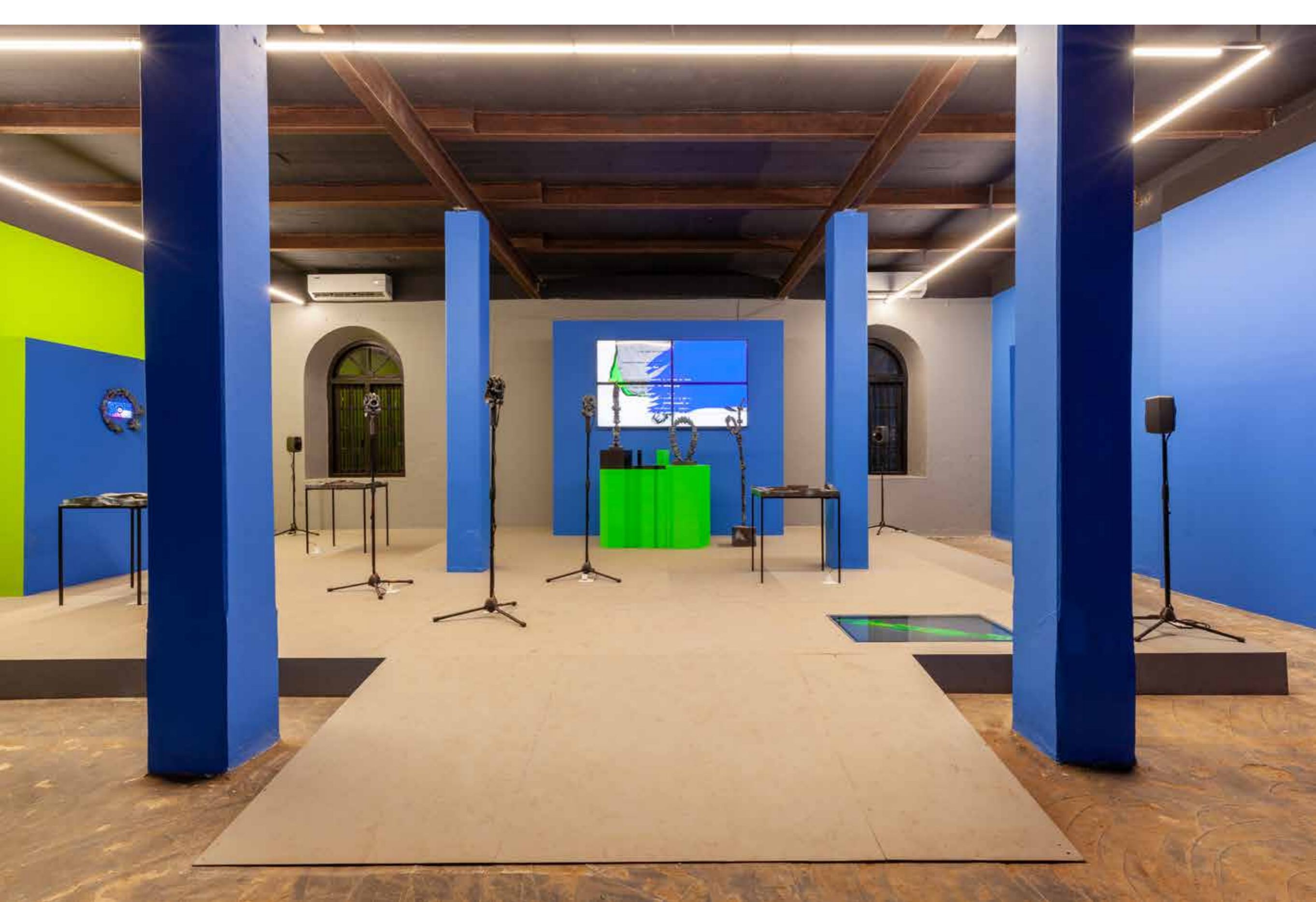
Installation view
展覽現場

Installation view
展覽現場

In this composition, the artist experiments with the idea of a music that is time-/place-/and people-specific. The specific conditions for this composition are as follows: composed for an ensemble of military veterans from Taiwan, (_____ some other qualities to be determined through exchanges), at a former air force base, to be performed at the beginning of the nautical twilight. The composition may not be performed again outside of these specific conditions.

This composition is the first in a new series performance by the artist that explores notions of freedom and agency, and is accompanied by an essay titled Graphic scores, imagination, freedom, agency, and the limits of _____ (One exercise in meaning making with thinking-forms).

此表演是藝術家以「限時／限地／限定對象」為目標進行的實驗性音樂創作。藝術家為此作限定的條件是：為一群退役臺灣軍人組成的樂團而作（_____其他更具體的特性尚待各方意見交換後進一步確認），於空軍總部的舊址，在航海曙暮光時分演奏。此作不可在未滿足條件時演奏。

本音樂作品為此系列的首作，意欲思索自由與能動性的相關概念，另搭配專題論述《圖像記譜、想像、自由、能動性與_____的界限（一個以思考形態創造意義的練習）》共同發表。

Music for specific places, times, and people
限地限時限定的人的音樂
2020

Video with stereo sound (composition for brass ensemble, 35 mins), graphical scores (color pencil and soft pastel on plywood, color pencil on acrylic, digital print on fabric), repurposed found objects, soft pastel on 3D printed PLA
雙聲道錄像（銅管樂合奏曲，時長35'），圖像記譜（彩色鉛筆和軟性粉彩筆於膠合板，彩色鉛筆於丙烯，數字印刷於織物），重製現成物，軟性粉彩筆於3D打印聚乳酸
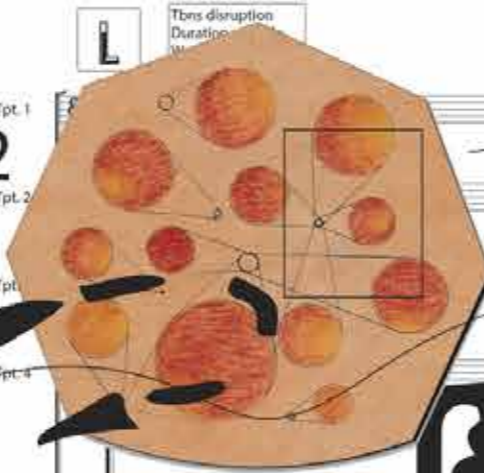
Commissioned by CLAB, Taipei
臺灣當代文化實驗場委託作品

▶ Watch video 觀看影片
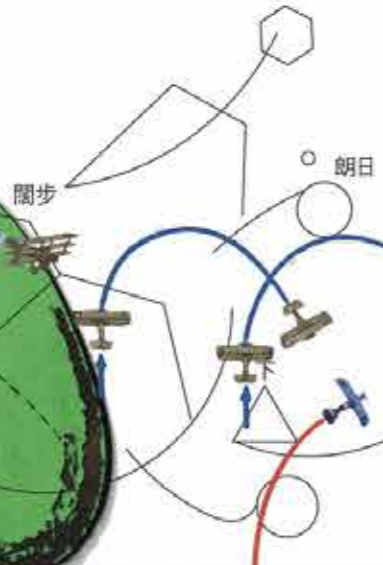
Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

Image courtesy of the artist
圖片致謝藝術家

Photo credit 攝影: Terry Lin Photography

Sonata for Smoke (2020, revised 2021) was created in response to Samson Young's residency at the Ryosoku-In in Kenninji Temple, Kyoto. This residency took place in several phases, between the fall of 2019, and the spring of 2020. The video is a choreography of visuals and sounds. It has no narrative, but has a general sense of direction from interior / theatrical space to exterior / natural space. Events and reflections during this time made their way into the work as visual and sonic forms. A new and final scene was added to the video in the spring of 2021.

為回應其在京都建仁寺兩足院進行駐留的經歷，楊嘉輝創作了《煙霧奏鳴曲》（2020年作，於2021年修改）。藝術家在2019年秋至2020年春期間分階段在當地駐留。此件影像作品是繁複編排視覺元素及聲音元素的成果，不帶有敘事，但總體帶有一種從內部/劇場式空間向外部/自然空間進發的方向性。在駐留及創作期間發生的事件以及藝術家的思考均成為了作品裡的視覺及聽覺形式。在2021年春，藝術家為作品新添加了最後的一幕。

Sonata for Smoke
煙霧奏鳴曲
2020, revised 2021
(2020年作，於2021年修改)

Video with stereo sound, 15 minutes 49 seconds,
pastel on repurposed printed matter, pastel on acrylic, pastel on air-dry clay
雙聲道錄像、時長15分49秒, 粉蠟筆繪於重製印刷品,
粉蠟筆繪於丙烯, 粉蠟筆繪於風乾黏土

▶ Watch video 觀看影片
PW: EMGSY123

'Kyoto Sonata' in the exhibition 'Close Reading', Ryosoku-in at Kennin-ji temple, Kyoto, 2020
《Kyoto Sonata》,「Close Reading」展覽現場, 京都建仁寺兩足院, 2020年

Image courtesy: Ryosoku-in and the artist
圖片由兩足院及藝術家提供
Photo 攝影: Nobutada Omote 表恒匡

Installation view
展覽現場

Production still 劇照

Image courtesy of the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

The resolute urgency of now: a few some-what connected thoughts
by Samson Young

1. A couple of months ago my husband and I traveled to Sarnath in India, where Buddha was said to have given his first sermon. What I still carry with me from that trip was the image of a sign that says DON'T STICK GOLDEN FOIL ON THE MONUMENTS. Out of acts of devotion, pilgrims from all over the world plastered golden foils on the brick walls of the Sarnath excavation site. The freshness of the glittery gold colour that mixes stunningly with an age-charcoaled, sun-weathered orange suggested that the devotees continue to do so, ignoring the wishes of the archaeologists.

Devotion generate beautiful things – sights, sounds, actions, monuments – things that make us feel extraordinarily alive. That I know for a fact. But there is also the sign – the voice – that says no, enough already. Aside from exerting the wishes of certain individuals who wield power over us, these words are also about how both actions and monuments are, ultimately, of the world. I have been reflecting upon that sign ever since.

2. When we experience something above a certain threshold of intensity, it could reveal itself as – or it could shape-shift into – pure forms. Even language does that. In fact, that might be the only way out of language, and by extension, out our own heads and our cultural conditioning. Picture the TV speech of your least-favorite politician, imagine the speech dissolving into percussive gestures, clusters of tones and wild pitch-oscillations. Imagine harder. This doesn't render the said person more bearable, really, but it does make it easier to empathize with the fact that there is another consciousness behind these posturing that is as real as your own, but different.

3. For one entire sticky summer, Smashing Pumpkin's Tonight Tonight was on heavy rotation on my home-stereo. I hated every other song on that double CD actually, partly because I couldn't understand a word that came out of Billy Corgan's mouth. My English is better now – still, with the way he casually slurred-over words at the nasal range, Corgan clearly didn't care to sing for non-native speakers of English; though in Tonight Tonight, the musical arrangement had such a cathartic intensity that it managed to lift the refrain out of language and into pure forms, into a sort of mantra for self-love that is consisted only of a light, cautionary downward-stroke (TO-), and a long exhale (NIGHT) that diffuses skyward like an aspiration. I think I am only able to fully understand now, after all these years, how "the resolute urgency of now" is inextricably, but paradoxically, tied to a devotion that makes it so that "the impossible is possible."

4. Another sticky summer, another piece of music that was on loop, though less voluntarily: Beethoven's Piano Sonata no. 15 (Pastorale). For a few months I labored over it for a college class, and it remains my favorite Beethoven sonata. I love how in the first movement, at a structural climax that really should have been developed to its logical conclusion, Beethoven just drops it as though he's had enough, and the entire formal construction just collapses under its own weight. It's not Beethoven at his most graceful, but it struck me being "truer" to the nature of things than his water-tight late sonatas. Though, now I wonder whether I was over analysing it, whether it just wasn't time yet for me to appreciate the purity of the late sonatas.

5. The works within these walls are not necessarily about Sarnath, Zen, Smashing Pumpkin, or Beethoven's imperfect forms, but it was made possible through the synthesis of these strands, which have collectively decided that they will barge into my head, and barge back into my head, at this very specific moment in my life, which, I accept fully, and have done my best to give form to. Making form is to make do and to make sense out of chaos. I've always done that, and it's the only thing that I know, but I am starting to warm to the idea that there is a different formal truth that awaits exploration. Half way through the residency I wrote to Yeung Yang, a dear curator-art critic friend who of mine whom I have always held in high esteem but not always able to understand, and told her: "thank you, it just wasn't time yet."

6. A selection of (sometimes peculiar) notes, drawn from the journal I kept during my residency at the temple, and then back in the studio while working on the exhibition:

16 Jan, 2020.
"The criticism of Bauhaus' utopia of form rests not on the form itself, but the way it's been moved around."

17 Jan, 2020.
"When we sleep and are not conscious of ourselves, we are on the same level as the trees."
"All things know."

18 Jan, 2020.
"You can't keep the world out."
"Iris Murdock: we live in a fantasy world. The great task in life is to find reality. But given the state of the world, is it wise?"

19 Jan, 2020.
"The cruelty of radiance is that it annihilates."

20 Jan, 2020.
"Some people made it to the end. I will do it all over again."
"But Buddha won't do this to himself."

21 Jan, 2020.
"Sonata: short choreographed compositions."
"You can't see shadow on a lit surface."

22 Jan, 2020.
"MAKE A BETTER LINE. Think about the line for yourself. The birds are truer than the trees, but birds suffer more. So what is the problem? Let the birds take the truth. It's OKAY. The human standpoint is not wrong but there are other viewpoints. No one creates and there is no annihilation. Thank you, Cat!"

23 Jan, 2020.
"The Christian faith: try to do the best we can but know that it's never going to be good enough. Zen: give up, and accept that it might fall either way, but trust that it will fall up, not down."
"I am these things. I am these experiences. It's OKAY."

24 Jan, 2020.
"You don't need to press so hard sometimes." [Note: that morning, while making a clay impression of an old wooden door in the garden, I broke a small piece of it, which was very upsetting.]
"IT'S NOT EASY BEING A TREE."

25 Jan, 2020.
"All are silver waves scraping the infinite sky."

27 Jan, 2020.
"Ask the naïve questions, not the difficult ones."

10 Feb, 2020.
[Note: back in the studio, back to asking some difficult questions.] "Sonata form: the truth in Beethoven's music is its suspension. For the real matter is not consumed in its purpose, but its realization. Showing the synthesis vs. being the synthesis. The essence. Yes, but what of the journey? But you can suggest the journey. Being on its own vs being with each other – that's the ultimate cultural difference! Conflict and resolution that preserves the essence of each."
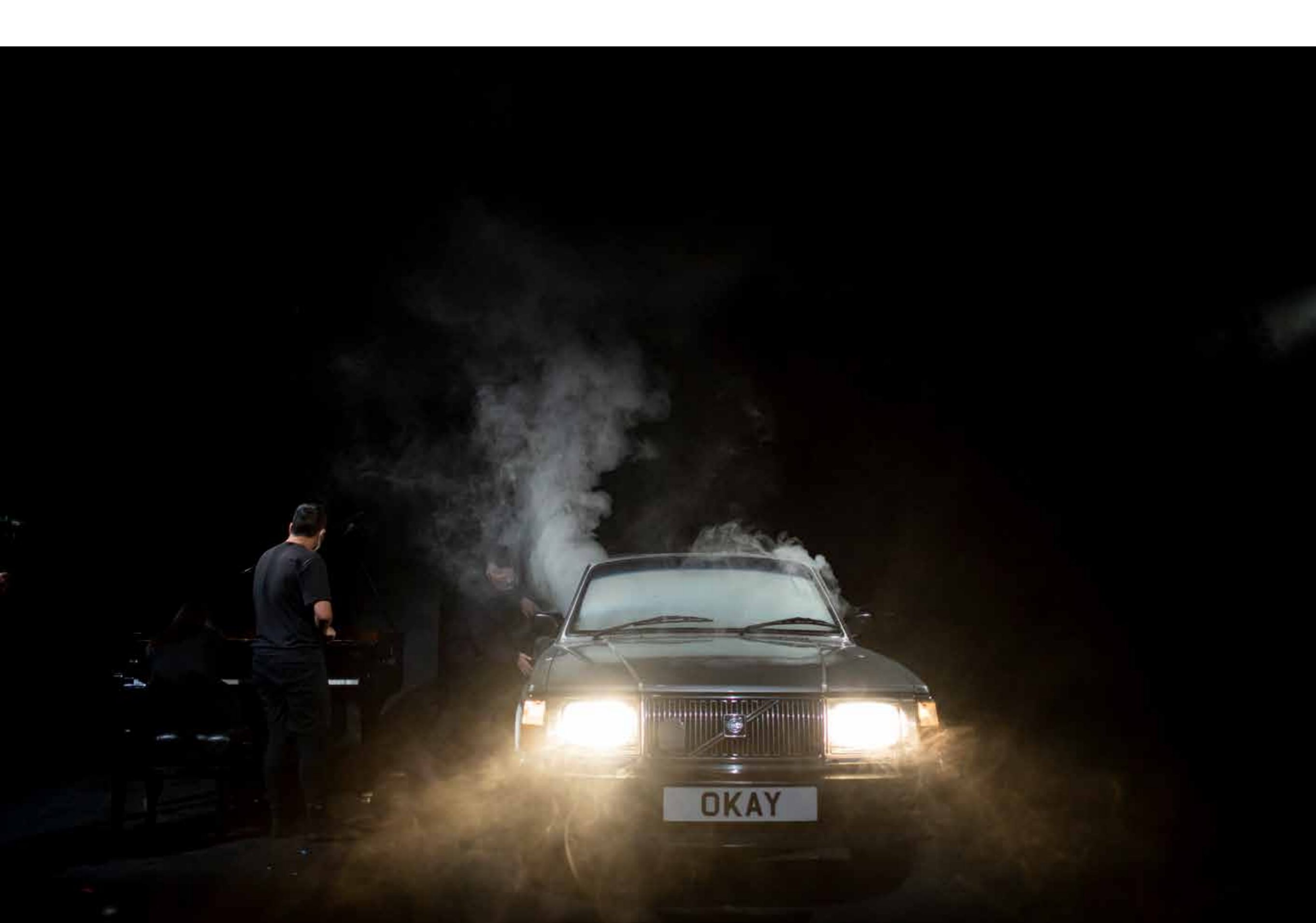
12 Feb, 2020.
"Beethoven's middle period sonata is the best we could hope for."

-

16 Jan, 2020.
"Distant ceremony. I am not sure what it is. I hope they are OKAY with me observing."

Production still 劇照

Image courtesy of the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

Production still 劇照

Image courtesy of the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

The Immortals (feat. DITHER, Michael Schiefel, & Eliza Li)
2019

▶ Watch The Immortals
PW: EMGSY123

The Immortals (feat. DITHER, Michael Schiefel, & Eliza Li)
仙 (由DITHER、Michael Schiefel、李沛妍共同演出)
2019

Multimedia music theater for voice, Cantonese opera vocalist, electric guitar quartet, live electronics, cherry-picker cranes, crane operators, costumes (silk-screen print on canvas), animation; 65 mins
多媒體音樂劇場，包括聲樂表演者、粵劇歌手、電吉他四人樂團、現場電子樂、曲臂升降機、升降機操作員、戲服 (布面絲網印刷)、動畫 (時長65分鐘)

Samson Young has created a contemporary interpretation of the popular Chinese folkloric myth of The Eight Immortals—a centuries old legend that has numerous iterations in Chinese mythology and culture, ranging from opera to children's cartoons. This popular fairy tale tells the story of eight deities, each with their own special power represented by a magical tool, as they cross the ocean from an island in the Bohai Sea to attend the birthday banquet of a higher deity, the Queen Mother. Guitar quartet DITHER, Cantonese opera singer Eliza Li, and jazz vocalist Michael Schiefel — played the Eight Immortals, performing music and lyrics composed and written by Young, accompanied by the other characters played by animations projected onto the castle walls. The cranes—giant locomotives to power them across the sea—were slowly rotated through the space during the performance to create a mechanical ballet, whilst also forming a moving sound system to fracture the music's journey through the castle's architecture.

These characters, who are revered by Taoists and considered signs of prosperity and longevity, have appeared in different guises in Chinese art and popular culture since the Yuan dynasty in the thirteenth century. Historically, wealthy families would hire Cantonese opera troupes to perform this during birthday celebrations, a tradition that continues today in Hong Kong, where Young was born and still lives. Young equates the opera troupe performing at birthdays with the idea of "the artist for hire"—whereby the artist is an entity who exists to provide a cultural product as entertainment for the enlightened.

Young's Eight Immortals comments on the schizophrenic role of the artist in society today, positioning them as people who see and hear things that others may not see nor hear, as individuals whose role is to fracture and disrupt the systems of power. Each of Young's Immortal is an artist, a psychic, and an outcast, a speaker of truth to power, a deity riding a giant, magical animal enabling them to move freely through the air, elevating them to great heights, offering a metaphor for the great distance between artist and audience, then lowering to the ground to meet the audience on their own terms. Their movement may be out of the Immortals' control, but their art, the lyrics and the music, can be weaponized to fight the system—emphasizing that in order to find freedom, one has to utilize aspects of system against itself. For Young, The Eight Immortals is an allegory that offers a latent critique of the institutions and systems of contemporary artistic and cultural production in Capitalist society.

- Text by Performa

Animation still
動畫靜幀

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

Installation view, in the exhibition 'Unconstrained Textiles: Stitching Methods, Crossing Ideas',
Centre for Heritage, Arts & Textiles, Hong Kong, 2020
「意象連綿：方法的彌合與觀念的縱橫」展覽現場, CHAT六廠, 香港, 2020年

Image courtesy: Centre for Heritage, Arts & Textiles, Hong Kong and the artist
圖片由CHAT六廠及藝術家提供
Photo 攝影：Dennis Man Wing Leung

Single channel video with stereo sound (35 min), costumes (silk-screen print on canvas, set of 3; repurposed safety helmet, 3d-printed PLA; dimension variable), installation (lace, silk-screen print on canvas, acrylic, plywood, interactive LED light system). Size variable, video length: 35min
單頻雙聲道錄像 (35分鐘), 戲服 (布面絲網印刷, 一組3件；重製安全帽, 3D打印聚乳酸；尺寸可變), 裝置 (蕾絲, 布面絲網印刷, 丙烯, 夾板, 互動LED燈光系統).裝置尺寸可變, 錄像時長：35分鐘

The Immortals (feat. Michael Schiefel, DITHER, Eliza Li) live at Castle Williams, NYC
仙 (由Michael Schiefel、DITHER、李沛妍共同演出), 紐約威廉斯城堡現場表演
2020

Installation view, in the exhibition 'Unconstrained Textiles: Stitching Methods, Crossing Ideas',
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「意象連綿：方法的彌合與觀念的縱橫」展覽現場, CHAT六廠, 香港, 2020年

Image courtesy: Centre for Heritage, Arts & Textiles, Hong Kong and the artist
圖片由CHAT六廠及藝術家提供
Photo 攝影：Dennis Man Wing Leung

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單頻雙聲道錄像 (35分鐘), 戲服 (布面絲網印刷, 一組3件；重製安全帽, 3D打印聚乳酸；尺寸可變), 裝置 (蕾絲, 布面絲網印刷, 丙烯, 夾板, 互動LED燈光系統).裝置尺寸可變, 錄像時長：35分鐘

The Immortals (feat. Michael Schiefel, DITHER, Eliza Li) live at Castle Williams, NYC
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Image courtesy: Centre for Heritage, Arts & Textiles, Hong Kong and the artist
圖片由CHAT六廠及藝術家提供
Photo 攝影：Dennis Man Wing Leung

Single channel video with stereo sound (35 min), costumes (silk-screen print on canvas, set of
3; repurposed safety helmet, 3d-printed PLA; dimension variable), installation (lace, silk-screen
print on canvas, acrylic, plywood, interactive LED light system). Size variable, video length: 35min
單頻雙聲道錄像 (35分鐘), 戲服 (布面絲網印刷, 一組3件；重製安全帽, 3D打印聚乳酸；尺寸可變), 裝置
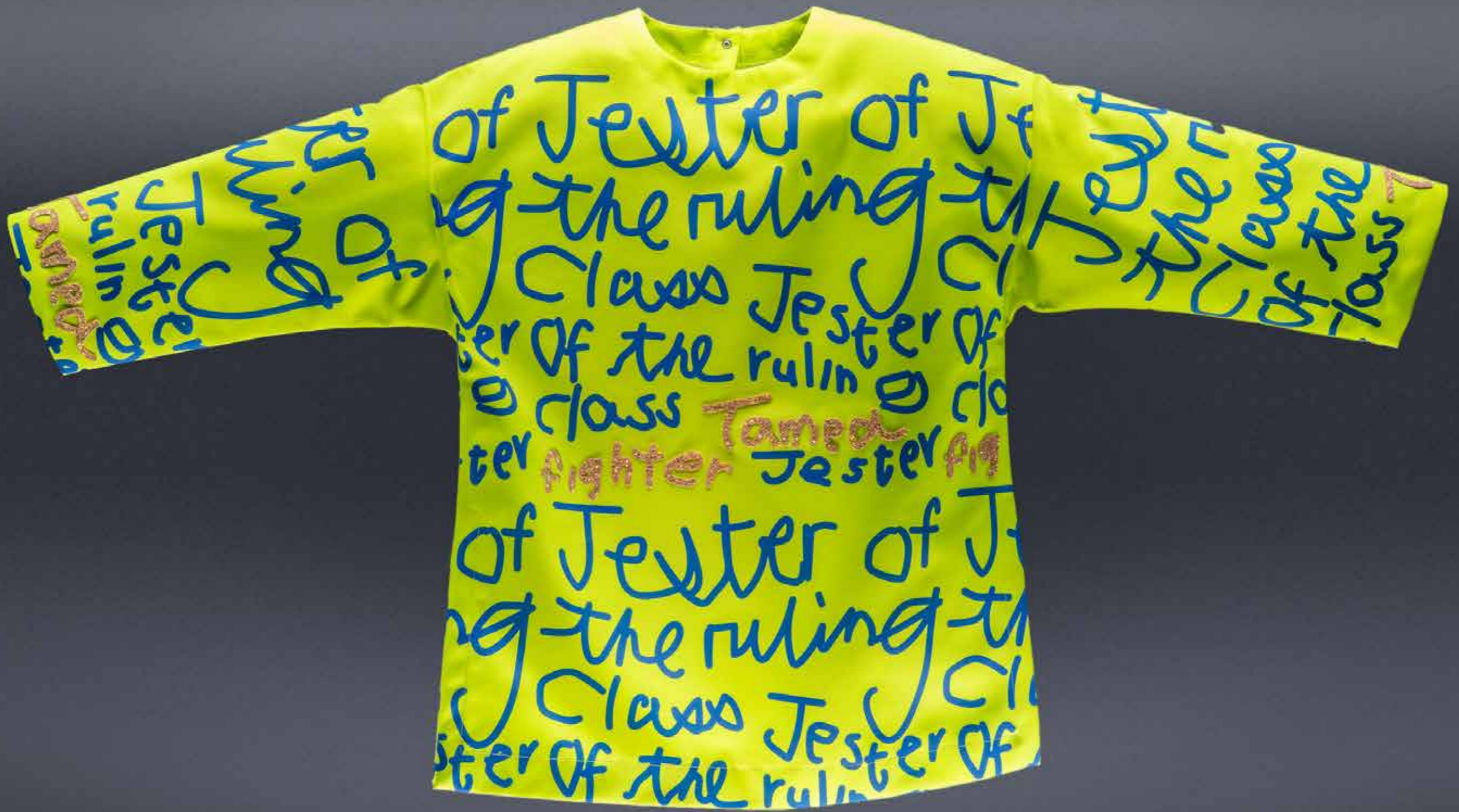(蕾絲, 布面絲網印刷, 丙烯, 夾板, 互動LED燈光系統).裝置尺寸可變, 錄像時長：35分鐘

The Utopia Trilogy's third video, 'Houses of Tomorrow', is set in two model homes constructed at the 1933 Chicago world's fair to advertise the modern American dream, centered on the home 'as the primary engine for consumerism.' The newest consumer appliances, foods, and building construction were highlighted in the Armco-Ferro House, which Young shows restored to its original early 1930s splendor. The second model home, architect George Fred Keck's House of Tomorrow — a machine à habiter (machine for living) — once demonstrated an efficiency that 'entirely upset the conventional ideas of a home.' In Young's reimagining of modern domestic life, Keck's structure is vacant and stripped to the studs — laying bare the physical deterioration of this particular vision of the future.

'Houses of Tomorrow' revisits a specifically American vein of progressive thinking, its degeneration, and how it has been exported around the world. As the music video follows a lone performer singing Did You Ever See a Dream Walking? — a Bing Crosby hit in 1933 — international forces persistently interject into a conventional vision of American domesticity, including a creeping Chinese Nationalist (Kuomintang) soldier. In 1933, the Nationalist (Kuomintang) government in China was under attack by both the insurgent Communist party and Japanese forces (then occupying Manchuria). While political disarray and social upheaval foreclosed the possibility that the Chinese government might organize a pavilion for Chicago, China was nonetheless represented by a privately sponsored Chinese-style courtyard pavilion, a reconstructed Buddhist shrine, and a display on the railroad in Japanese Manchuria. Translated into Chinese as wanguo bolanhui (萬國博覽會, ten thousand nations' exhibitions), world's fairs represented coerced multinational engagement and constituted an aspect of the country's modernization. Set within this literal 'political theater,' the third music video draws out not only these stately international relations but also the essentialist theories of race, culture, class, and hygiene that informed them. Animated within Houses of Tomorrow are busts sculpted by Malvina Hoffman for the Races of Mankind exhibition at the Field Museum in Chicago, which opened during the fair. Eventually, Young burns it all down, setting the houses ablaze in the video."

- Text written by Orianna Cacchione for the catalogue accompanying Samson Young's solo exhibtion "Silver Moon Or Golden Star, Which Will You Buy of Me" at SMART Museum, Chicago, U.S.A., 18.09.19 - 29.12.19.

Utopia Trilogy #3: Houses of Tomorrow (feat. Michael Schiefel)
烏托邦三部曲之三：Houses of Tomorrow（由Michael Schiefel演出）
2019

4K video with 8-channel sound, 22 min 23 sec
8聲道4K錄像，22分23秒

▶ Watch Houses of Tomorrow
PW: EMGSY123

烏托邦三部曲的第三部視頻"Houses of Tomorrow"取景於建於1933年芝加哥世界博覽會的兩間樣板房。當時的世博會意在宣揚現代化美國夢,其中心主題是「作為消費主要動力」的家。楊嘉輝在作品中復原了Armco-Ferro樣板房在1930年初的輝煌,當時重點展示了最新的家用器具、視頻和房屋結構。另一間由建築師George Fred Keck所設計的樣板房 "House of Tomorrow"——一台以供居住的機器 (a machine à habiter),則曾向世人展現一種全新的房屋效能,並「完全顛覆了住家的傳統觀念」。在楊嘉輝對現代家庭生活重新構想裡,建築師Keck的房子無人居住,空得只剩下房屋的結構,而由此披露出當時那關於未來的特別願景現已退化的現實。

"House of Tomorrow"重新探討了這種美國式的革新思維脈絡,以及它是如何退化、又如何輸出至全世界的。音樂錄像的鏡頭開始時跟拍著一位歌手,他獨自一人演唱著「Did You Ever See a Dream Walking?」——一首美國歌手Bing Crosby的1993年熱門單曲。隨後,國際勢力便開始不斷介入到畫面中美國家庭生活的傳統場景之中,其中包括一名在匍匐前進的中國國民黨士兵。1933年,中國國民政府同時遭到共產黨起義軍和日軍 (當時佔領滿洲) 的攻擊。儘管政治混亂和社會動盪因素使得中國政府失去了在芝加哥世博會上搭建國家館的機會,但中國仍然在私人贊助的代表下呈現了一個的中式庭院展館、一座重建的佛祠、以及一個關於南滿鐵路的陳列展。世博會在當時譯作「萬國博覽會」,它意味著一個被迫與多國交戰的戰場,同時也是各國展現其現代化事業的一個面向。第三個音樂視頻就以這層意義上的「政治劇場」作為背景,不僅引出了此等堂堂國際關係,還有充斥於這些關係之中關於種族、文化、階級和衛生的基礎理論知識。在"House of Tomorrow"的動畫之中,還出現了雕塑家Malvina Hoffman所雕刻的半身像,那是為芝加哥菲爾德博物館在該世博會期間開幕的「人類種族 (Races of Mankind)」展覽而作的。最終,藝術家在視頻裡將一切付諸一炬,把這些房屋也燒掉了。

- 文字譯自Orianna Cacchione所撰文章,出自楊嘉輝在美國芝加哥大學斯馬特美術館個展的同名畫冊「Silver Moon Or Golden Star, Which Will You Buy of Me」(2019年9月18日-12月29日)。

Installation view in the exhibition 'Samson Young: Silver Moon or Golden Star, Which Will You Buy of Me?',
Smart Museum of Art, University of Chicago, 2019
「楊家輝：Silver Moon or Golden Star, Which Will You Buy of Me?」
展覽現場，Smart美術館，芝加哥大學，2019年

Image courtesy: Smart Museum of Art, University of Chicago and the artist
圖片由芝加哥大學Smart美術館提供
Photo 攝影: Michael Tropea

Installation view in the exhibition 'Samson Young: Silver Moon or Golden Star, Which Will You Buy of Me?',
Smart Museum of Art, University of Chicago, 2019
「楊家輝：Silver Moon or Golden Star, Which Will You Buy of Me?」
展覽現場，Smart美術館，芝加哥大學，2019年

Image courtesy: Smart Museum of Art, University of Chicago and the artist
圖片由芝加哥大學Smart美術館提供
Photo 攝影: Michael Tropea

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

'Da Da Company' (2019) juxtaposes utopian notions from both sides of the Pacific, placing Won Alexander Cumyow — an acolyte of Kang Youwei born in 1861 in British Columbia, present-day Canada — in a consumerist disaster scenario set to a soundtrack that reconfigures the beloved Rodgers and Hammerstein show tune 'My Favorite Things' (1959). The Chinese-Canadian is entranced in an 1980s-era mall as he frantically attempts to secure the return of the emperor to Peking. Young stages nostalgic longing as a retrotopian impulse in 'Da Da Company', where the future exists as a restoration of 'a vaguely remembered past,' to borrow a phrase from theorist Zygmunt Bauman. Won's reconstructionist tendencies are allegorized in Young's animation of a construction worker futilely pushing against falling water in the soon-flooded mall, where dynastic antiques and trash alike float by as the debris of overconsumption; meanwhile, the mood of nostalgic reverie persists, enhanced by interspersed clips of arcade games, the 1988 Chinese television documentary 'Heshang' (River Elegy), and the 1994 Taiwanese movie 'Eat Drink Man Woman'.

- Text written by Orianna Cacchione for the catalogue accompanying Samson Young's solo exhibtion "Silver Moon Or Golden Star, Which Will You Buy of Me" at SMART Museum, Chicago, U.S.A., 18.09.19 - 29.12.19.

《大大公司》（2019）並置了分別來自太平洋兩岸的烏托邦理念。作品把溫金友（Won Alexander Cumyo）——這位1861年出生於英屬哥倫比亞（現為加拿大的卑詩省）的康有為追隨者，放置於一連串消費主義災難場景當中，其配樂則是對羅傑斯與漢默斯坦（Rodgers and Hammerstein）之名曲《My Favorite Things》（1959）的重新編排。這位加拿大華人正試圖保救皇帝重返北京之時，卻進入了一家1980年代的購物商場。在《大大公司》中，楊嘉輝將懷舊的熱望呈現為某種逆托邦（retrotopia）的衝動，未來是對「某段依稀記得的過去」的復原——借用理論家齊格蒙・鮑曼的話來說。楊嘉輝的動畫以寓言化的方式表達了溫金有的重建主義傾向。動畫中，一位建築工人在即將被水淹沒的商場里徒勞地推擋傾瀉而下的落水，王朝古董和垃圾如同過度消費的殘骸般漂浮而過。與此同時，動畫中零散地穿插了來自街機遊戲、1988年中國電視紀錄片《河殤》和1994年台灣電影《飲食男女》的片段，延續著那種懷舊遐想的基調。

- 文字譯自Orianna Cacchione所撰文章，出自楊嘉輝在美國芝加哥大學斯馬特美術館個展的同名畫冊「Silver Moon Or Golden Star, Which Will You Buy of Me」（2019年9月18日-12月29日）。

Utopia Trilogy #2: Da Da Company
烏托邦三部曲之二：大大公司
2019

4K video with stereo sound, 11 min 56 sec, repurposed commercial display (plywood), interactive light system
雙聲道4K錄像 (11分55秒)、商用陳列 (膠合板)、互動式燈光系統

Featuring Michael Schiefel
由Michael Schiefel演出

▶ Watch Da Da Company
PW: EMGSY123

Installation view in the exhibition 'Samson Young: Silver Moon or Golden Star, Which Will You Buy of Me?',
Smart Museum of Art, University of Chicago, 2019
「楊家輝：Silver Moon or Golden Star, Which Will You Buy of Me?」
展覽現場，Smart美術館，芝加哥大學，2019年

Image courtesy: Smart Museum of Art, University of Chicago and the artist
圖片由芝加哥大學Smart美術館提供
Photo 攝影: Michael Tropea

Installation view in the exhibition 'Samson Young: Silver Moon or Golden Star, Which Will You Buy of Me?',
Smart Museum of Art, University of Chicago, 2019
「楊家輝：Silver Moon or Golden Star, Which Will You Buy of Me?」
展覽現場，Smart美術館，芝加哥大學，2019年

Image courtesy: Smart Museum of Art, University of Chicago and the artist
圖片由芝加哥大學Smart美術館提供
Photo 攝影: Michael Tropea

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

Let me see the wonderful otherlands of the world
So I may be glad forever, and my heart would be filled with joy!

Animation still
動畫靜幀

Image courtesy of the artist
圖片致謝藝術家

Samson Young's 2018 solo exhibition at Edouard Malingue Gallery (Shanghai) entitled 'The highway is like a lion's mouth' follows from the English translation of a slogan that is familiar to Hong Kongers. Originating in a 1990s government-sponsored jingle, it educated children about the dangers of jaywalking.

At the core of this exhibition was an animated music video titled 'The highway is like a lion's mouth'. The animation is the artist's take on a road safety educational jingle, a genre of music that has evolved independently in many parts of the world, which serves as a prime example of how governments use mass media and advertising campaigns to regulate existing social norms or instigate new ones. 'The highway is like a lion's mouth' is the first part of a trilogy of animated music videos, the entirety of which was presented in a solo exhibition in 2019 at the SMART Museum in Chicago.

- Text written by Edouard Malingue Gallery for Samson Young's solo exhibtion "The highway is like a lion's mouth" at Edouard Malingue Gallery, Shanghai, China from 06.11.18 - 23.12.18.

楊嘉輝在馬凌畫廊（上海）的2018年個展題為「馬路如虎口」。「馬路如虎口」是一句香港市民耳熟能詳的口號，它來自1990年代一首政府宣傳交通安全的兒歌。

此次展覽的核心是一部十分鐘的動畫音樂視頻《馬路如虎口》。這段動畫是藝術家對道路安全教育歌曲的演繹，這是一種在世界許多地方獨立發展起來的音樂類型，是政府如何利用大眾媒體和廣告活動來調節現有社會規範或煽動新規範的最好例子。《馬路如虎口》是動畫音樂視頻三部曲中的第一部，完整作品將在2019年在芝加哥大學SMART美術館舉行的個展中呈現。

-文字來自馬凌畫廊（上海）的楊嘉輝個展「馬路如虎口」(2018年11月6日至12月23日)。

Utopia Trilogy #1: The highway is like a lion's mouth
烏托邦三部曲之一：馬路如虎口
2018

4k video, single channel with sound, 10 min 53 sec
單頻4K錄像，有聲，10 分鐘53 秒

▶ Watch The highway is like a lion's mouth
PW: EMGSY123

▶ Watch Exhibition Documentation 觀看視頻：楊嘉輝談「馬路如虎口」

 More about this exhibition 更多展覽詳情

Installation view of 'The highway is like a lion's mouth', Edouard Malingue Gallery, Shanghai, 2018
「馬路如虎口」展覽現場，馬凌畫廊，上海，2018年

Image courtesy: Edouard Malingue Gallery and the artist
圖片由藝術家及馬凌畫廊提供
Photo 攝影: Lily Chan

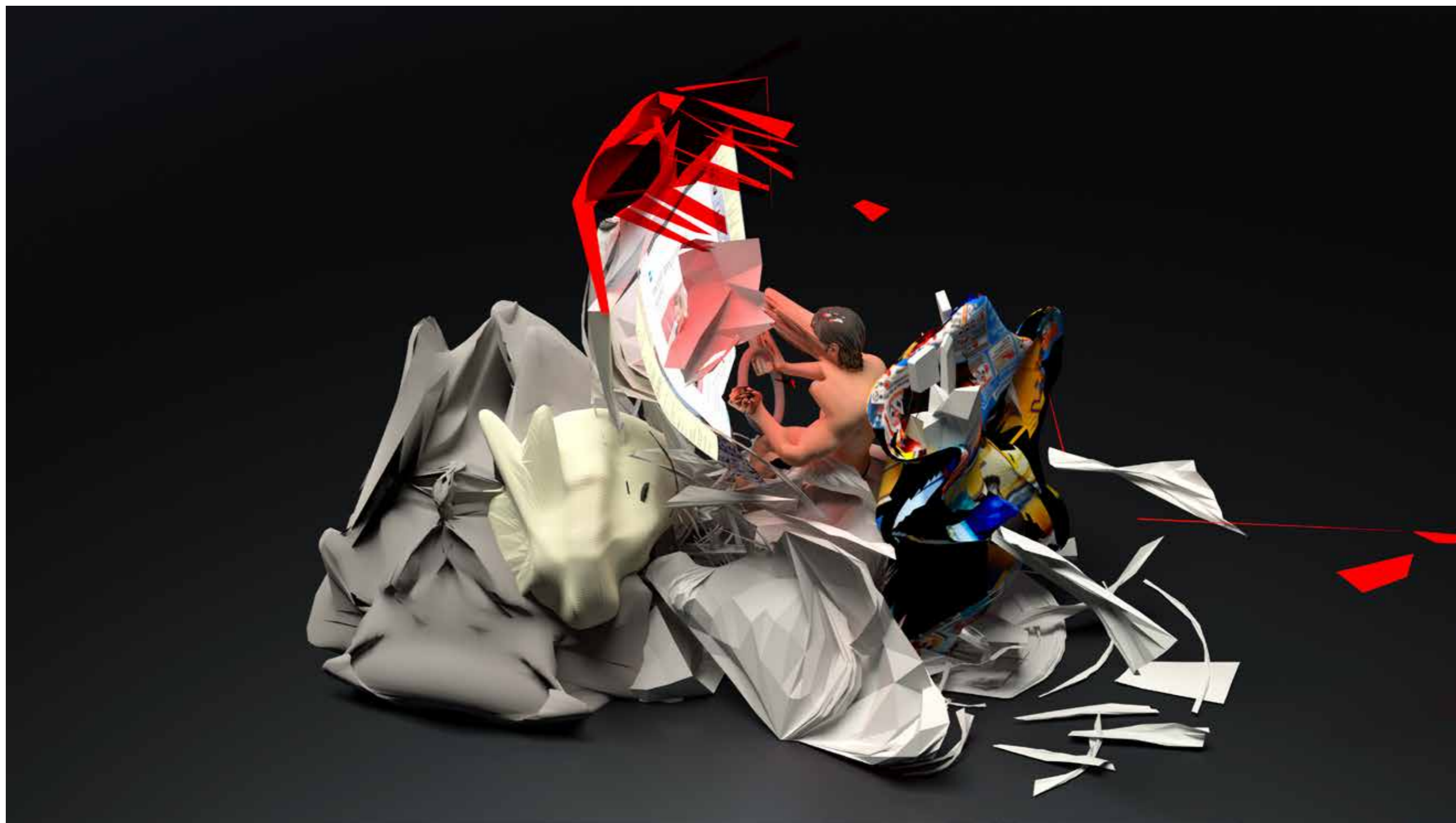Installation view of 'The highway is like a lion's mouth', Edouard Malingue Gallery, Shanghai, 2018
「馬路如虎口」展覽現場, 馬凌畫廊, 上海, 2018年

Image courtesy: Edouard Malingue Gallery and the artist
圖片由藝術家及馬凌畫廊提供
Photo 攝影: Lily Chan

The highway is like a lion's mouth
馬路如虎口
2018

Animation still 動畫靜幀
Image courtesy of the artist
圖片致謝藝術家

The highway is like a lion's mouth
馬路如虎口
2018

Animation still 動畫靜幀
Image courtesy of the artist
圖片致謝藝術家

"Adopting artist Paul Carter's understanding of echoic mimicry for cases of cross-cultural encounter, the artist examines the concept with a case study of the genealogy of the ubiquitous Chinese folk song Mo Li Hua (Jasmine Flower). The version we now understand to be synonymous with Chinese culture most closely resembles the version transcribed by English statesman John Barrow while on the first British embassy to China. Barrow's tune and accompanying travelogue exploded in popularity across Europe, and eventually made it back to its 'native' land, before being reabsorbed into Chinese identity. With other cases of such encounters, including Kenny G's influence on Hong Kong pop music, and centuries-unchanged Japanese Togaku now used as one of few extant sources of Tang dynasty court music, the artist considers what it means to hear with the ears of an Other and questions notions of cultural purity and authenticity at large.

In the first video channel, a horse delivers a lecture on the genealogy of Mo Li Hua. The second channel documents a musical performance of an original composition by the artist. Titled Horse Togaku, the composition combines the sound of a harpsichord, human voices, horse bells, electronics, and souvenir musical instruments that are meant for touristic consumption. The unusual instrumentation is subsumed under a harmonic structure that models that of Togaku, and juxtaposed with lyrics from Barrow's version of Mo Li Hua.

- Text written by Orianna Cacchione for the catalogue accompanying Samson Young's solo exhibtion "Silver Moon Or Golden Star, Which Will You Buy of Me" at SMART Museum, Chicago, U.S.A., 18.09.19 - 29.12.19.

The World Falls Apart Into Facts
2019

2 channels-video with 2-channel sound
(duration: 6 min 17 sec & 25min 34sec)
雙頻錄像, 雙聲道 (長度分別為：6分17秒, 25分34秒)

⊙ Watch The World Falls Apart Into Facts (Channel 1)
⊙ Watch The World Falls Apart Into Facts (Channel 2)
PW: EMGSY123

藝術家保羅‧卡特（Paul Carter）利用回聲模仿（echoic mimicry）來描述跨文化遭遇的情境。基於保羅的這一理解，楊嘉輝展開了一次對膾炙人口的中國民歌《茉莉花》係譜學案例研究，以進一步調查回聲模仿這一概念。我們現今所聽到、作為中國文化代表作的《茉莉花》的版本，與英國政治家約翰‧巴羅（John Barrow）在其首次任英國駐華大使期間所轉錄的版本最為相似。巴羅的曲譜及附隨的遊記在整個歐洲廣為流行，並最終使其重新回到了它的「故土」，然後重新融入中國的身份。此外還有一些類似遭遇的文化案例，如肯尼‧基（Kenny G）對香港流行音樂的影響；又如經百年不變的日本唐樂（Tōgaku），現已是究唐代宮廷音樂的現存極少數研究資料之一。藝術家帶著這些案例，試圖思考用「他者」之耳來聆聽到底意味著什麼，並從整體上去質疑文化之純正性和真實性。

在第一個錄像頻道中，一匹馬講述了《茉莉花》的係譜。第二個頻道是由藝術家原創作曲的一場音樂劇表演的記錄。該樂曲題為《馬之唐樂》（Horse Tōgaku），結合了大鍵琴、人聲、馬鈴、電子樂器以及供旅遊消費用途的紀念品樂器。這獨特的配器法被納入到仿唐樂而設計的和聲結構之下，並與巴羅版本的《茉莉花》的歌詞並置在一起。

- 文字譯自Orianna Cacchione所撰文章，出自楊嘉輝在美國芝加哥大學斯馬特美術館個展的同名畫冊「Silver Moon Or Golden Star, Which Will You Buy of Me」（2019年9月18日-12月29日）。

Production still 劇照

Image courtesy of the artist
圖片致謝藝術家
Photo 攝影: Lily Chan

Production still 劇照

Image courtesy of the artist
圖片致謝藝術家
Photo 攝影: Lily Chan

Production still 劇照

Image courtesy of the artist
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Photo 攝影: Lily Chan

Production still 劇照

Image courtesy of the artist
圖片致謝藝術家
Photo 攝影: Lily Chan

Samson Young

Silver Moon or Golden Star, Which Will You Buy of Me?

SAMSON YOUNG
Silver Moon or Golden Star, Which Will You Buy of Me?

Published on the occasion of the exhibition 'Samson Young: Silver moon or golden star, which will you buy of me?', organised by the Smart Museum of Art, The University of Chicago, presented 18 September - 29 December, 2019.

Distributed by The University of Chicago Press.

Publication Date: 18.09.19
Publication Price: HKD$350
ISBN number: 978-0-935573-61-9

For more infomation: https://edouardmalingue.com/publications/samson-young-2/?lang=en

楊嘉輝
SILVER MOON OR GOLDEN STAR, WHICH WILL YOU BUY OF ME?

楊嘉輝 2019 年芝加哥大學斯馬特美術館個展「Silver Moon or Golden Star, Which Will You Buy of Me?」之同名畫冊。

出版日期：18.09.19
售價：HKD$350
國際標準書號：978-0-935573-61-9

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Samson Young: Silver moon or golden star, which will you buy of me?

Orianna Cacchione

Little one, I have dreams to sell,
What will your purchase be?
Will you buy dreams of Fairyland,
Beautiful dreams from me?
Beautiful dreams from me?
Which will you buy?
Which will you buy?
Dreams.
Which will you buy of me?

—A. H. Hyatt, "The Dream-seller"

Then my One World, my ren (仁), can extend [only]
to [this] earth. Can it deliver all of the stars?

—Kang Youwei[1]

In the early twentieth century, Kang Youwei (1858–1927), a singular figure among Chinese intellectuals, developed a theory of "One World." Kang was, perhaps, China's first utopian thinker, and his impact on intellectuals and reformers was described by one of his students as "a mighty volcanic eruption and huge earthquake."[2] His vision for a single, global community was rooted in the Confucian principle of *ren* (仁, variously translated as benevolence, kindness, humanity, or humanness), which he argued provides a basic and universal experience for all peoples, regardless of geographic location or racial difference. From this perspective, Kang called for equality for all and the dissolution of national borders.

At the time, the term *utopia* was recognized as a so-called Western concept without a formal antecedent in Chinese thought, although ideal societies and places do exist in Confucian, Buddhist, and Taoist literature. The British philosopher Thomas More coined the term in 1516 to name the fictional island described in his treatise *Utopia*, punning on the Greek *eutopia* (good place) and *outopia* (no place). In Europe and the United States during Kang's lifetime, in the context of intense

social change brought on by the pace of the industrial revolution and modernity, the concept of utopia denoted a "desire for a different, better way of being."[3] Kang was a reformist and his vision of the promise of a radically transformed and improved life was similarly provoked out of dissatisfaction—with the fall of the Qing Dynasty, the adoption of science and technology from abroad, and the start of the Chinese Civil War.

Today, utopia provides a similar escape—a counterpoint to the neoliberal economy and the new world order—and this thread runs throughout Samson Young's exhibition *Silver moon or golden star, which will you buy of me?* At the core of the exhibition are three music videos that collectively form a song cycle Young calls the Utopia Trilogy (2018–19)—an EP, if you will, that extends into the dystopian, retrotopian, and heterotopian—followed by a fourth video, *The world falls apart into facts #2 (The Dream Seller by E. Markham Lee as performed by the Chinese University of Hong Kong Chorus)* (2019), that documents the surreal performance of a song about dreamscapes being bought and sold. The immersive animations and installations of *Silver moon or golden star* take up the suggestion of recent scholars that rather than thinking about how utopia might be organized, we should instead consider how it is felt.[4] No longer an ideal that is not present, that can only be striven toward, utopia is something that can be experienced affectively, in "small incremental moments" provided by collective performative events.[5] If utopia is an invention of the imagination that can be thought, felt, and experienced, Young's work asks, what is its sound?

Sounding the Everyday, Sounding Power

Young's work, in the simplest of terms, makes audible the sounds that envelope, order, and structure daily life. He remixes and recomposes famous songs heard over and over again on the radio, quotidian noises rarely noticed, unintentional or overlooked melodies, and even sounds that don't yet exist. In making these tones and textures strange, Young brings our attention to them, allowing us to simultaneously hear power and mute it. His compositions are playful considerations of cultural politics, the ethics of musical appropriation, and sound as a metaphor for cultural resonance and resistance. Sound emerges from the background as an experience that subliminally shapes and controls our daily lives, and yet is joyous, hopeful, and sometimes euphoric.
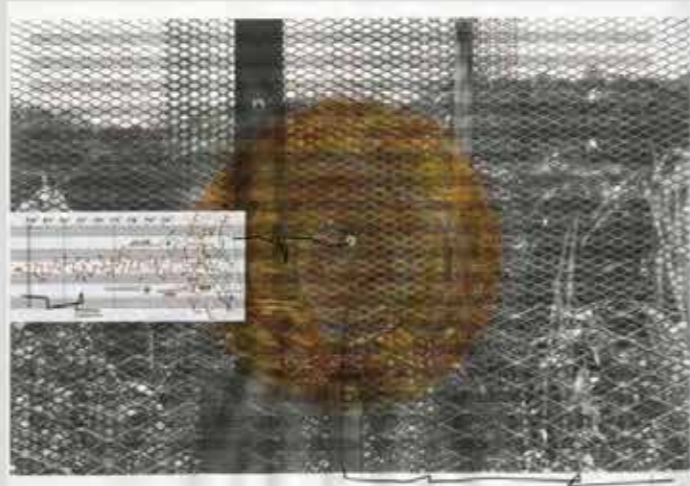
fig. 1
Liquid Borders I (Tsim Bei Tsui & Sha Tau Kok), 2012, ink, pencil, watercolor, and Xerox print on paper, 17 x 13 1/2 in. (43 x 33 cm). Living Collection, Hong Kong
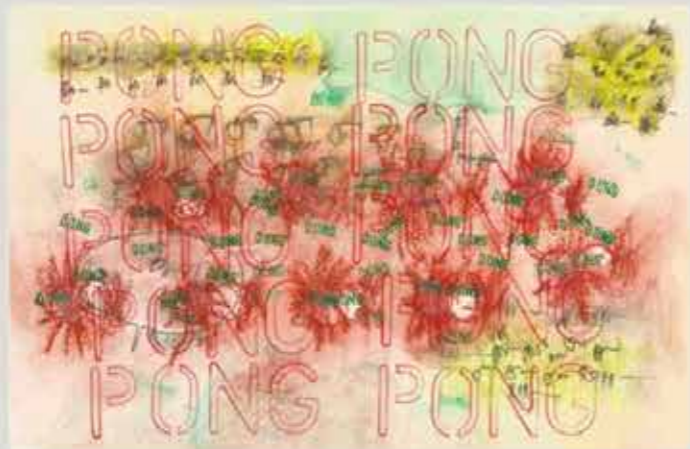

fig. 2
Landschaft (at a garden to the side of the Rouen Cathedral, France, Aug 22, 5:00–5:45 pm), from *For Whom the Bell Tolls* project, 2015, ink, pencil, and watercolor on paper, 10 7/8 x 7 1/4 in. (27.5 x 18.8 cm). Collection of Ethel Ozen, London

Making visible what might be too complex for the ear to hear fully, Young's earliest sound drawings deconstruct sound as a device that shapes geographical space. For *Liquid Borders* (2012–14) (fig. 1), Young walked along the fenced separation of Hong Kong and mainland China, recording audio and transcribing it into drawings. As graphical notations, these "soundscape sketches" map noises demarcating, or permeating, a boundary. *For Whom the Bell Tolls* (2015) (fig. 2) considers the historical significance of certain bells, and how the reach of a bell's sound could define territorial boundaries. For two months, Young traveled around the world ringing and listening to bells, recording their sounds, and interviewing their current custodians as well as contemporary bell makers. Young's research captures how the sounds of bells are entangled with particularities of place, religion, cultural identity, and politics.

For Young, a bell is like an explosion: a type of sound overload. The politics and violence of such powerful sounds are an important facet of his practice. The performance *Nocturne* (2015) (fig. 3) recreated the sounds of night bombings in the Middle East as aired on broadcast television: Young edited found footage from YouTube into a silent video—or score—for a Foley artist to produce live sound effects using a drum set and household items including rice, tea leaves, and Tupperware. This terrorizing soundtrack could be accessed by the work's audience through its transmission to portable FM radios, available to carry throughout the exhibition space. The next year, Young shifted from making

fig. 3
Installation view of *Pastoral Music*, Team Gallery, New York, 2015, with Young performing *Nocturne*, 2015, sound performance

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fig. 4
Installation view of *Samson Young: A dark theme keeps me here, I'll make a broken music*, Kunsthalle Düsseldorf, Germany, 2016–17, with Young performing *Canon*, 2016, sound performance

audible the damage of war to reckoning with the weaponization of sound. At Art Basel in 2016, for the work *Canon* (fig. 4), he "fired" bird calls using a Long Range Acoustic Device, capable of broadcasting at volumes loud enough to induce, from afar, permanent hearing loss. LRADs are typically deployed to disperse protesting crowds or repel birds on airport runways and at nuclear facilities. Inspired by the "songs of birds we do not want," Young began to consider how birds learn their calls through imitation, which prompted him to remember how he and his primary school friends in Hong Kong had once mimicked Vietnamese refugee radio. In Basel, in between bird calls projected by the LRAD, Young inserted his own live imitations of what he recalled of Vietnamese radio, appropriating the sonic weapon as a "nonlethal" device for passing on categories of knowledge and miscommunications alike.

Young originally trained as a composer, and his practice inverts, invents, and imagines new possibilities for sound understood as music. In 2014, he began staging a series of *Muted Situations*, performances in which the volume of instruments and voices is reduced almost completely. In his description:

> Mute is not silence. Muting is not the same as doing nothing. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory. It involves the conscious suppression of dominant voices, as a way to uncover the unheard and the marginalised, or to make apparent certain assumptions about hearing and sounding.[6]

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For *Muted Situation #22: Muted Tchaikovsky's 5th* (2018) (fig. 5), Young reduced a symphony orchestra's output to its physical movements—bows brushed against strings, fingers pressed on keys—and in doing so amplified the actions of the musicians' bodies in space. As art historian Anthony Leung explains, "The 'beauty' of these experiments in sonic muting lies in the way in which their 'inaudibility' only points to the 'violence of what is audible'—hearing without listening doesn't mean harmonious silence; very possibly it is a form of enforced imagining, which commits violence through the medium of sound."[7]

For his presentation *Songs for Disaster Relief* (2017), at the Hong Kong Pavilion of the Fifty-Seventh Venice Biennale, Young exposed the contested histories of certain songs in international circulation. The exhibition explored the proliferation in the 1980s of charity singles written by European and American superstars "to raise awareness and mobilize aid for African famines"—a phenomenon of late Cold War optimism.[8] In the course of his research, Young heard of a mocking response to Bob Geldoff's song for Band Aid, "Do They Know It's Christmas" (1984)—a South African band's song "Yes They Do!" Though

fig. 5
Production documentation of *Muted Situation #22: Tchaikovsky's 5th*, 2018. Twelve-channel sound installation, single-channel high-definition video, 45 min.; carpet

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the story proves not to be true, its appeal incriminates a form of armchair charity as misplaced and merely aspirational. Young's installation at the Hong Kong Pavilion connected different time periods and historical figures through songs emitted from a multichannel speaker system in an uncanny living room overlaid with screens (fig. 6). The soundtrack, props, and onscreen animations strung together disparate places and times— London, North Dakota, and South Africa in the 1980s; Los Angeles in 1985; Hong Kong in 1991; and Moscow in 1957—formulating a new model for exploring tectonic transnational shifts. Included within the presentation was *Young's Muted Situation #21* (2017) (fig. 7), a video featuring members of the Kwan Sing Choir, a "workers club" at the Hong Kong Federation of Trade Unions, whispering the lyrics to Michael Jackson and Lionel Richie's iconic "We Are the World" (1985). In modifying the ensemble (swapping out the original assembly of celebrities) and modulating the song's delivery, Young recast the philanthropic image of the original performance to uncover the economies backing its message. Obliquely, Young's journeying between times and places suggests alternative global histories and recalls Kang Youwei's One World theory, founded on the universal humanity of international peoples.

In recent years, Young has collaborated with Next Generation Sound Synthesis (NESS), a project at the University of Edinburgh in Scotland that produces computer software for the generation of "synthetic" sound. Using NESS-designed programs, he has modeled plans for physics-defying instruments—a twenty-foot-long trumpet, a football-field-sized bugle to be played by a dragon with fire breath (300 degrees Celsius). The resulting series, *Possible Music* (2018) (fig. 8), marks a turn in Young's practice, from calling attention to sounds to inventing them.

All Roads Lead to Chicago, circa 1933
Young's exhibition *Silver moon or golden star* dwells on the 1933 Chicago world's fair (fig. 9), and also passes through the Chinese diaspora, Republican China, the Great Depression, Hong Kong shopping malls, and future highways. Combining the register of the music video—represented in the recent Utopia Trilogy, around which the exhibition is structured—with archival materials, sound drawings, and 3D-printed sculptures, Young animates cacophonous dreamscapes of seemingly divergent and disparate themes, historical events, and

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fig. 6
Installation view of *Songs for Disaster Relief*, Hong Kong Pavilion, Fifty-Seventh Venice Biennale, 2017, with *Palazzo Gundane (homage to the myth-maker who fell to earth)*, 2017, ten-channel sound installation, video, silk-screen on LP covers, ink on vinyl LPs, 3D-printed nylon sculpture, vitrine of found objects, movable curtain system, neon. M+, Hong Kong

fig. 7
Video still from *We Are the World, as performed by the Hong Kong Federation of Trade Unions Choir (Muted Situation #21)*, 2017. Eight-channel sound installation, single-channel high-definition video, 5:26 min.; carpet, ten vintage theater chairs, acoustic panels, spotlight

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fig. 8
Video still from *Possible Music #1 (feat. NESS & Shane Aspegren)*, 2018. Eleven-channel sound installation, video with sound, 63 min. Solomon R. Guggenheim Museum, New York
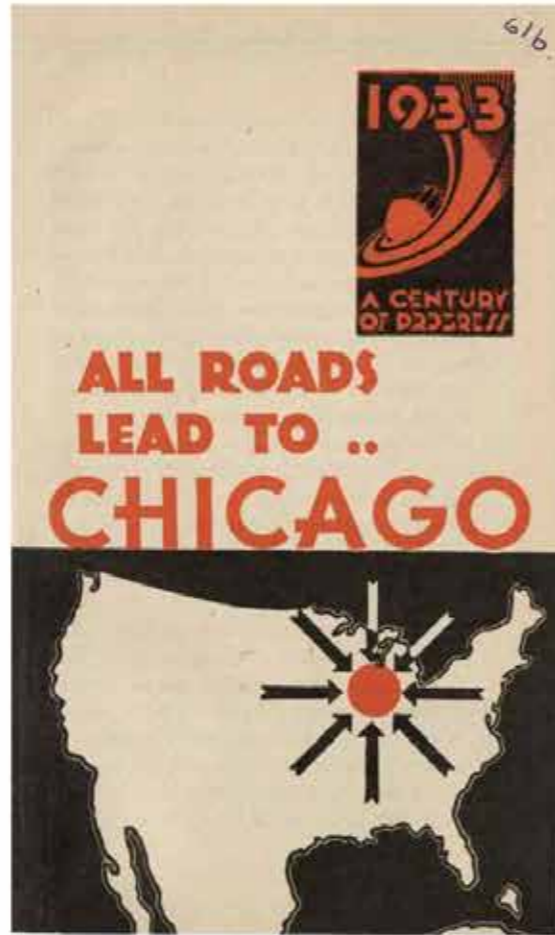

fig. 9
Cover of the brochure *All Roads Lead to Chicago*, published by the Century of Progress International Exposition, Chicago, 1933–34

fig. 10
Postcard of "The Kraft Mayonnaise Kitchen—The Bottling, Jar Capping, and Labeling Machine," Century of Progress International Exposition, Chicago, 1933–34

fig. 11
Postcard of "Chevrolet's Automobile Assembly Line—General Motors Building," Century of Progress International Exposition, Chicago, 1933–34

musicalities. In each video, a central male character spirals out of control—running, floating, multiplying, and falling as he attempts to navigate oddly placeless worlds that morph as they offer objects and ideals both enticing and dangerous. Each music video is set in a different space of the everyday—the car, the store, the home—made possible by modernity's, and then neoliberal capitalism's, promotion of consumerism.

Consumerist fantasies were everywhere in evidence at the 1933 world's fair, where multinational exhibitions proclaimed the motto "Science finds, industry applies, man confirms." The fair's title, "A Century of Progress," advocated optimism just four years after the crash of the US stock market, not long after the First World War, and in the same year that President Franklin D. Roosevelt initiated the New Deal. Indeed, the 1933 edition's promotion of the economy provided a model for the next decade-plus of world's fairs and signified a larger shift in international fair culture and diplomacy, from national pavilions to corporate showcases. National pavilions reinforcing imperialism had comprised the original European expositions, but during the cross-Atlantic recession many governments could not afford to mount such displays. American corporations stepped in to display not only goods but the very production processes used to make them, including working assembly lines (figs. 10, 11). Dioramas, murals, moving images, and didactic texts attempted to humanize new industries and ways of life, and they encouraged public spending as a remedy to an economy supposedly weakened by underconsumption.[9] Reflecting a move in the US financial system from a model based on land acquisition and individual entrepreneurship to corporate accumulation, the increasing complexity of consumer culture tacitly anticipated a new world order, wherein a distinctly American form idealism would prevail.[10]

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Thousands of cars delivered visitors to a fair that aggressively marketed the automobile as an example of scientific progress and modern convenience. In advertisements and popular culture, the car had become synonymous with freedom and unprecedented mobility, yet cars were still dangerous, loud machines that needed to be regulated and engineered; "mass adoption created mass chaos that threatened everyone's safety," and necessitated driver-safety campaigns.[11] Young's first music video, *The highway is like a lion's mouth* (2018) offers a safety jingle that emphasizes the car as both symbol of optimism and source of anxiety, mixing various and incessant safety directions— "mobile off, seatbelt on," "look left, look right," "aware today, alive tomorrow." From the "horseless carriage" of the early twentieth century to the dawn of driverless personal transport, cars have promised development and also posed a physical threat and facilitated forms of political control. The video's central character is constantly on the verge of being pulled apart as he navigates driving through obstacles in a video game landscape of race tracks and monopoly boards. He speeds across the recently opened sea bridge connecting Hong Kong to Macau and mainland China—an engineering feat that is more political symbol of mainland China's administrative control over the Special Administrative Regions than practical thoroughfare.[12]

Around the perimeter of *The highway*'s installation, robotized "lemons," in the work *Line follower* (2019), drive along a prescribed black path, as defective cars might in a fully automated future. *The highway* is also accompanied by a series of drawings, *My car makes noises* (2018), that visualize the actual sounds cars make due to safety technologies, including those designed to effect a sense of security—for example, the hard thud of a car door as it closes. The drawings also playfully record the sounds people make to describe how their cars are in need of repair; these seemingly disparate references are echoed in *The highway*, which concludes with a warning: "You don't own the road."

From the automobile, Young shifts his focus for the next music video to the shopping mall (which the automobile's large-scale adoption made possible in North America). *Da Da Company* (2019) juxtaposes utopian notions from both sides of the Pacific, placing Won Alexander Cumyow— an acolyte of Kang Youwei born in 1861 in British Columbia, present-day Canada—in a consumerist disaster scenario set to a soundtrack

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that reconfigures the beloved Rodgers and Hammerstein show tune "My Favorite Things" (1959). The Chinese-Canadian is entranced in an 1980s-era mall as he frantically attempts to secure the return of the emperor to Peking.[13] Young stages nostalgic longing as a retrotopian impulse in *Da Da Company*, where the future exists as a restoration of "a vaguely remembered past," to borrow a phrase from theorist Zygmunt Bauman.[14] Won's reconstructionist tendencies are allegorized in Young's animation of a construction worker futilely pushing against falling water in the soon-flooded mall, where dynastic antiques and trash alike float by as the debris of overconsumption; meanwhile, the mood of nostalgic reverie persists, enhanced by interspersed clips of arcade games, the 1988 Chinese television documentary *Heshang* (River Elegy), and the 1994 Taiwanese movie *Eat Drink Man Woman*.

Da Da Company is situated, in *Silver moon or golden star*, within Young's staging of a rundown storeroom, complete with dropped ceiling and outmoded office chairs, in which hang his series of photographs *City Garden* (2019). These images capture the current incarnation of the shopping mall near Young's childhood home in Hong Kong that once housed a Da Da Company department store. Over time, the mall's occupants have changed from retail and commercial shops to "cram schools" and storefront churches. The music video ends sharply with static-laced footage of a 1980s television commercial enticing Hong Kong viewers to move to Singapore; its insidious refrain—"It's a heaven over there"—suggests that mainland China's narrative of reconstruction might not provide its promised benefits.

Returning to Chicago and 1933, the Utopia Trilogy's third video, *Houses of Tomorrow* (2019), is set in two model homes constructed at the world's fair to advertise the modern American dream, centered on the home "as the primary engine for consumerism."[15] The newest consumer appliances, foods, and building construction were highlighted in the Armco-Ferro House, which Young shows restored to its original early 1930s splendor. The second model home, architect George Fred Keck's House of Tomorrow—a *machine à habiter* (machine for living)— once demonstrated an efficiency that "entirely upset the conventional ideas of a home" (fig. 12).[16] In Young's reimagining of modern domestic life, Keck's structure is vacant and stripped to the studs—laying bare the physical deterioration of this particular vision of the future.

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fig. 12
Exterior view of George Fred Keck's House of Tomorrow, Century of Progress
International Exposition, Chicago, 1933–34

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fig. 13
Installation view of Malvina Hoffman's sculptures in *The Races of Mankind* exhibition hall,
Field Museum, Chicago, 1933

Houses of Tomorrow revisits a specifically American vein of progressive thinking, its degeneration, and how it has been exported around the world. As the music video follows a lone performer singing "Did You Ever See a Dream Walking?"—a Bing Crosby hit in 1933—international forces persistently interject into a conventional vision of American domesticity, including a creeping Chinese Nationalist (Kuomintang) soldier. In 1933, the Nationalist (Kuomintang) government in China was under attack by both the insurgent Communist party and Japanese forces (then occupying Manchuria). While political disarray and social upheaval foreclosed the possibility that the Chinese government might organize a pavilion for Chicago, China was nonetheless represented by a privately sponsored Chinese-style courtyard pavilion, a reconstructed Buddhist shrine, and a display on the railroad in Japanese Manchuria. Translated into Chinese as *wanguo bolanhui* (萬國博覽會, "ten thousand nations' exhibitions"), world's fairs represented coerced multinational engagement and constituted an aspect of the country's modernization.[17] Set within this literal "political theater," the third music video draws out not only these stately international relations but also the essentialist theories of race, culture, class, and hygiene that informed them. Animated within *Houses of Tomorrow* are busts sculpted by Malvina Hoffman for the *Races of Mankind* exhibition at the Field

Museum in Chicago (fig. 13), which opened during the fair. Eventually, Young burns it all down, setting the houses ablaze in the video.

A fourth, nonanimated video accompanies the Utopia Trilogy in *Silver moon or golden star*. Titled *The world falls apart into facts #2 (The Dream Seller by E. Markham Lee as performed by the Chinese University of Hong Kong Chorus)*, it documents a performance of the song "The Dream-seller" (1904; music by E. Markham Lee, lyrics by A. H. Hyatt). This final tune, sung by the student chorus of the Chinese University of Hong Kong, combines capitalist desire with orientalist fantasy to imagine, in Young's description, "a cow's dream of a horse."[18] As with the other musical numbers playing throughout the exhibition, sonic manipulations render the song disorienting. Young's interpretation of "The Dream-seller"—music traditionally arranged for a children's choir—once heard is both familiar and strange.

From Houses of Tomorrow to the World of Tomorrow
The 1933 world's fair in Chicago was among the first to market utopia as a future for ready consumption. Six years after the Chicago fair, New York hosted another version of the international exposition, titled "The World of Tomorrow" (1939–40). On its grounds, Salvador Dalí

Samson Young: Silver moon or golden star, which will you buy of me?

Orianna Cacchione

021

fig. 14
Installation view of Salvador Dalí's "Dream of Venus" pavilion, New York
World's Fair, 1939–40

staged a pavilion, the "Dream of Venus," that beckoned visitors into a dreamworld gone surrealist, to be entered by passing through a giant pair of legs. Inside the fun house were two swimming pools with live, scantily clad women gliding past a landscape of mermaids, dancing lobsters, and other signifiers of the libidinous imaginary (fig. 14). It appeared as a hedonistic transgression at a fair otherwise espousing the idealist and progressive vision of a budding consumer consciousness—"selling not just a genuine vision of utopia that could come about in the next two decades but also commercial products and mass entertainment."[19]

Like Dalí's unexpected pavilion, Young's Utopia Trilogy transports the viewer through a series of immersive spaces. Each music video turns on its head a familiar genre of song: the safety jingle, which in *The highway* transforms the protection and freedom of the automobile into an anxiety-inducing reminder of 24-7 vigilance; the show tune, which in *Da Da Company* cautions against longing for the foregone, or for the future as recklessly promised in glitzy advertising; and finally, the radio hit, which leads to the House of Tomorrow seen burning, suggesting just how tenuous dreams of an ideal future are. Young's music videos warn against falling prey to the taunt of the chorus in the "The Dream-seller"—"Silver moon or golden star, which will you buy of me?" Utopia cannot be bought and sold; instead, as Young observes, optimism needs to be paid attention to and carefully maintained.
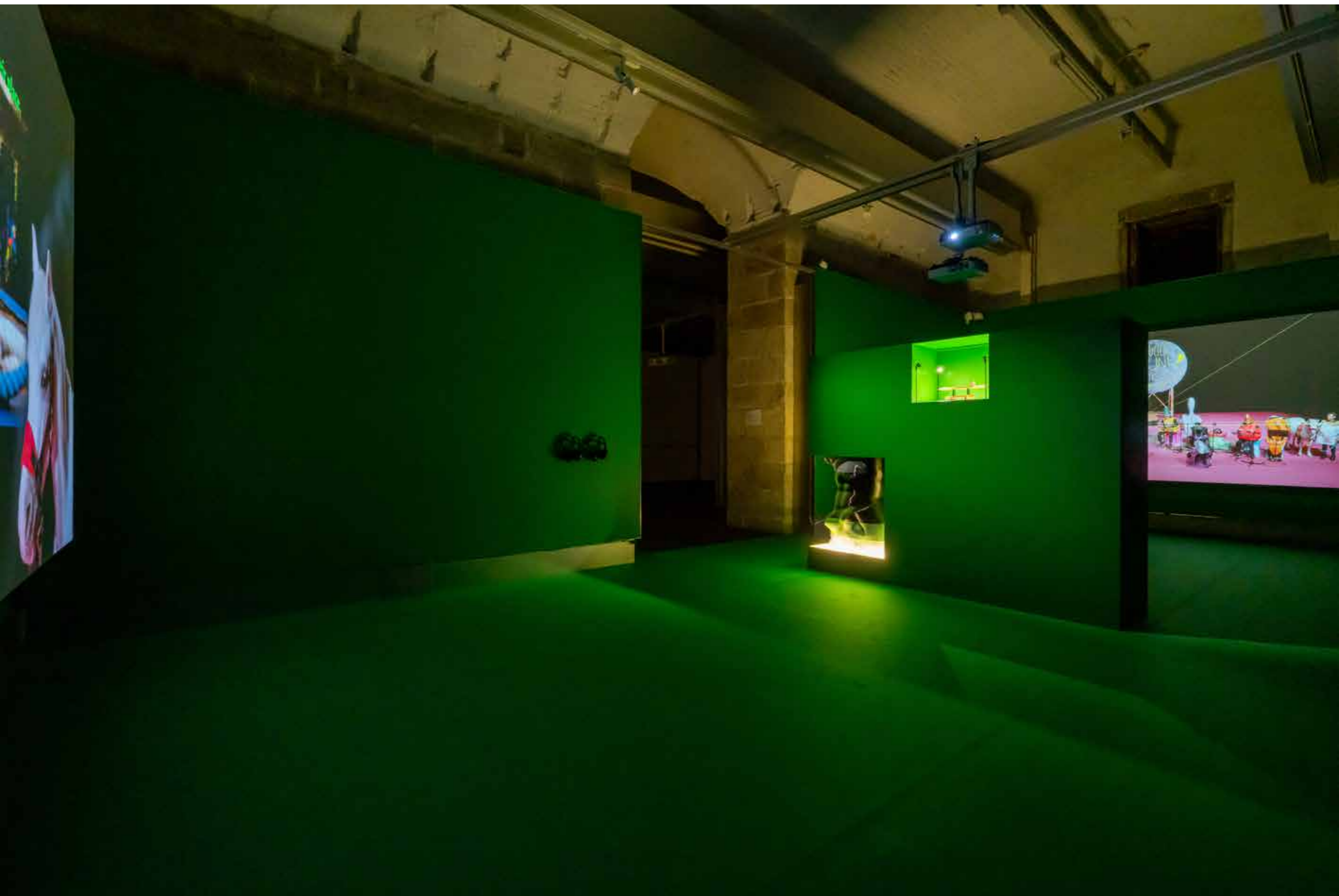
022

NOTES

1   Kang Youwei, *Ta T'ung Shu: The One-World Philosophy of K'ang Yu-wei*, trans. Laurence G. Thompson (London: George Allen & Unwin, 1958), 80.

2   Liang Qichao, quoted in Kung-chuan Hsiao, "In and Out of Utopia: K'ang Yu-wei's Social Thought," *Chung Chi Journal* 7, no. 2 (May 1968): 101.

3   Ruth Levitas, quoted in Howard P. Segal, *Utopias: A Brief History from Ancient Writings to Virtual Communities* (Malden, MA: Wiley-Blackwell, 2012), 7.

4   See Rachel Bowditch and Pegge Vissicaro, introduction to *Performing Utopia*, ed. Rachel Bowditch and Pegge Vissicaro (Chicago: University of Chicago Press, 2016), 1.

5   Jill Dolan, "Performance, Utopia, and the 'Utopian Performative,'" *Theatre Journal* 53, no. 3 (October 2001): 460.

6   Samson Young, "Muted Situation #1: Muted String Quartet," 2014, artist's website, https://www.thismusicisfalse.com/#/the-anatomy-of-a-string-quartet/.

7   Anthony Leung Po-shan, "Yellow in C Major—Samson Young's Perceptual Cutting," in *Samson Young: Songs for Disaster Relief, Hong Kong in Venice (A Mixtape)*, ed. Ying Kwok and Sonia So (West Kowloon Cultural District, Hong Kong: M+, 2017), 37.

8   Doryun Chong, "Introduction: Failed Aspiration," in *Samson Young: Songs for Disaster Relief, Hong Kong in Venice (A Mixtape)*, 16.

9   See Lisa Schrenk, *Building a Century of Progress: The Architecture of Chicago's 1933–34 World's Fair* (Minneapolis: University of Minnesota Press, 2007), 27.

10 Ibid., 20.

11 Sarah A. Seo, *Policing the Open Road: How Cars Transformed American Freedom* (Cambridge, MA: Harvard University Press, 2019), 12.

12 "'It is very odd. It crosses that much of the sea, and yet ordinary people cannot use it. What's the point of that?' said Claudia Mo, a pro-democracy lawmaker in Hong Kong. 'This project is so obviously a political symbol. I'm sure Beijing knew very clearly that we didn't quite need it and that it was not necessary for the time being.'" Quoted in Shibani Mahtani, "The world's longest bridge-tunnel brings China even closer to Hong Kong. Not everyone is pleased," *Washington Post*, October 23, 2018, https://www.washingtonpost.com/world/asia_pacific/china-just-opened-the-worlds-longest-bridge-tunnel-hong-kong-critics-wish-it-never-was-built/2018/10/23/bf05e6c2-d6a3-11e8-9559-712cbf726d1c_story.html?utm_term=.ef0831dc33e0.

13 At the time, China was struggling to reaffirm and also modernize its national identity after losing territory to foreign powers, especially the Japanese in the first Sino-Japanese War, leading to an intellectual movement for self-strengthening. While living in exile in Canada, Kang Youwei founded the Society to Preserve the Emperor, petitioning for the reestablishment the Qing Emperor.

14 Zygmunt Bauman, *Retrotopia* (Cambridge, UK; Malden, MA: Polity Press, 2017), 6. Bauman connects retroutopianism to the recent rise of nationalism globally.

15 See Robert W. Rydell, "Making America (More) Modern: America's Depression-Era World's Fairs," introduction to *Designing Tomorrow: America's World's Fairs of the 1930s*, ed. Robert W. Rydell and Laura Burd Schiavo (New Haven, CT: Yale University Press, 2010), 10.

16 Schrenk, *Building a Century of Progress*, 159.

17 Cole Roskam, "Situating Chinese Architecture within 'A Century of Progress': The Chinese Pavilion, the Bendix Golden Temple, and the 1933 Chicago World's Fair," *Journal of the Society of Architectural Historians* 73, no. 3 (September 2014): 347.

18 Conversation with the author, June 2019.

19 Howard P. Segal, *Utopias: A Brief History from Ancient Writings to Virtual Communities* (Chichester, West Sussex, UK: Wiley-Blackwell, 2012), 37.
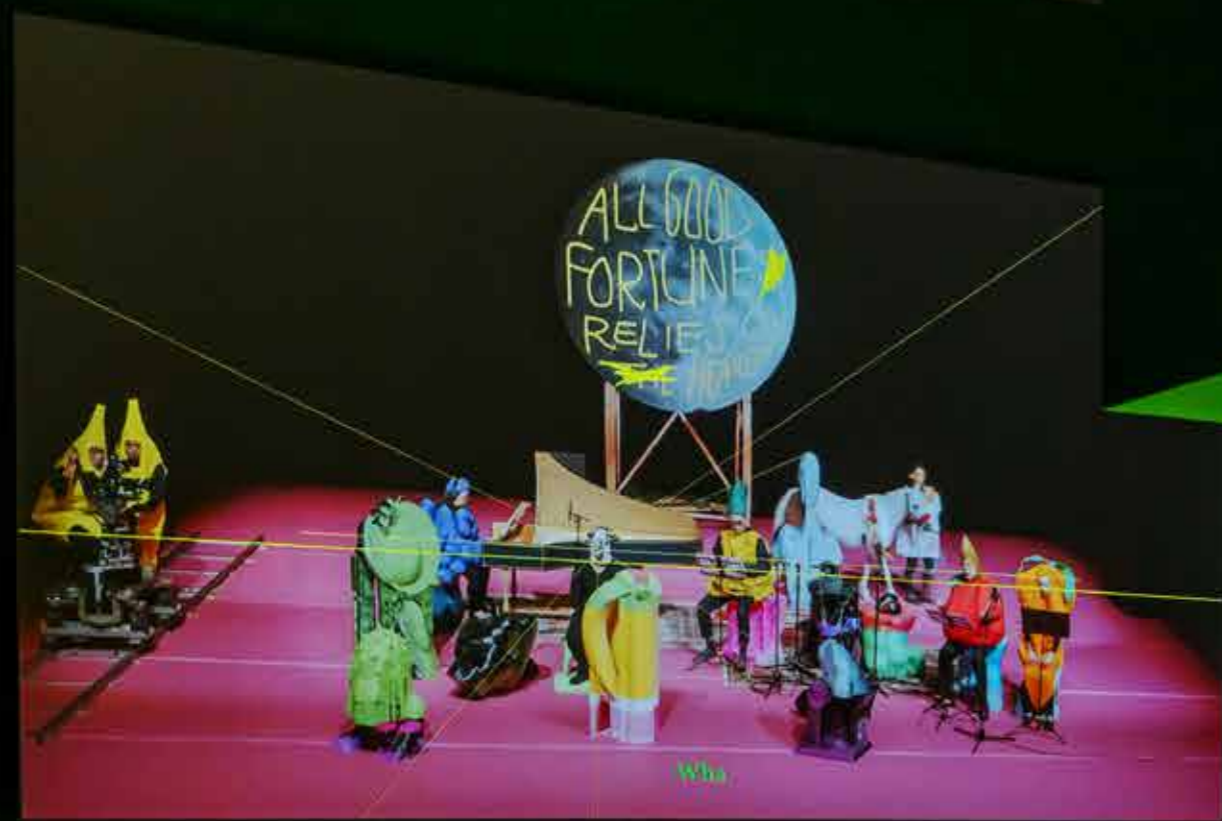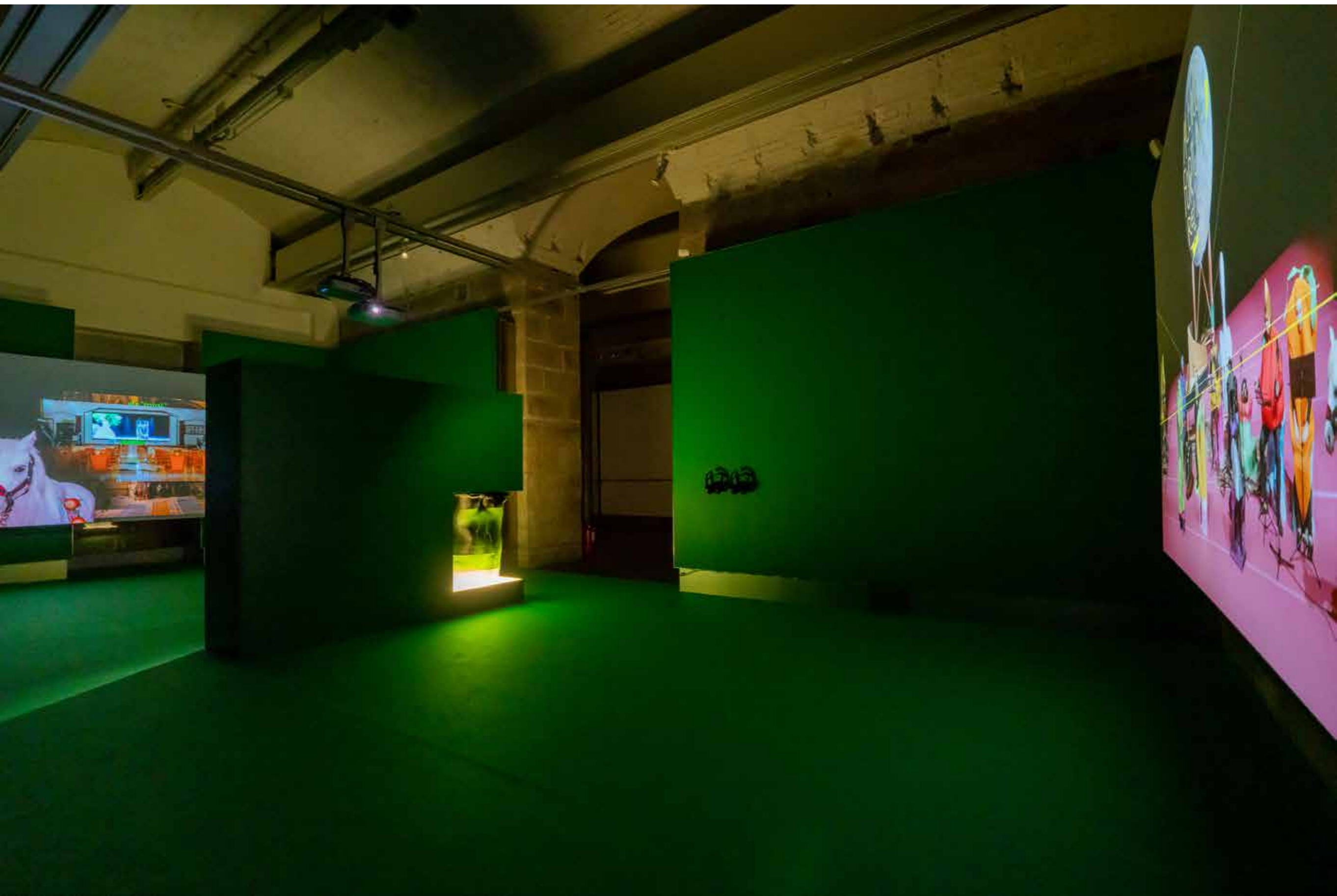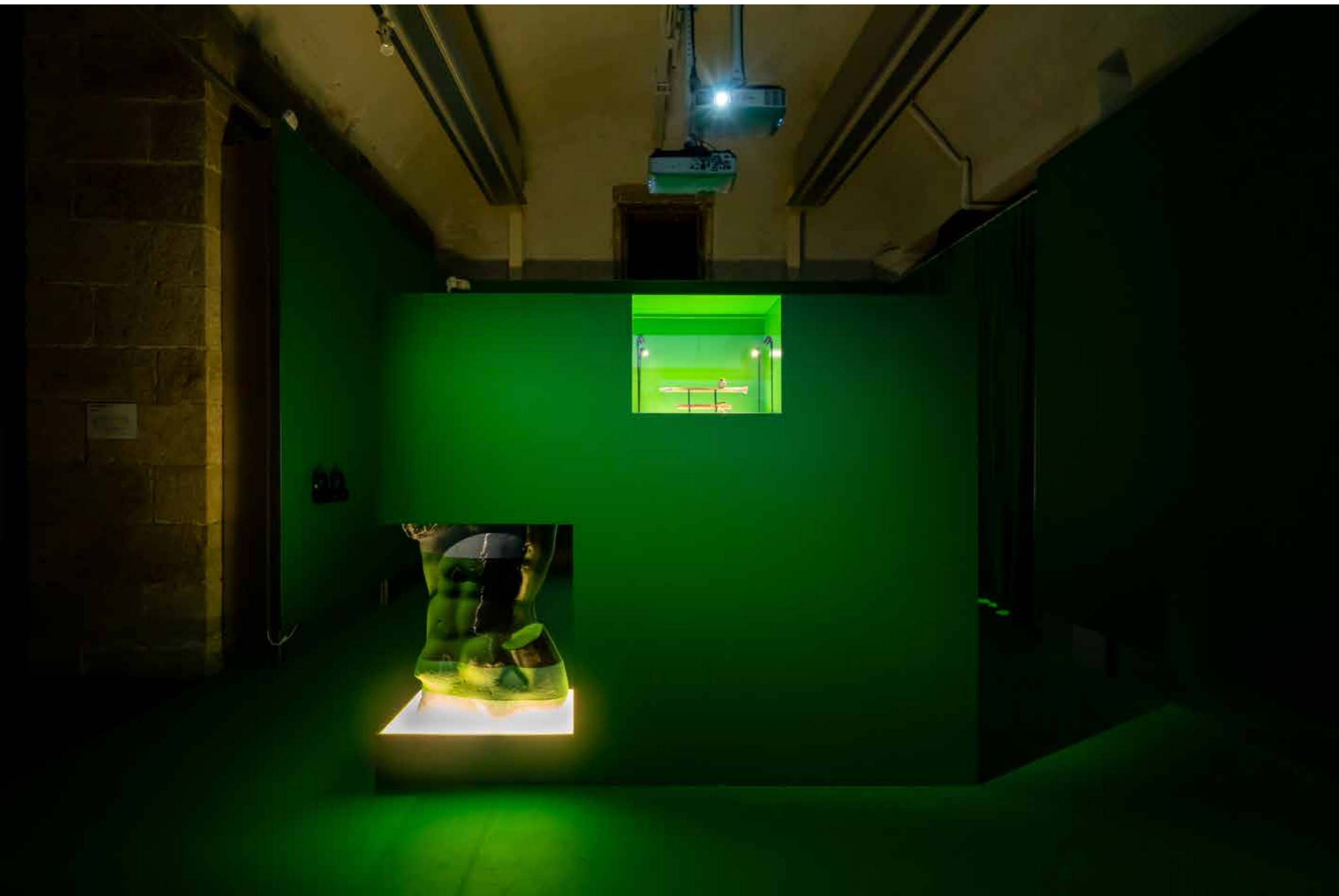
Installation view
展覽現場

Installation view
展覽現場
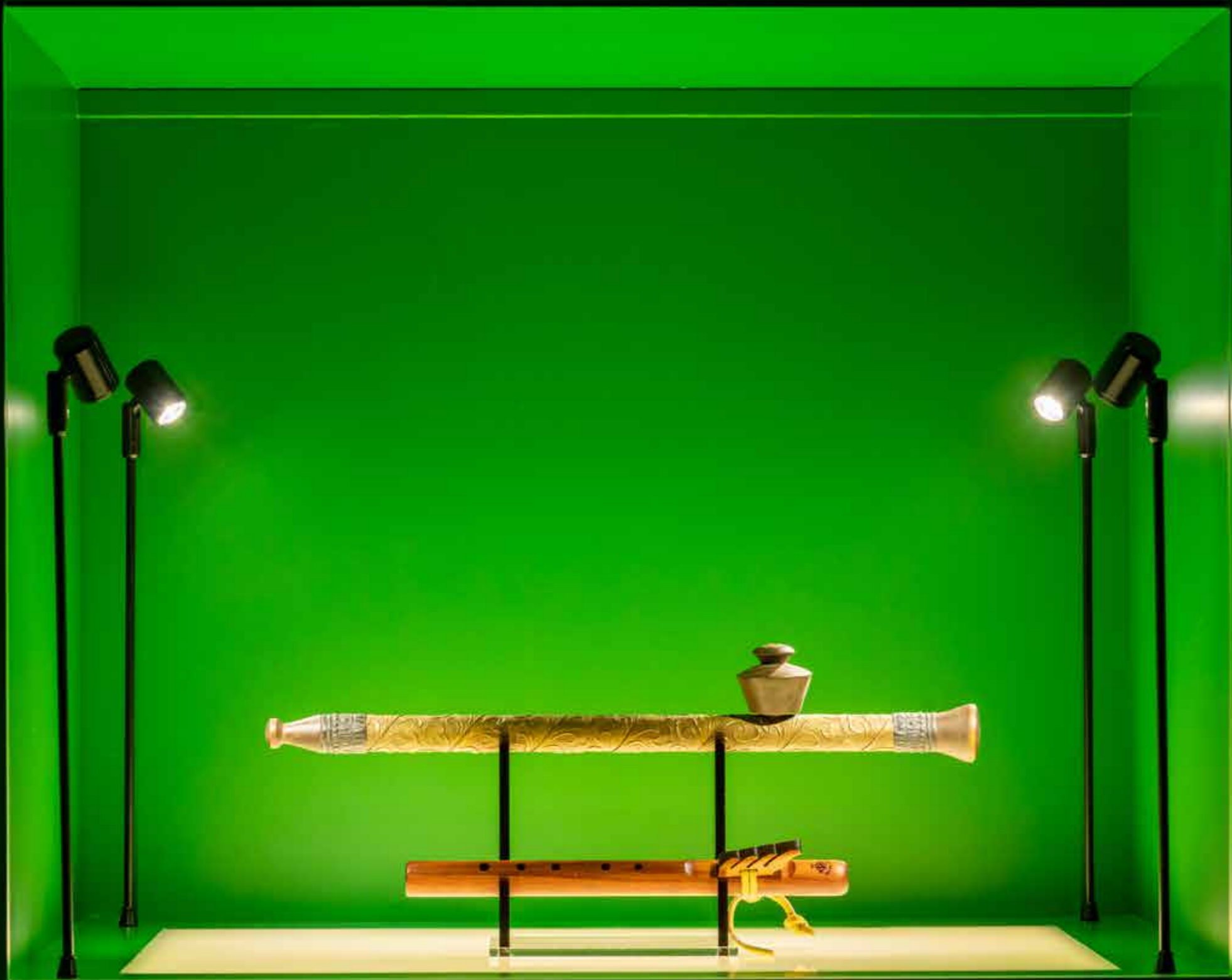
Installation view
展覽現場

Image courtesy of Asia Society Hong Kong Centre
圖片由亞洲協會香港中心提供

Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

"The music coming from those speakers—intermittent, changeable bursts of complex sound—was composed by Young using some of the most unusual instruments imaginable. Indeed, these instruments only "exist" in Young's imagination and in the digital realm: he created them using software developed by NESS (Next Generation Sound Synthesis), a research project at the University of Edinburgh. By feeding his chosen parameters into the algorithm they created, Young was able to find out what sounds would be made by brass instruments that defy the laws of physics: a 20-foot trumpet, for instance, and a bugle that operates when blown into with breath at 300ºC."

- Text Excerpted from Guggenheim's website

Version 2 of 'Possible Music' was commissioned by the Talbot Rice Gallery at the University of Edinburgh.

「從地上的擴音器中傳出的斷斷續續、不斷變化的複雜聲音是楊嘉輝使用了一些不尋常的樂器創作的。實際上，這些樂器只「存在」於楊嘉輝的想象和數字領域中：他利用了愛丁堡大學NESS研究小組（Next Generation Sound Synthesis）開發的軟件模擬了這些樂器。通過將他選擇的參數輸入到Ness小組創建的算法中，楊嘉輝得以模擬出違反了物理定律的黃銅樂器可以發出的聲音：例如20英尺長的小號和以300度高溫的氣息吹響的喇叭。」

— 文字譯自所羅門·R·古根漢姆博物館官網展覽介紹

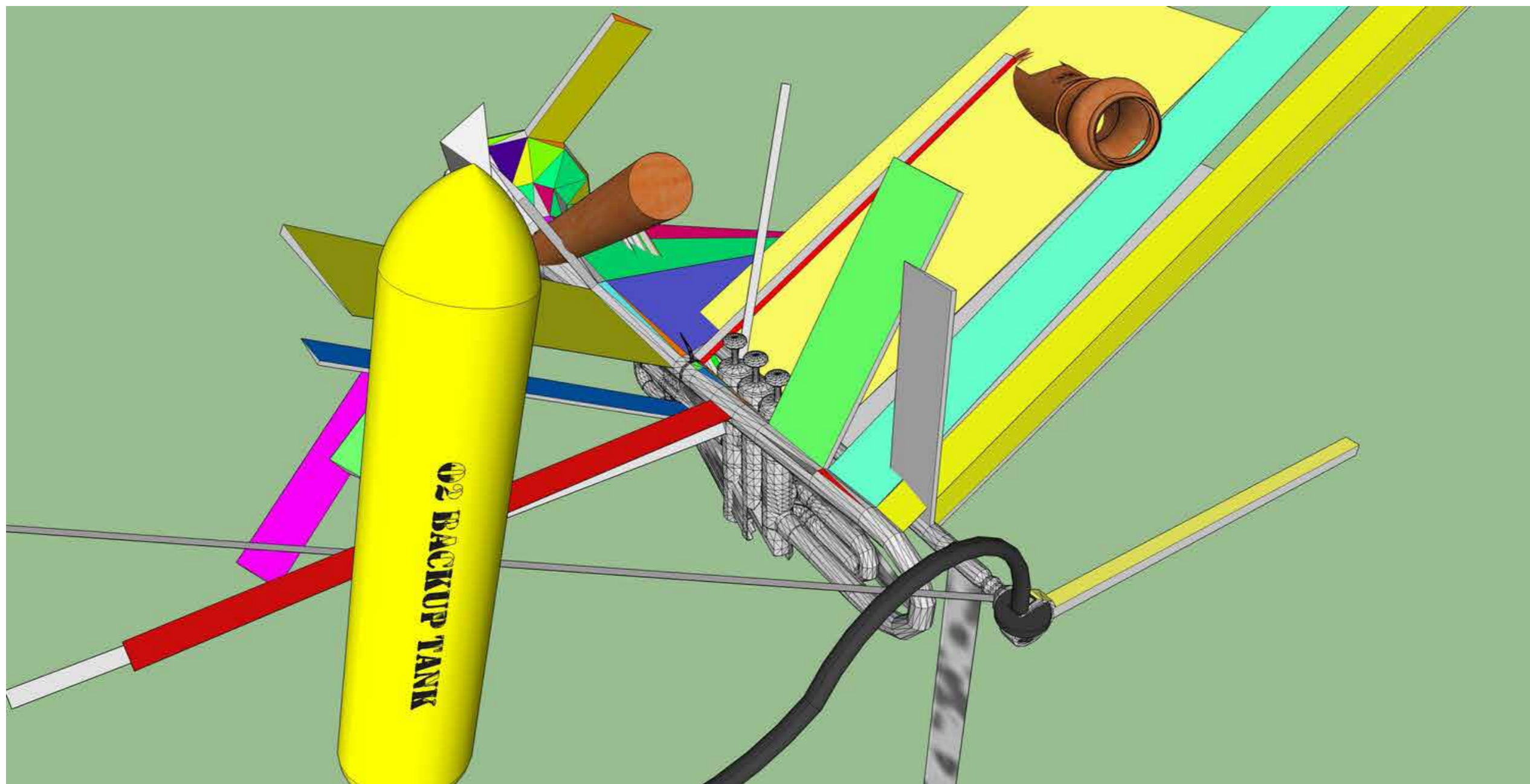此《Possible Music》之2.0版本是為愛丁堡大學塔爾波特·瑞斯美術館委任創作作品。

Possible Music #2 (feat. NESS)
2019

Sculptor's foam, bronze, 3d printed PLA, LED lighting system, 16-channel sound installation; sound, 60 min loop
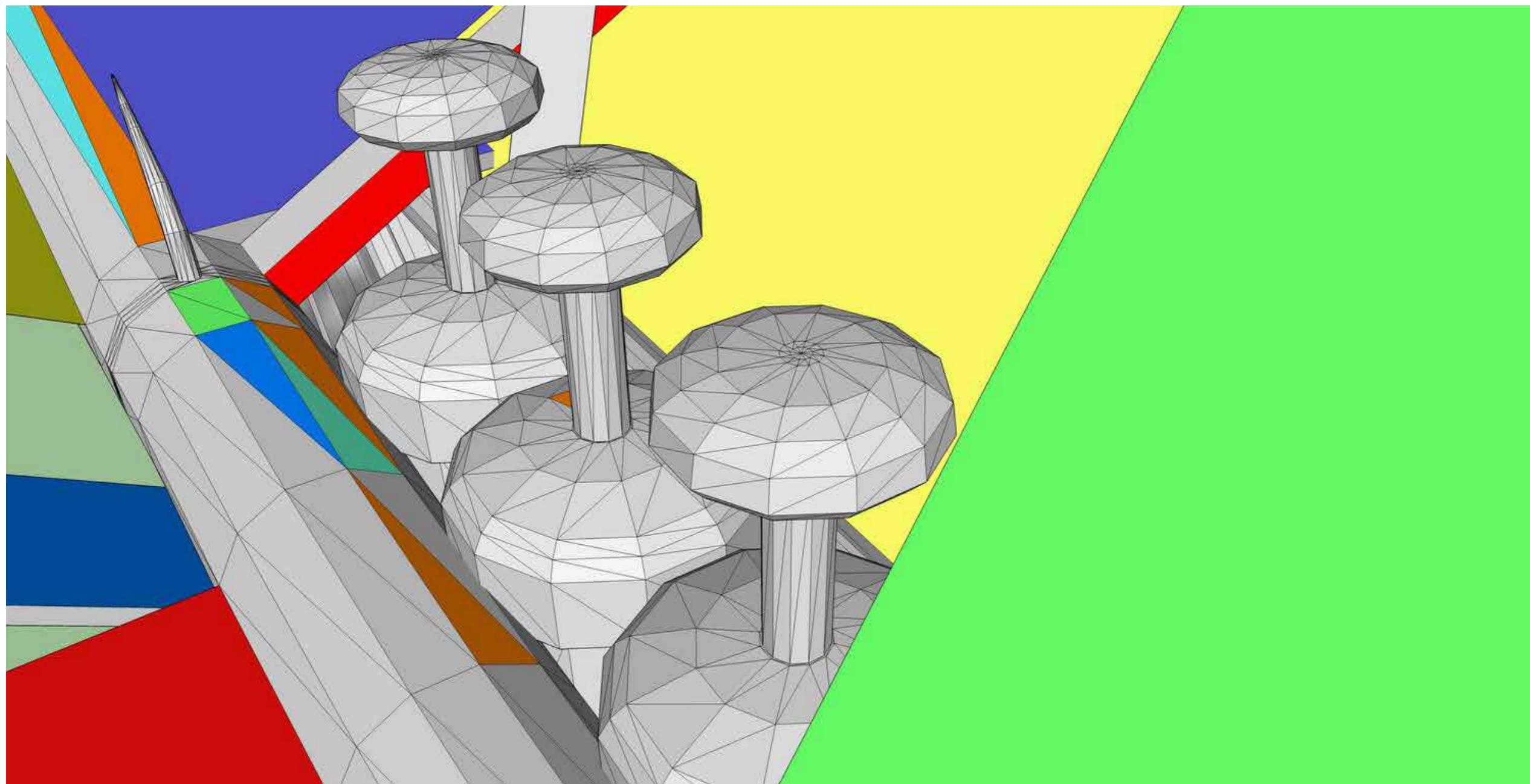雕塑泡沫, 青銅, 3D打印聚乳酸, LED燈光系統, 16聲道聲音裝置；聲音時長, 60分鐘, 循環播放

Installation view in the exhibition 'Samson Young - Real Music', Talbot Rice Gallery, University of Edinburgh, 2019
「楊嘉輝：Real Music」展覽現場, 愛丁堡大學塔爾波特·瑞斯美術館, 2019年

Image courtesy: Talbot Rice Gallery, The University of Edinburgh and the artist
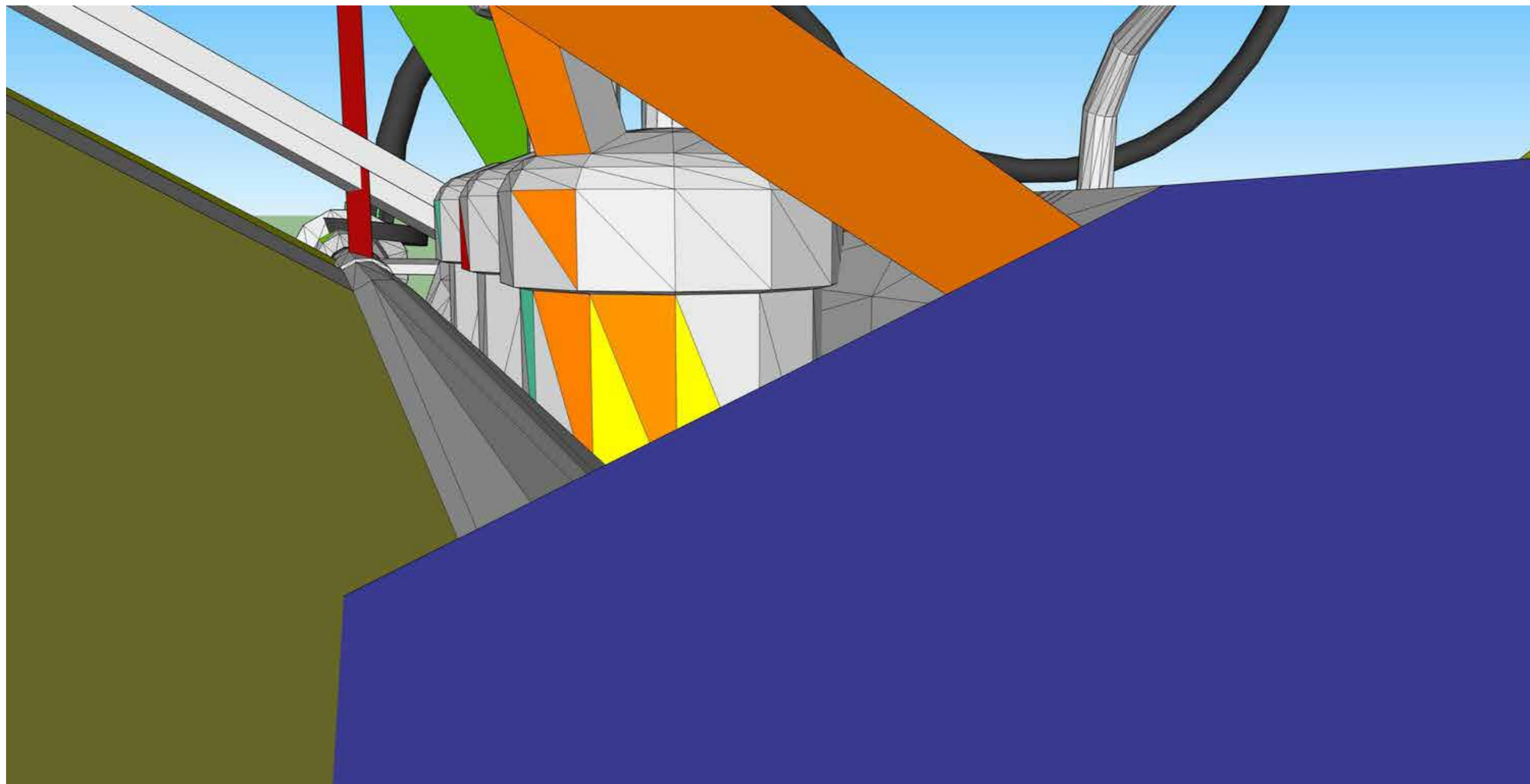圖片由愛丁堡大學塔爾波特·瑞斯美術館及藝術家提供
Photo 攝影: Sally Jubb

Production still 劇照

Production still 劇照

Production still 劇照

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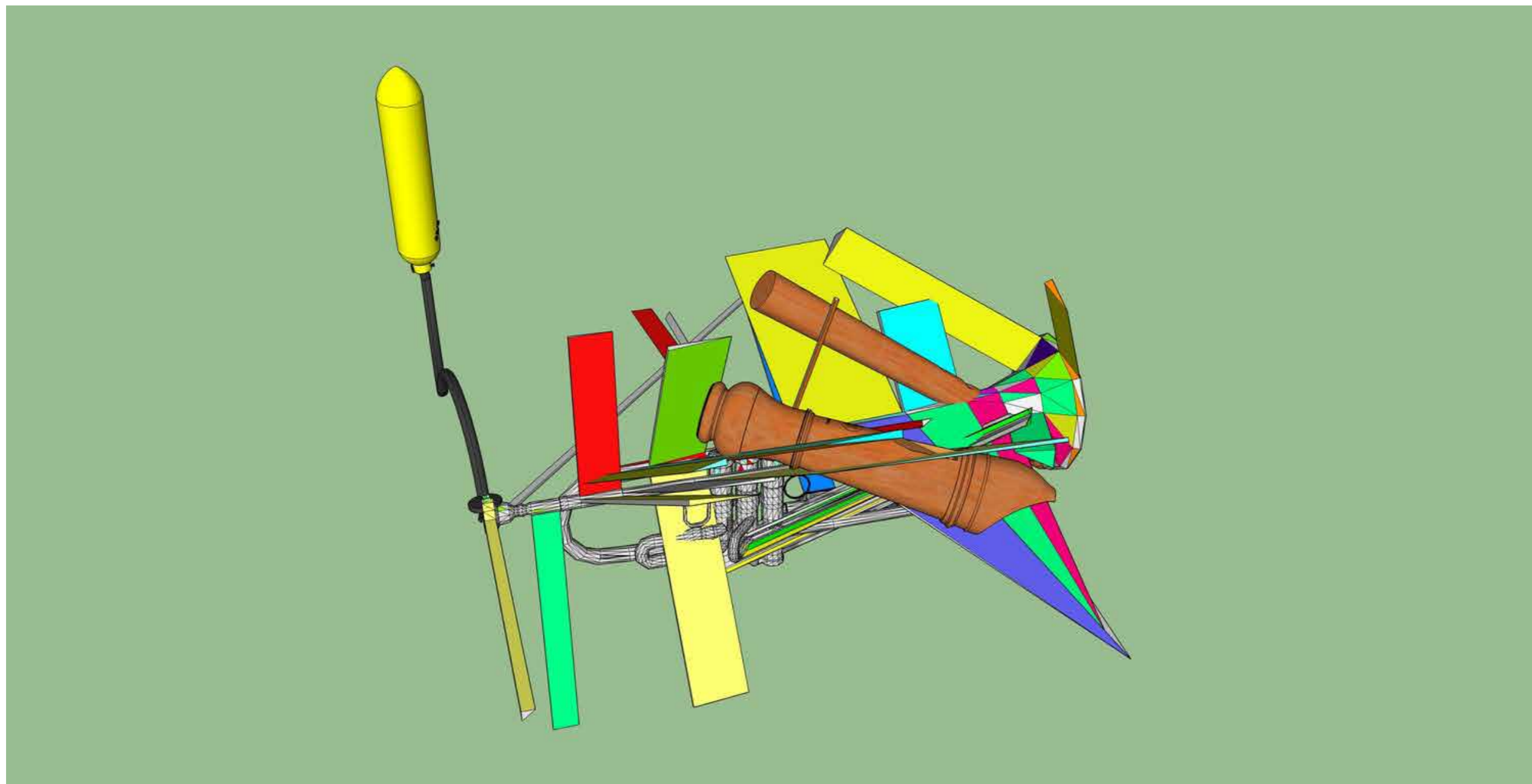
Image courtesy of the artist
圖片致謝藝術家

Installation view in the exhibition 'Samson Young - Real Music', Talbot Rice Gallery, University of Edinburgh, 2019
「楊嘉輝：Real Music」展覽現場，愛丁堡大學塔爾波特・瑞斯美術館，2019年

Image courtesy: Talbot Rice Gallery, The University of Edinburgh and the artist
圖片由愛丁堡大學塔爾波特・瑞斯美術館及藝術家提供
Photo 攝影: Sally Jubb

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Installation view in the exhibition 'Samson Young - Real Music', Talbot Rice Gallery, University of Edinburgh, 2019
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Image courtesy: Talbot Rice Gallery, The University of Edinburgh and the artist
圖片由愛丁堡大學塔爾波特‧瑞斯美術館及藝術家提供
Photo 攝影：Sally Jubb

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「楊嘉輝：Real Music」展覽現場，愛丁堡大學塔爾波特・瑞斯美術館，2019年

Image courtesy: Talbot Rice Gallery, The University of Edinburgh and the artist
圖片由愛丁堡大學塔爾波特・瑞斯美術館及藝術家提供
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Image courtesy: Talbot Rice Gallery, The University of Edinburgh and the artist
圖片由愛丁堡大學塔爾波特·瑞斯美術館及藝術家提供
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Image courtesy: Talbot Rice Gallery, The University of Edinburgh and the artist
圖片由愛丁堡大學塔爾波特‧瑞斯美術館及藝術家提供
Photo 攝影：Sally Jubb

Installation view in the exhibition 'Cloud Walkers', Leeum Samsung Museum of Art, Seoul, 2022
「Cloud Walkers」展覽現場，三星美術館，首爾，2022年

Image courtesy of Leeum Samsung Museum of Art and the artist
圖片由三星美術館及藝術家提供
Photo 攝影: Sangtae Kim

Installation view in the exhibition 'Cloud Walkers', Leeum Samsung Museum of Art, Seoul, 2022
「Cloud Walkers」展覽現場，三星美術館，首爾，2022年

Image courtesy of Leeum Samsung Museum of Art and the artist
圖片由三星美術館及藝術家提供
Photo 攝影: Sangtae Kim

Installation view in the exhibition 'Cloud Walkers', Leeum Samsung Museum of Art, Seoul, 2022
「Cloud Walkers」展覽現場，三星美術館，首爾，2022年

Image courtesy of Leeum Samsung Museum of Art and the artist
圖片由三星美術館及藝術家提供
Photo 攝影：Sangtae Kim

Installation view in the exhibition 'Cloud Walkers', Leeum Samsung Museum of Art, Seoul, 2022
「Cloud Walkers」展覽現場，三星美術館，首爾，2022年

Image courtesy of Leeum Samsung Museum of Art and the artist
圖片由三星美術館及藝術家提供
Photo 攝影: Sangtae Kim

"The work, ... fills a room, and incorporates drawings, ambiguous, trumpet-like forms jutting from the brightly hued walls, and multiple speakers on the floor, each one sprouting fake flowers.

The music coming from those speakers—intermittent, changeable bursts of complex sound—was composed by Young using some of the most unusual instruments imaginable. Indeed, these instruments only "exist" in Young's imagination and in the digital realm: he created them using software developed by NESS (Next Generation Sound Synthesis), a research project at the University of Edinburgh. By feeding his chosen parameters into the algorithm they created, Young was able to find out what sounds would be made by brass instruments that defy the laws of physics: a 20-foot trumpet, for instance, and a bugle that operates when blown into with breath at 300ºC."

- Text excerpted from Guggenheim's website

Version 1.5 of Possible Music was commissioned by the 2019 Wuzhen Contemporary Art Exhibition.

「此作品充斥了整一個房間，由繪畫、隱約的從明亮色墙面上突出的喇叭形狀和地上多個插著假花的擴音器構成。

從地上的擴音器中傳出的斷斷續續、不斷變化的複雜聲音是楊嘉輝使用了一些不尋常的樂器創作的。實際上，這些樂器只「存在」於楊嘉輝的想象和數字領域中：他利用了愛丁堡大學NESS研究小組（Next Generation Sound Synthesis）開發的軟件模擬了這些樂器。通過將他選擇的參數輸入到Ness小組創建的算法中，楊嘉輝得以模擬出違反了物理定律的黃銅樂器可以發出的聲音：例如20英尺長的小號和以300度高溫的氣息吹響的喇叭。」

- 文字譯自所羅門·R·古根漢姆博物館官網展覽介紹

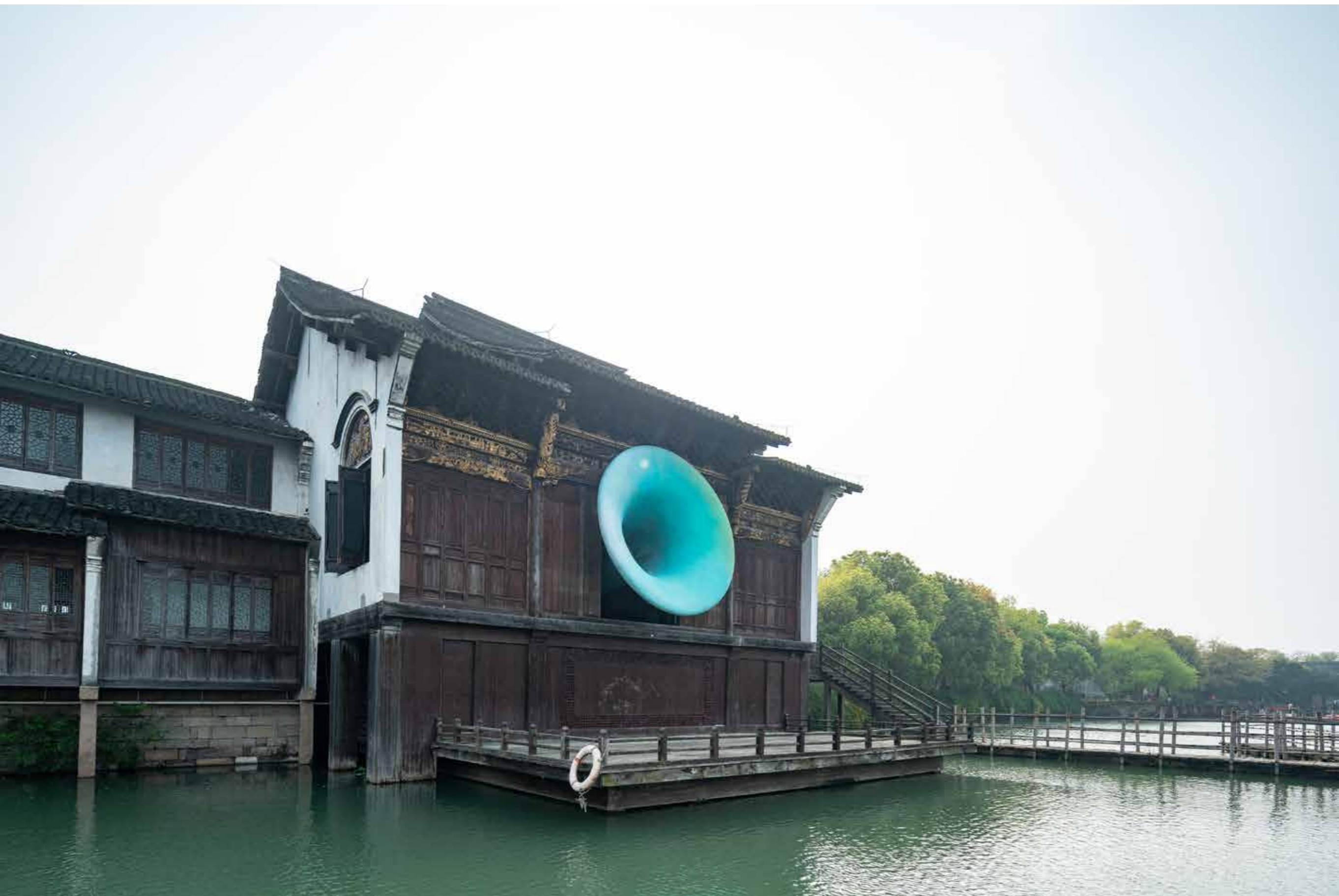此《Possible Music》之1.5版本是為2019烏鎮當代藝術邀請展委任創作作品。

Possible Music #1.5 (feat. NESS & Stephan Moore)
2019

Sculptor's foam, steel, 16-channel sound installation; sound, 60 min loop
雕塑泡沫, 鋼, 16聲道聲音裝置；聲音時長60分鐘、循環播放

Installation view, 'Now Is the Time: 2019 Wuzhen Contemporary Art Exhibition', West Scenic District, Wuzhen, China, 2019
「時間開始了——2019烏鎮當代藝術邀請展」展覽現場, 西柵景区, 烏鎮, 中國, 2019

Installation view, 'Now Is the Time: 2019 Wuzhen Contemporary Art Exhibition', West Scenic District, Wuzhen, China, 2019
「時間開始了——2019烏鎮當代藝術邀請展」展覽現場, 西柵景区, 烏鎮, 中國, 2019

Image courtesy of the artist and Art Wuzhen
圖片由藝術家及烏鎮國際當代藝術邀請展提供
Photo 攝影: Art Wuzhen

Installation view, 'Now Is the Time: 2019 Wuzhen Contemporary Art Exhibition', West Scenic District, Wuzhen, China, 2019
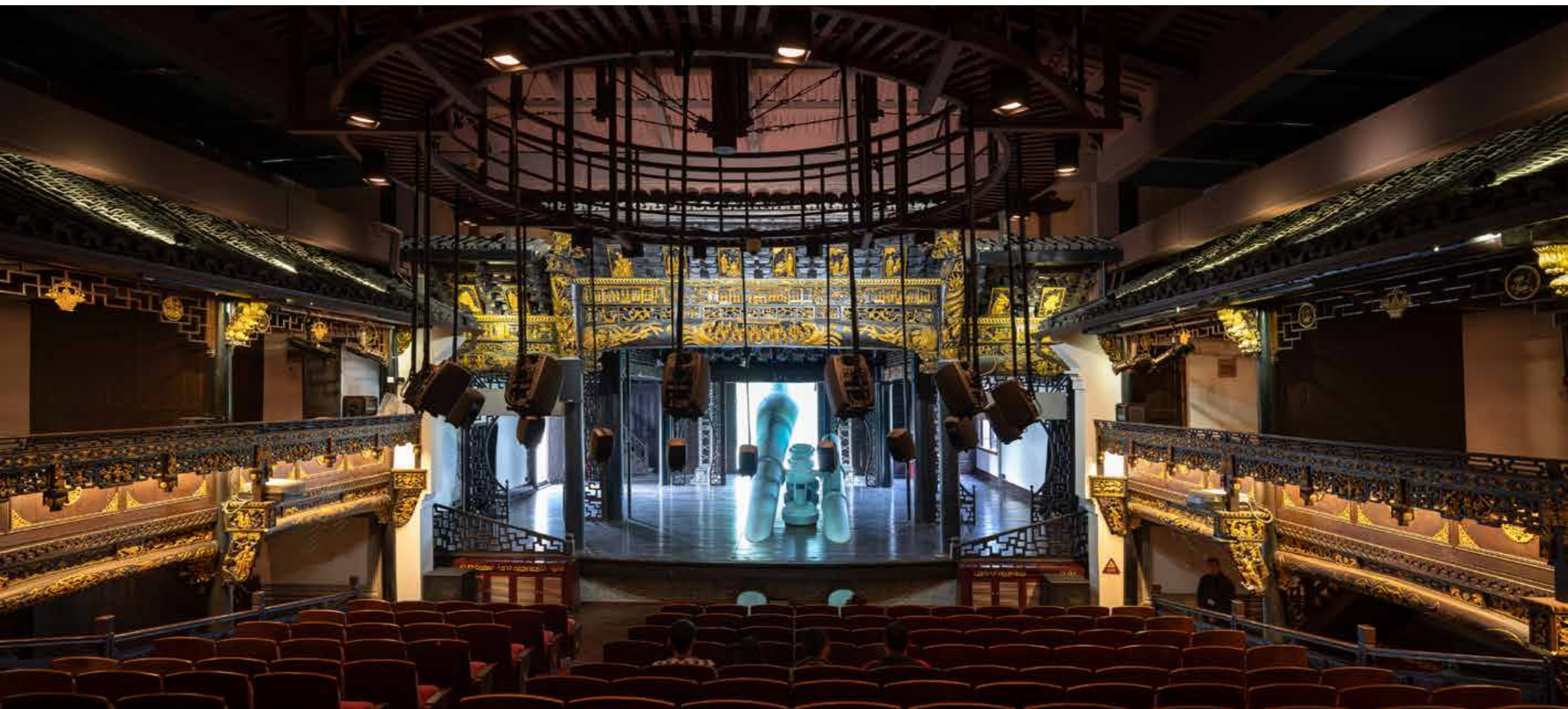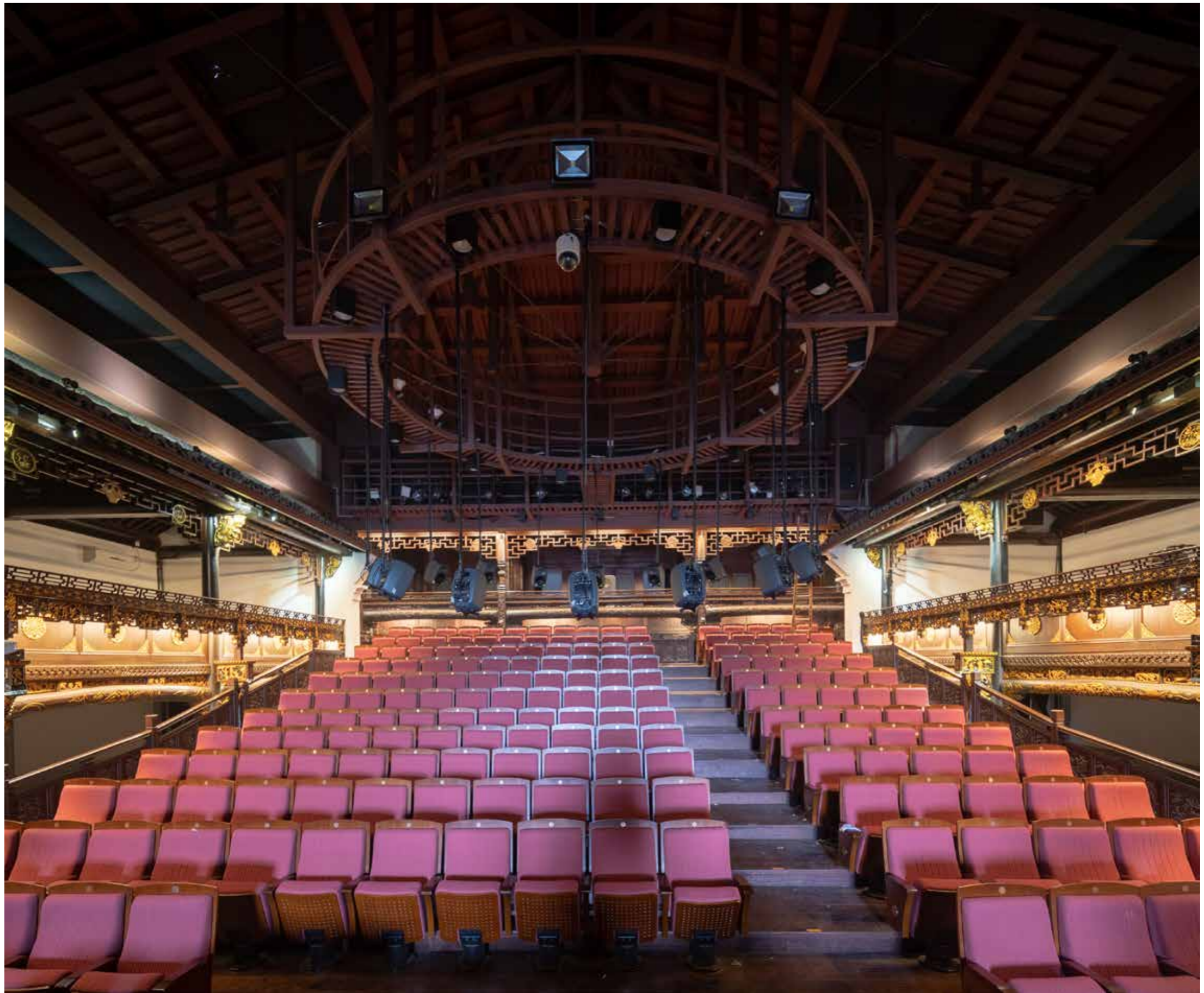「時間開始了──2019烏鎮當代藝術邀請展」展覽現場, 西柵景区, 烏鎮, 中國, 2019

Image courtesy of the artist and Art Wuzhen
圖片由藝術家及烏鎮國際當代藝術邀請展提供
Photo 攝影: Art Wuzhen

Installation view, 'Now Is the Time: 2019 Wuzhen Contemporary Art Exhibition', West Scenic District, Wuzhen, China, 2019
「時間開始了──2019烏鎮當代藝術邀請展」展覽現場, 西柵景区, 烏鎮, 中國, 2019

Image courtesy of the artist and Art Wuzhen
圖片由藝術家及烏鎮國際當代藝術邀請展提供
Photo 攝影: Art Wuzhen

"The work, 'Possible Music #1 (feat. NESS & Shane Aspegren)', fills a room, and incorporates drawings, ambiguous, trumpet-like forms jutting from the brightly hued walls, and multiple speakers on the floor, each one sprouting fake flowers.

The music coming from those speakers—intermittent, changeable bursts of complex sound—was composed by Young using some of the most unusual instruments imaginable. Indeed, these instruments only "exist" in Young's imagination and in the digital realm: he created them using software developed by NESS (Next Generation Sound Synthesis), a research project at the University of Edinburgh. By feeding his chosen parameters into the algorithm they created, Young was able to find out what sounds would be made by brass instruments that defy the laws of physics: a 20-foot trumpet, for instance, and a bugle that operates when blown into with breath at 300ºC."

- Text by Solomon R. Guggenheim Museum

- This work was presented in the group exhibition, 'One Hand Clapping' at Solomon R. Guggenheim Museum, New York, U.S.A. from 04.05.2018 - 21.10.2018.

作品《Possible Music #1 (feat. NESS與Shane Aspegren)》佔據了一整個房間，當中包括了繪畫、隱約的從明亮色墙面上突出來的仿似小號的曖昧形狀、以及地上多個插著假花的揚聲器。

地上的揚聲器傳出來的斷斷續續、變化豐富的複雜聲音，那是楊嘉輝用所能想象到的最奇特的樂器創作而成的音樂。誠然，這些樂器只「存在」於楊嘉輝的想象及數碼領域之中：他通過愛丁堡大學的NESS研究小組 (Next Generation Sound Synthesis，意為「下一代聲音合成器」) 所開發的軟件創造了這些樂器。通過將挑選出來的參數輸入到NESS開發的算法中，楊嘉輝得以模擬出有違物理定律的黃銅樂器所發出的聲音，如：一個20英尺長的小號的聲音、以300攝氏度的空氣吹出來的軍號聲。
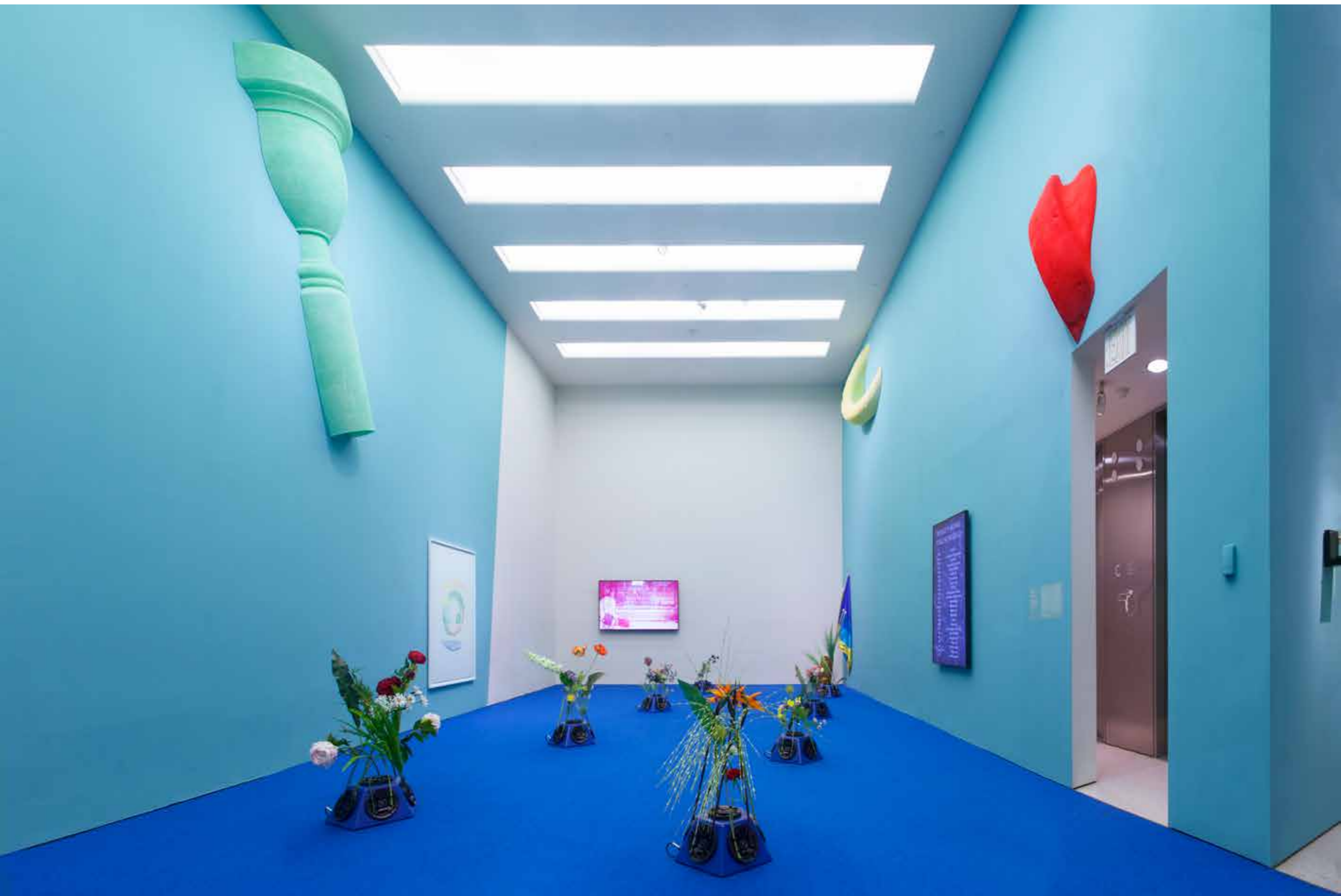
- 譯自所羅門·R·古根漢姆博物館提供文字

-作品展出於美國紐約所羅門·R·古根海姆博物館的群展「單手拍掌」(2018年5月4日-10月21日)。

Possible Music #1 (feat. NESS & Shane Aspegren)
Possible Music #1 (與NESS研究小組及Shane Aspegren合作)
2018

3D-printed acrylic sculpture with soft pastel, four 3D-printed nylon sculptures with soft pastel and colored pencil, 3D-printed rose gold, two framed watercolour and soft pastel on paper, costume with wool thread, artificial flowers, lamé, polyester, and silk flag, feathers with dye, felt-tip pen on drumhead, video with sound, 62 min 20 sec, silent video, 40 sec, 11-channel sound installation

一個帶有軟式粉彩的3D打印丙烯酸雕塑，四個帶有軟式粉彩和彩色鉛筆的3D打印尼龍雕塑，3D打印玫瑰金，兩張帶裝裱的紙本水彩和軟式粉彩畫，帶有羊毛線的服裝，人造花，金銀絲布料，聚酯纖維，絲綢彩旗，染色羽毛，鼓皮表面氈尖筆作畫，有聲視頻、時長62分20秒，無聲視頻、時長40秒，11聲道聲音裝置

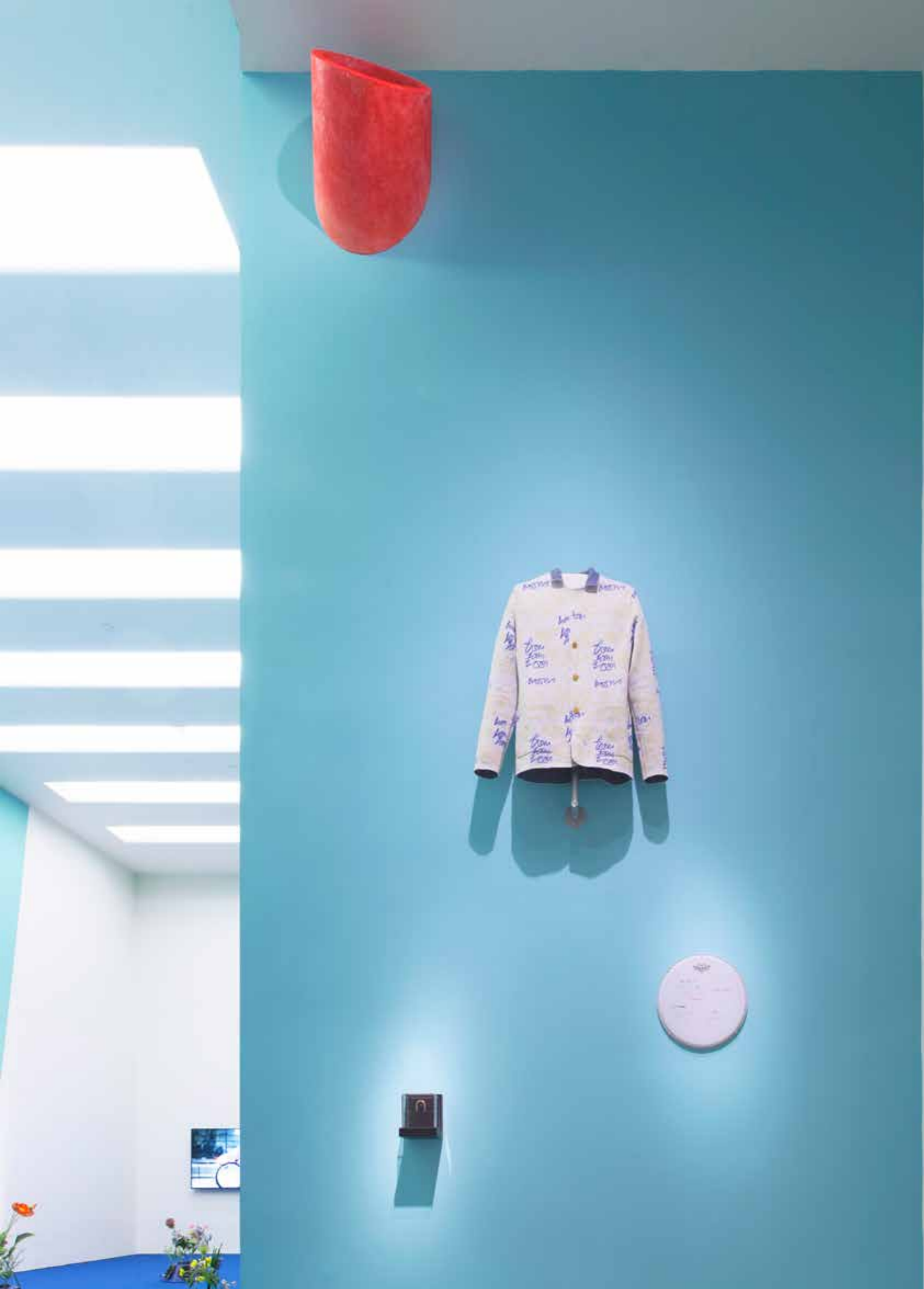Installation View
展覽現場

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Ji Hoon Kim, New York/Seoul 紐約/首爾

Installation View
展覽現場

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Ji Hoon Kim, New York/Seoul 紐約/首爾

Installation View
展覽現場

Installation View
展覽現場

"Young has produced a new video and 12-channel sound installation, as part of his ongoing series 'Muted Situations', 2014–ongoing. The series foregrounds the masked or unobserved moments that take place in our everyday experience. By consciously 'muting' the sonic foreground, the less-commonly noticed layers are revealed. Young has written a series of short instructional texts describing hypothetical situations, a few of which he has already staged, to draw attention to unnoticed sounds. Numbered from one to twenty-two, this expanding set of scenarios range from 'Muted Dance Party', 'Muted Non-Violent Protest' to 'Muted Taoist Funeral Ritual of Hell-breaking'.

In the latest iteration of the ongoing project, 'Muted Situation #22: Muted Tchaikovsky's 5th', 2018, Young invites the Flora Sinfonie Orchester in Cologne to perform Tchaikovsky's 5th Symphony in its entirety. The orchestra, however, has been asked to 'mute' the musical notes, suppressing the pitched foreground layer of the composition, and bringing forth the sounds produced by physical actions in a performance – the musicians' focused breath, the turning of pages, or the clicking noises of the instruments' keys.

On the process of muting, Young writes: '... muting is not the same as doing nothing. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory. It involves the conscious suppression of dominant voices, as a way to uncover the unheard and the marginalised, or to make apparent certain assumptions about hearing and sounding.' The process has the effect of disrupting the viewer's expectations; when the piercing shriek of a violin fails to come forth, it feels anticlimactic, ridiculous even. Young's situational experiments reveal what is suppressed, enabling us to become aware of another layer of reality underneath the noise."

- Text by the Biennale of Sydney

- This work was presented in the 21st Biennale of Sydney (2018), 'SUPERPOSITION: Equilibrium & Engagement' from 16.03.18 - 11.06.18.

Muted Situations #22: Muted Tchaikovsky's 5th
消音狀況之二十二：消音柴可夫斯基第五號交響曲
2018

12-channel sound installation with 12 powder-coated speakers; video (with sound, 45 min)
12聲道聲音裝置，及12個帶粉末塗層的揚聲器；錄像 (有聲，45分鐘)

Performed by the Flora Sinfonie Orchester, conducted by Thomas Jung
由Flora交響樂團演奏，Thomas Jung指揮

▶ Watch Muted Situations #22
PW: EMGSY123

楊嘉輝為本次雙年展創作了一個新的錄像和12頻道聲音裝置作品，作為2014年開始並持續至今《消音狀況》系列計劃的一部分。該系列計劃突出強調一些日常生活經驗中被掩蓋、被忽視的時刻，通過有意識地「消減」前景聲音，從而披露出另一些鮮為人所注意到的聲音層。楊嘉輝以簡短的指示性文字來描述了一些假設性情境。其中的一部分情境已經得以實現，引領觀眾關注那些被忽視的聲音。此系列計劃目前從＃1編號至＃22，當中包括各種豐富的情境，如「消音的跳舞派對」、「消音的非暴力抗爭」和「消音的道教度亡科儀之破地獄」等。

在這個持續進行計劃中，最新的一件作品則是《消音狀況之二十二：消音柴可夫斯基第五號交響曲》。當中，楊嘉輝邀請到德國科隆的弗羅拉交響樂團來完整演繹柴可夫斯基第五號交響曲。而在表演中，樂團被要求消去一切音符的聲音、抑制樂曲中帶音高的前景音樂，從而帶出一些表演過程中肢體運動所發出的聲音，如音樂家的呼吸聲、揭譜聲和樂器鍵盤的咔嗒聲。

關於消音，楊嘉輝寫道：「消音不代表無聲。消音也不等於甚麼都不做。相反，消音的行為是對聽覺高度集中的重新構想。它有意地抑制顯要的聲音，以圖發現那些未被聽到的和被邊緣化的聲音，又或是為了令某些關於『傾聽』和『發聲』的臆說由此現形。」這種消音操作能擾亂觀者原本的期望。當小提琴沒有發出期待中極具穿透力的尖銳樂聲時，整個場景則顯得十分虎頭蛇尾，甚至荒謬。楊嘉輝的情境實驗揭示了被壓抑的事物，使我們覺察到隱藏於噪音之下的另一層現實。

- 譯自悉尼雙年展提供文字

- 作品展出於2018年第21屆悉尼雙年展「SUPERPOSITION： Equilibrium & Engagement」（2018年3月16日-6月11日）。

Installation View
展覽現場

"SUPERPOSITION: Equilibrium & Engagement" at Biennale of Sydney, 2018
Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Brett East

Installation View
展覽現場

"SUPERPOSITION: Equilibrium & Engagement" at Biennale of Sydney, 2018
Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Brett East

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Heike Fischer

"Muted Situations are proposals for sonic situations to be heard anew, achieved through a re-prioritisation of different sound layers. Certain layers – in most cases the sonic foreground of such situations – are consciously muted or suppressed, and as a result the less-commonly-noticed layers are revealed. Instructions on how to stage these situations range from specific directives, to more open approaches that require negotiation with the participants.

Mute is not silence. Muting is not the same as doing nothing. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory. It involves the conscious suppression of dominant voices, as a way to uncover the unheard and the marginalised, or to make apparent certain assumptions about hearing and sounding.

'Muted Situation #5: Muted Chorus' - 'Stage a performance of the entirety of a choral composition without projecting the musical notes. This must be done without a diminution of the energy that is normally exerted in the performance of the composition in question. Ensemble-ship, phrasing, engagement of the bodies and all other factors pertaining to the performative intent of the work must be preserved as far as possible, but the sung musical notes are not to be heard. Suppress the consciously sound-producing constituent of the performance. As a result other sounds will be revealed, including but not limited to inhale of the singers, the sound that their bodies produce, and the rattling of the music scores.'"

- Text by Samson Young

「《消音狀況》系列計劃通過重置特定情境中不同聲音層的優先次序,來讓聽眾重新聽到這些聲音狀況。當中,某些特定的聲音層(往往是大多數狀況中的前景聲音)被有意地減弱或抑制,從而披露出另一些鮮為人所聽見的聲音層。籌劃這系列狀況的操作指南中,有的是詳細具體的特定指示,亦有的是需要與參與者協商的、更加開放性的處理方法。

消音不代表無聲。消音也不等於甚麼都不做。相反,消音的行為是對聽覺高度集中的重新構想。它有意地抑制顯要的聲音,以圖發現那些未被聽到的和被邊緣化的聲音,又或是為了令某些關於『傾聽』和『發聲』的臆說由此現形。

《消音狀況之五:消音合唱團》——『在不唱出任何音符的情況下完成一場完整的合唱演出。完成這場表演過程中,必須毫不減弱正常演唱該樂曲時理應發揮出的精力。合奏、樂句拆分、身體動作以及與表演意圖有關的所有其他因素必須盡可能地保留,但不能聽到合唱團唱出任何音符。要抑壓表演中任何有意識的發聲成分。由此得以展現一些其他聲音,包括但不限於演奏者呼吸的聲音、肢體的動靜、以及乐谱的翻页聲。』」

- 楊嘉輝

Muted Situation #5: Muted Chorus
消音狀況之五:消音合唱團
2016

Instruction score, single channel video with sound, 9 min 7 sec
指示樂譜, 單頻有聲錄像, 9分7秒

Performed by Hong Kong Voices
由香港和聲演出

▶ Watch Muted Situation #5
PW: EMGSY123

"Muted Situations' are proposals for sonic situations to be heard anew, achieved through a re-prioritisation of different sound layers. Certain layers – in most cases the sonic foreground of such situations – are consciously muted or suppressed, and as a result the less-commonly-noticed layers are revealed. Instructions on how to stage these situations range from specific directives, to more open approaches that require negotiation with the participants.

Mute is not silence. Muting is not the same as doing nothing. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory. It involves the conscious suppression of dominant voices, as a way to uncover the unheard and the marginalised, or to make apparent certain assumptions about hearing and sounding.

MUTED SITUATION #2: MUTED LION DANCE - 'Stage a Lion Dance involving four or more dancers, without the accompanying percussive music. That is to say, to dance in silence. This must be done without a diminution of the energy that is normally exerted in a Lion Dance. The choreography, the costume, the scattering of lettuce and all other factors pertaining to the performative intent of the work should remain intact for as far as possible. As a result other sounds will be revealed, including not limited to the intense breathing of the performers, the verbal communication and cues between the Lions Dancers, sounds of the lion's head rattling, and the stomping of the feet.'"

- Text by Samson Young

「《消音狀況》系列計劃通過重置特定情境中不同聲音層的優先次序，來讓聽眾重新聽到這些聲音狀況。當中，某些特定的聲音層（往往是大多數狀況中的前景聲音）被有意地減弱或抑制，從而披露出另一些鮮為人所聽見的聲音層。籌劃這系列狀況的操作指南中，有的是詳細具體的特定指示，亦有的是需要與參與者協商的、更加開放性的處理方法。

消音不代表無聲。消音也不等於甚麼都不做。相反，消音的行為是對聽覺高度集中的重新構想。它有意地抑制顯要的聲音，以圖發現那些未被聽到的和被邊緣化的聲音，又或是為了令某些關於『傾聽』和『發聲』的臆說由此現形。

《消音狀況之二：消音舞獅》——『上演一場沒有打擊樂伴奏的、至少四位舞者參與的舞獅表演。也就是說，在沉默中起舞。完成這場表演過程中，必須毫不減弱正常舞獅時理應發揮出的精力。必須盡可能地保持編舞、服裝、散落的生菜以及與作品的表演意圖有關的所有其他因素的完整性。編舞、服裝、採青以及與表演意圖有關的所有其他因素必須盡可能地完整保留。由此得以展現一些其他聲音，包括但不限於舞獅者劇烈的呼吸聲、舞獅者之間的言語交流和提示、獅頭的咯咯聲以及腳的重踏聲。』」

- 楊嘉輝

Muted Situation #2: Muted Lion Dance
消音狀況之二：消音舞獅
2014

Instructions for a performance, single channel video with sound, 7 min 21 sec
表演指示，單頻有聲錄像，7分21秒

▶ Watch Muted Situation #2: Muted Lion Dance

"Muted Situations are proposals for sonic situations to be heard anew, achieved through a re-prioritisation of different sound layers. Certain layers – in most cases the sonic foreground of such situations – are consciously muted or suppressed, and as a result the less-commonly-noticed layers are revealed. Instructions on how to stage these situations range from specific directives, to more open approaches that require negotiation with the participants.

Mute is not silence. Muting is not the same as doing nothing. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory. It involves the conscious suppression of dominant voices, as a way to uncover the unheard and the marginalised, or to make apparent certain assumptions about hearing and sounding.

MUTED SITUATION #2: MUTED STRING QUARTET - 'Stage a performance of the entirety of a string quartet of the classical period composed by a European male composer without projecting the musical notes. This must be done without a diminution of the energy that is normally exerted in the performance of the composition in question. Ensemble-ship, phrasing, engagement of the bodies and all other factors pertaining to the performative intent of the work must be preserved as far as possible, but the bowed musical notes are not to be heard. Suppress the consciously sound-producing constituent of the performance. As a result other sounds will be revealed, including but not limited to the breathing of the musicians, the sound that their bodies produce, the sounds and pitches that their left hands produce when pressing on and sliding up and down the finger board.'"

- Text by Samson Young

「《消音狀況》系列計劃通過重置特定情境中不同聲音層的優先次序，來讓聽眾重新聽到這些聲音狀況。當中，某些特定的聲音層（往往是大多數狀況中的前景聲音）被有意地減弱或抑制，從而披露出另一些鮮為人所聽見的聲音層。籌劃這系列狀況的操作指南中，有的是詳細具體的特定指示，亦有的是需要與參與者協商的、更加開放性的處理方法。

消音不代表無聲。消音也不等於甚麼都不做。相反，消音的行為是對聽覺高度集中的重新構想。它有意地抑制顯要的聲音，以圖發現那些未被聽到的和被邊緣化的聲音，又或是為了令某些關於『傾聽』和『發聲』的臆說由此現形。

《消音狀況之一：消音弦樂四重奏》——『上演一場由歐洲男性作曲家譜曲的古典時期弦樂四重奏完整表演，卻不彈奏出樂譜上的任何一個音符。完成這場表演過程中，必須毫不減弱正常演奏該樂曲時理應發揮出的精力。合奏、樂句拆分、身體動作以及與表演意圖有關所有其他因素必須盡可能地保留，但不能聽到任何弓彈奏的音符。要抑壓表演中任何有意識的發聲成分。由此得以展現一些其他聲音，包括但不限於演奏者呼吸的聲音、肢體的動靜、以及他們的左手在指板上按壓、滑動的聲響和音調。』」

- 楊嘉輝

Muted Situation #1: Muted String Quartet
消音狀況之一：消音弦樂四重奏
2014

Instruction score, single channel video with sound, 17 min 10 sec
指示樂譜，單頻有聲錄像，17分10秒

Performed by the Romer Quartet
由羅曼四重奏表演

▶ Watch Muted Situation: #1 Muted String Quartet

"A while ago I came across a story about a group of unemployed musicians from Cape Town who called themselves the Plaster Cast. They had released a charity single in response to Band Aid's iconic 'Do They Know It's Christmas'. Titled 'Yes We Do', Plaster Cast's single was produced by singer-songwriter Boomtown Gundane. Proceeds from its sale were 'donated to British schools to fund instruction in discipline, literacy, and contraception'. I sought to get in touch with this Boomtown Gundane, only to find out later that he does not exist: the story was a piece of fake news, originally published by the Onion-esque, now-defunct, satirical news website Hayibo, and had subsequently been re-posted as fact on several websites and blogs.

In 'Palazzo Gundane (homage to the myth-maker who fell to earth)' I pay tribute to the fictional musician, and imagine the world he inhabits."

- Text by Samson Young.

- This work was presented in the Hong Kong Pavilion of the 57th Venice Biennale, 'Songs for Disaster Relief' from 13.05.2017 - 26.11.2017.

「不久前，我在網上無意看到一個故事，關於一群自稱『Plaster Cast』的來自開普敦的無業音樂家。他們發行了一首慈善單曲《Yes We Do》，來回應Band Aid標誌性慈善名曲《Do They Know It's Christmas?》。Plaster Cast的單曲由一位名為Boomtown Gundane的歌手、製作人創作編曲，其所籌集的善款「捐贈給了英國學校，以資助風紀、讀寫和避孕方面的訓練教學」。我試圖聯繫上這位Boomtown Gundane，結果發現此人並不存在：整個故事是一條假新聞，由專門發佈諷刺性洋蔥新聞但現已不復存在的Haiyibo網站所發佈，但隨後卻被多個網站和博客當作真實新聞轉發。

在《Palazzo Gundane (homage to the myth-maker who fell to earth)》中，我向這位虛構的藝術家致敬，並嘗試想象他所生活的世界。」

- 楊嘉輝。

- 作品展出於在57屆威尼斯雙年展香港館的個展「楊嘉輝的賑災專輯」(2017年5月13日-11月26日)。

Palazzo Gundane (homage to the myth-maker who fell to earth)
2017

Silk-screen print on vinyl cover, felt tip pen on vinyl records, 3D-printed nylon, vitrine of found objects, movable curtain system, neon, video, animation and 10-channel sound installation
絲網印刷於黑膠唱片封面，氈尖筆繪於黑膠唱片上，3D打印尼龍，現成物及玻璃陳列櫃，可移動的窗簾系統，霓虹燈，視頻，動畫及10聲道聲音裝置

Featuring Michael Schiefel
由Michael Schiefel演出
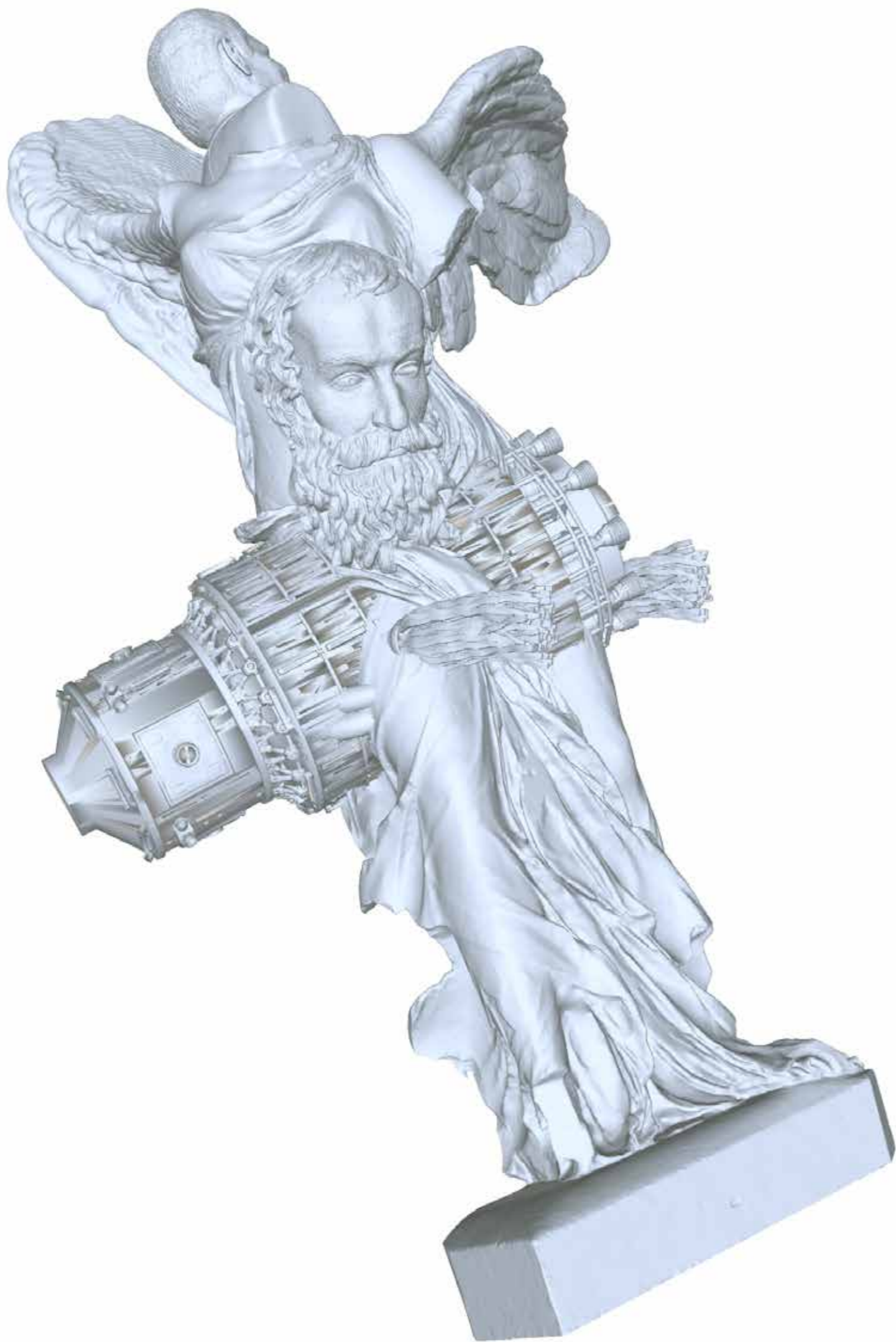
Image courtesy the artist
圖片致謝藝術家
Photo 攝影：Simon Vogel, Cologne 科隆

Image courtesy the artist
圖片致謝藝術家
Photo 攝影：Simon Vogel, Cologne 科隆

"The Kwan Sing Choir is a recreational ensemble under the 'Workers' Club' at the Hong Kong Federation of Trade Unions (HKFTU). HKFTU is 'a pro-labour and pro-Beijing group founded in 1948 in Hong Kong. It is the largest labour group in Hong Kong with over 390,000 members in 189 affiliates and 62 associated trade unions. It currently commands five seats in the Legislative Council of Hong Kong and 29 District Councillors' (excerpted from Wikipedia).

I extended an invitation across the aisle, and the Kwan Sing Choir graciously accepted the invitation to experiment. I am very happy, and very grateful, that the members of the ensemble had taken the plunge with me in realizing this work."

- Text by Samson Young.

- This work was presented in the Hong Kong Pavilion of the 57th Venice Biennale, 'Songs for Disaster Relief' from 13.05.2017 - 26.11.2017.

工聯會群聲合唱團是香港工會聯合會 (HKFTU)「工人俱樂部」屬下的文藝團體。香港工聯會「是1948年成立於香港的传统亲共工會，為香港目前第一大工會聯合組織，屬下有189個屬會 (超過39萬成員) 和62個關聯工會，現於香港立法會佔有5個席位，在香港區議會佔有29個席位。」(節選自維基百科)

工聯會群聲合唱團熱情地接受了我跨境發出的邀請，嘗試試驗性表演。我很高興也很感激合唱團成員做出冒險的嘗試，圓滿完成了此次表演。

- 楊嘉輝。

-作品展出於57屆威尼斯雙年展香港館的個展「楊嘉輝的賑災專輯」(2017年5月13日-11月26日)。

We Are the World, as performed by the Hong Kong Federation of Trade Unions Choir (Muted Situation #21)
2017

Video, 5 minutes 26 seconds, and 8-channel sound installation
錄像, 5分26秒, 8聲道聲音裝置

Performed by the Kwan Sing Choir
由群聲合唱團演出

▶ Watch We Are the World
PW: EMGSY123

Sound Control
Samson Young's multidisciplinary work confronts the ways in which sound can both transcend borders and enforce them

by Peter Meanwell

In a dim corner of the Kunsthalle Düsseldorf, next to the gentlemen's toilets, I'm listening intently with one of the gallery attendants, who is convinced that there are hidden speakers somewhere. In these pockets of uncurated institutional space, birdsong keeps trilling, with no indication as to where it's coming from. For Samson Young, the artist whose exhibition 'A Dark Theme Keeps Me Here, I'll Make a Broken Music' opened here in December 2016, birdsong is but one weapon in a compositional arsenal that deploys sounds and objects within a dense web of historical reference to tell myriad stories.

Often, these stories relate to borders – between things, people, places – and the profusion of perspectives they engender. For an artist who is purposefully multi-disciplinary – Young has a PhD, and is still active, in classical composition – he also has a fascination with the simple binary of borderlines. His work plays across political and aesthetic divisions, teasing our understanding of what lies on each side and pulling apart conventions. 'Stop telling me to stop dichotomizing the East and the West,' he writes in his text-cum-manifesto 'Lest I Forget Who I Am To'. 'I am not done yet. Stop delegitimizing my site of resistance' [1].

The geopolitics of borders haunt the colonial histories of Young's native Hong Kong, which he will represent at this year's Venice Biennale. In the project Pastoral Music (But It Is Entirely Hollow) (2014 ongoing), Young sings Cantonese nursery rhymes along the Gin Drinkers Line (old British military defences that failed to secure the island against the Japanese during World War II), his haunting, faltering voice resonant in the concrete bunkers. Dripping with a melancholy that conjures not only the specific failure of this military operation but a more global shrug of resignation at the immutability of colonization, the voice possesses a knowing quality that perhaps speaks to the island's ongoing struggle for self-determination.

For his 2016 multimedia walk, So You Are Old By the Time You Reach the Island, participants revisited the sites of Hong Kong's 2014 umbrella movement protests in the Admiralty district. Listening through headphones, they partook in an ambulatory, fictionalized spy narrative recalling both Hong Kong's cold war espionage days and the more recent political upheavals. Young appeared at the climax of the piece, standing on a high walkway above the audience, singing a slow love song to each participant over their mobile phones.

Depictions of the military and the oppression of peoples play lightly through Young's work, criss-crossed by multiple, interlocking narratives. In Canon (2016), again positioned at a distance from the audience, a performer wearing a 1979 Hong Kong colonial police uniform plays along to a tape of prerecorded birdsong with a bird whistle. The sound is projected through a long-range acoustic device (or LRAD) – a non-lethal sonic weapon used, variously, to scare pigeons on private estates and disperse protestors engaged in acts of civil disobedience; the calls are those of birds in distress. The spectacle is at once authoritarian and performative, insinuating parallel infrastructures of violence and entertainment. The

audience is surrounded by the paraphernalia of the 1979 Vietnamese refugee crisis, when a cargo vessel carrying 2,700 refugees arrived on Hong Kong's shores and its passengers were refused entry. We sit on a custom-made bench bearing the name of the ship, Skyluck. A tiny fountain pumps condensed milk into a replica water basin – symbols of the subsistence aid the refugees were granted while they waited on board for more than four months – and a murmuring Vietnamese voice is heard faintly from behind a door. In Nocturne (2015), a performer dressed in generic military fatigues sits intently watching a small monitor showing aerial bombardment footage, collated from sources including the Gulf Wars and Daesh bombings. Equipped with the tools of the Foley artist, the performer accurately re-creates the cracks of explosions and whooshes of missile launches on a battery of percussion equipment and DIY sound effects, all broadcast through a localized FM transmitter. At Kunsthalle Düsseldorf, this work sat on a floor of sand — another military reference, spilling over from Stanley (2014), a piece evoking Hong Kong's famous tourist beach, and site of a military internment camp. In time, the volume of different histories in Young's work blurs the specific nuance of any singular conflict or struggle, creating a schmear of abstracted violence, but one denatured and emasculated through the artist's sonic and visual translations.

While his work transcends the categorization of sound art, Young pays acute attention to the detail and timbre of sounds both individually and in concert. As the bombs drop on their anonymous targets in Nocturne, the audience is encouraged to encounter the work by wandering through the space with an FM radio, the compression and distortion of the signal turning the Foley sounds into a dislocated, uncanny sonic depiction of war. The birdsong of Canon, while emanating from a hyperdirectional speaker, bounce and ricochet off the walls of the gallery and insinuate themselves into odd corners of the building. (The attendant's search was fruitless: there were no extra speakers.)

In a series of earlier works, 'Muted Situations' (2014), Young purposefully mutes a string quartet and a choir, drawing attention to the physicality and human awkwardness of the performers. Turning the volume up on the lip smacks, page turns and shuffles is perhaps an attempt to address a flawed ideal of transnational music, which would supersede musical archetypes. When a Hong Kong string quartet performs, in near-silence, the music of Joseph Haydn, where and when is our cultural focus?

In the realm of classical music, Young finds another boundary to confront. A globalized industry that fetishizes the output of 300 years of Western art music is riddled with contradictions in the context of somewhere such as Hong Kong. In his series 'To Fanon' (2016–ongoing), the artist has vandalized his own early scores, partially overlaying them with images of birds, military figures, drawings and collage, as well as the pasted covers of books by Jean Baudrillard and Paul Virilio. As with much of Young's work, these appear as a stratification of his thought processes, like geological time revealing itself in a desert mesa.

The anti-colonialist Frantz Fanon, to whom these pieces are addressed, noted in 1959: 'It is the colonialists who become the defenders of the native style' [2]. And it is in Young's quiet-yet-determined addressing of the cultural identity politics of sound art that Fanon resonates most strongly. Young's exhibition 'Orchestrations' – presented by Para Site at Connecting Spaces, Hong Kong, in 2016 – dealt with the contradictions of the oriental composer, of the self-orientalizing of his peers and of the power structures inherent in musical forms. In 'Lest I Forget Who I Am To', Young writes: 'Debunking the "East meets West" binary involves not only a destabilization of the essentialized concept of the East but, also, an equally rigorous interrogation of the essentialized concept of the West. We must begin by confronting the very language with which we describe the auditory and the act of composition' [3]. At times, it seems he is railing against a musical system wherein the inherent infrastructures mimic autocratic regimes: the classical composer is all-powerful and orchestral hierarchies are basically feudal. However, Young's work shows a fondness for both the tradition and the practice. There may be an element of institutional critique to his work, but Young is also exploring his own identity as a composer: an identity that the founders of the tradition he practises never imagined.

Alongside his composition and installations, Young has notably produced a prolific stream of works on paper, transcribing sound. Recalling in form both the colourful textured graphic scores of Anthony Braxton and the draughtsmanship of Cornelius Cardew, in function they are more akin to the sound drawings of Trisha Donnelly or Max Neuhaus. These are not scores to be read or maps to re-create a sonic journey; they are documents that evoke the auditory through the visual. If Young's representations of military action in Pastoral Music equate standard musical notation with war strategies, 'Landschaft' (Landscape, 2015–ongoing) – his series of transcriptions of environmental soundscapes from Kenya to Poland – communicates through a pictorial language that is unsteady, with symbols shifting from one work to the next. A vibrant watercolour splash, a neatly annotated bass clef, a striated line for a trundling suitcase: instantly attractive, these diagrams successfully transmute intangible audio into visual commodity, while appearing to erode the tyranny of the composer through a process of 'automatic writing', democratically revealing the hidden sound worlds within.

To write of Young's work, then, is to wrestle with this extant tension between his dual artist-composer persona – two worlds alienated from each other through education and economy. (He is currently composing a piece for the Hong Kong Sinfonietta while preparing his Venice Biennale show.) Even as his gallery production veers away from concrete references to the tools of a composer's art (the accretion of scores and notation), we sense that his work is composed with an ear for the contrapuntal nature of how pieces relate to each other. At Kunsthalle Düsseldorf, the interplay of birdsong, aerial bombardment Foley, muted string quartet, sung lullaby and the nearby cathedral bells reveals a precise calculation.

The French composer Olivier Messiaen once wrote: 'I give birdsongs to those who dwell in cities and have never heard them, make rhythms for those who know only military marches or jazz, and paint colours for those who see none' [4]. For Young, the birds that hide in dim gallery corners, occupy his musical scores and emanate from military hardware are more than just signifiers of freedom: they are transgressive beasts, circling above borders, calling to us to look up as we, too, step across lines.

[1] Samson Young, 'Lest I Forget Who I Am To', undated (http://bit.ly/2jbEozj).
[2] Frantz Fanon, 'Wretched of the Earth', speech to the Congress of Black African Writers, 1959.
[3] Samson Young, 'Lest I Forget Who I Am To', op. cit.
[4] Independent, 9 December 1988.

"Inspired by mythic tales of 17th-century Chinese travellers making their way to Europe on foot, this multilayered piece asks: how are journeys remembered and retold? What of the aching feet that carry the bodies, the bumpy ride, the incidental mountains? How do stories lend meanings to places left behind?

'One of Two Stories, or Both (Field Bagatelles)' began with an MIF first: a five-part radio series, performed by a cast of actors, artists and musicians. Broadcast live from Low Four in Old Granada Studios, this tapestry of sound, oral histories, songs and poetry could be heard throughout Manchester on Unity Radio 92.8 FM and online at Unityradio.fm.

Following the radio series, a multichannel sound and visual installation at the Centre for Chinese Contemporary Art brought another intriguing perspective to these stories, while also marking the 20th anniversary of the UK's handover of Hong Kong to China."

- Text from Manchester International Festival (MIF).

- This work was presented at the Centre for Chinese Contemporary Art (CFCCA), Manchester, U.K. as part of Manchester International Festival (MIF) from 07.07.2017 - 29.10.2017.

- Commissioned by Manchester International Festival, Centre for Chinese Contemporary Art, Edouard Malingue Gallery, University of Salford Art Collection, and West Kowloon Cultural District. Supported by Hong Kong Economic and Trade Office, London as part of its programme of events commemorating the 20th Anniversary of the establishment of the Hong Kong Special Administrative Region.

作品靈感來自17世紀中國旅人徒步前往歐洲的神話故事，內容層次豐富，同時提出疑問：這些旅程是如何被記錄及相傳？旅者怎樣踏上顛簸路途並征服曲折山脈？這些故事又為旅程所遊歷的地方賦予什麼意義？

「One of Two Stories, or Both (Field Bagatelles)」是西九文化區及MIF首個共同委約作品。作品由兩部分組成－五集電台廣播作品，配合聲音裝置，這也是MIF首個以電台廣播作品形式進行的演出。演員及樂手等藝術家將於曼徹斯特Old Granada Studios的Low Four現場演繹不同聲音、口述歷史及詩詞，當地及全球聽眾則可分別於FM電台及網上頻道收聽轉播。

曼徹斯特華人當代藝術中心亦將展出一個多頻道聲音與錄像裝置，進一步探討這些撲朔迷離傳說；展覽適逢香港回歸20周年舉行，對英國和香港的觀眾來說都有特別意義。

- 文字來自曼切斯特國際藝術節（MIF）。

-　這件作品作為曼切斯特國際藝術節（2017年7月7日-10月29日）的一部分在英國曼切斯特華人當代藝術中心展出。

-　由曼切斯特國際藝術節、曼切斯特華人當代藝術中心、馬凌畫廊、索爾福德大學藝術收藏和西九文化區委任創作。作為慶祝香港特別行政區成立20週年的項目的一部分，得到香港駐倫敦經濟貿易辦事處的支持。

One of Two Stories, Or Both (Field Bagatelles)
2017

Installation: Video on designated TV unit, 40 mins 16 seconds, 8-channel sound installation, photographic c-print on paper, digital collage c-print on paper, carpet, movable curtain system, 3 custom stools, 1 vintage leather armchair, acoustic baffle with window, music score stand, music scores, wind machine, leather saddle, custom foley table, cereal box, duct taped cereal box, audio cable, plastic flower bouquet, compressed air, mini xylophone, tam tam mallet, Victorian lamp, melodica tubes, printed radio scripts, 5 Thomas the Tank Engine wooden train whistles, rotary dial phone, 2 coconut shell halves, portable record player, thunder drum, ocean drum; radio composition: for 6 voice actors, 3 foley artists, ensemble (viola, clarinet doubling bass clarinet, trumpet doubling bugle, double bass, percussion doubling piano); in 5 movements, 2 hours 30 mins
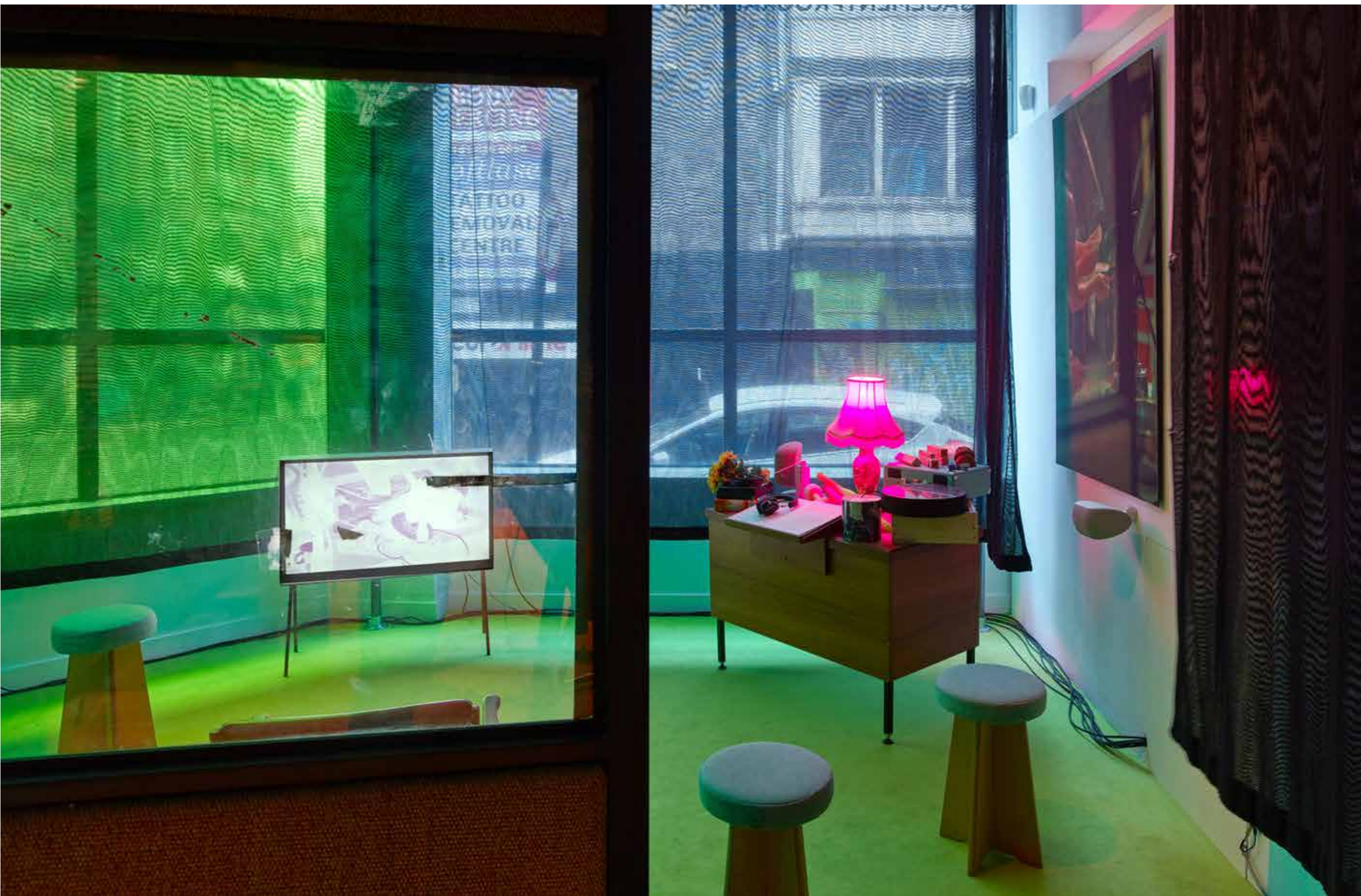
裝置：置頂電視機播放錄像、40分16秒，8聲道聲音裝置，紙本彩色打印照片，紙本彩色打印數碼拼貼畫，地毯，可移動窗簾系統，3張定制凳子，1張老式皮革扶手椅，隔音板及窗戶，樂譜架，樂譜，風力機，皮革馬鞍，定制擬音桌，麥片盒，膠帶密封的麥片盒，音頻電纜，塑膠花束，壓縮空氣，迷你木琴，鑼槌，維多利亞風格檯燈，旋律管，印刷的廣播劇本，5個「托馬斯小火車」木製火車口哨，旋轉撥號電話，2個椰子殼半部，便攜式電唱機，雷鳴鼓，海洋鼓；廣播編曲：6名配音演員，3名擬音師，合奏團（中提琴、單簧管及疊加低音單簧管、小號疊加軍號、低音提琴、打擊樂器疊加鋼琴）；共5個樂章，2小時30分鐘
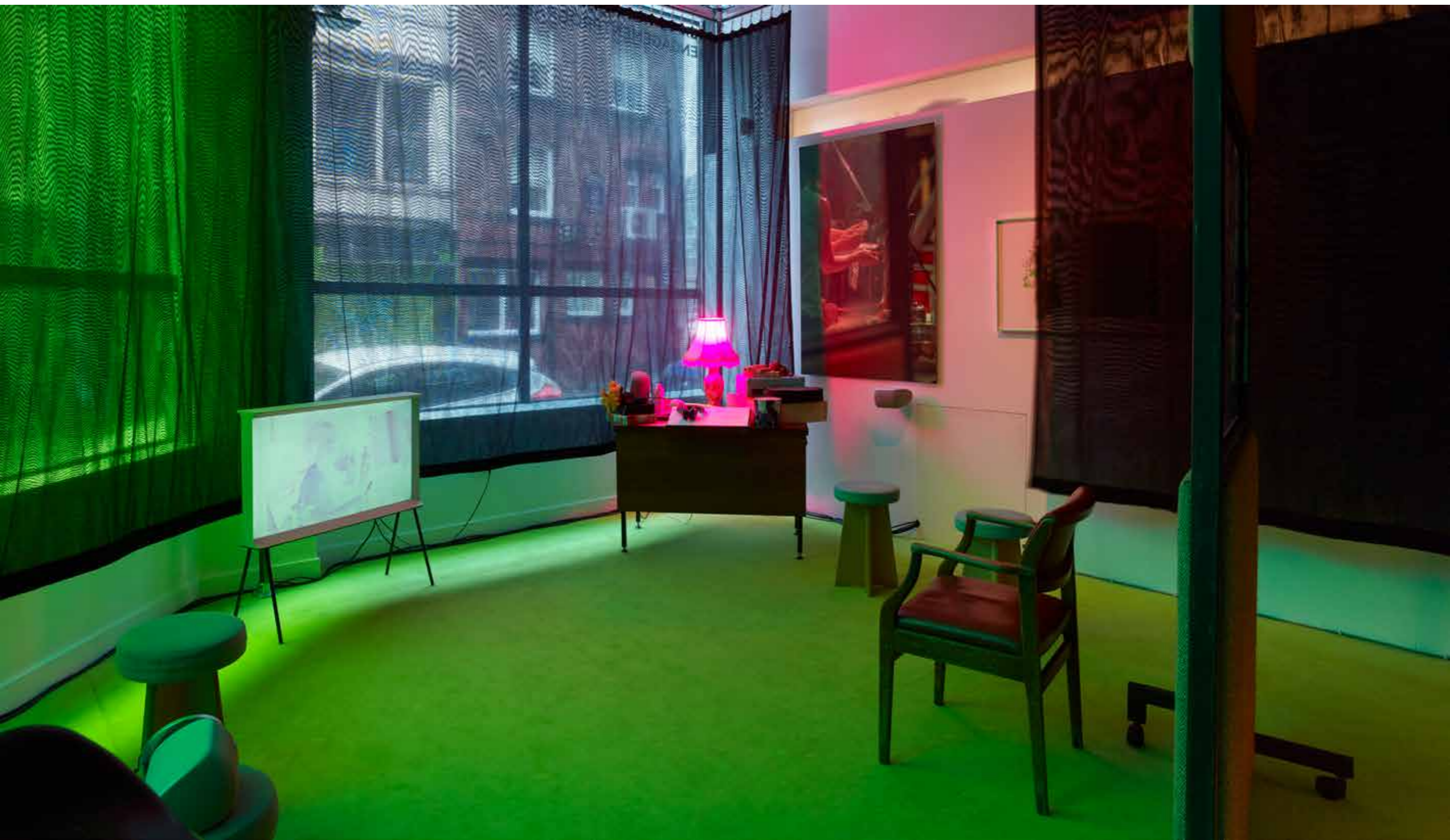
Installation View
展覽現場

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Simon Vogel, Cologne 科隆

Installation View
展覽現場

Image courtesy the artist
圖片致謝藝術家
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Installation View
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Installation View
展覽現場

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Simon Vogel, Cologne 科隆

Installation View
展覽現場

Installation View
展覽現場

"When I have fears that I may cease to be, what would you give in exchange for your soul is a multimedia walk. The narrative of the walk is presented through site-specific films, music playlists, photographs and a collection of research materials. Based loosely on Graham Greene's Ministry of Fear, the fictional world of the walk unfolds in a series of surveillance reports on Lok, owner of a bookstore that specializes in tales of personal confession, and appropriates the physical structure, processes, and people that make the fair possible. Lok is convinced that he is being pursued by foreign agents, and had pre-emptively commissioned a private investigator to document and research into his imminent disappearance."

- Text excerpted from Frieze Projects' website.

《When I have fears that I may cease to be, what would you give in exchange for your soul》是一次多媒體散步，它採用了場地特定的電影、音樂播放列表、照片和一系列研究材料，以講述關於樂 (Lok) 的故事。故事基於英國小說家亨利·格雷厄姆·格林的小說《恐怖內閣》，在一系列關於樂 (Lok) 的監視報告展開。樂是一間書店的老闆，該書店專注於有關個人告白的故事。此次步行的虛構世界巧用了博覽會中物理結構、進程與和人員。主人公樂堅信他正在被外國特工追捕，並搶先委託一名私家偵探來記錄、研究即將發生在他身上的失蹤事件。

- 文字節選於Frieze Projects網站。

When I have fears that I may cease to be,
what would you give in exchange for your soul
2016

Multimedia walk with site-specific films, music playlists, photographs, and live performance
多媒體散步，附帶場地特定影片、音樂播放列表、照片及現場表演

Featuring Michael Schiefel
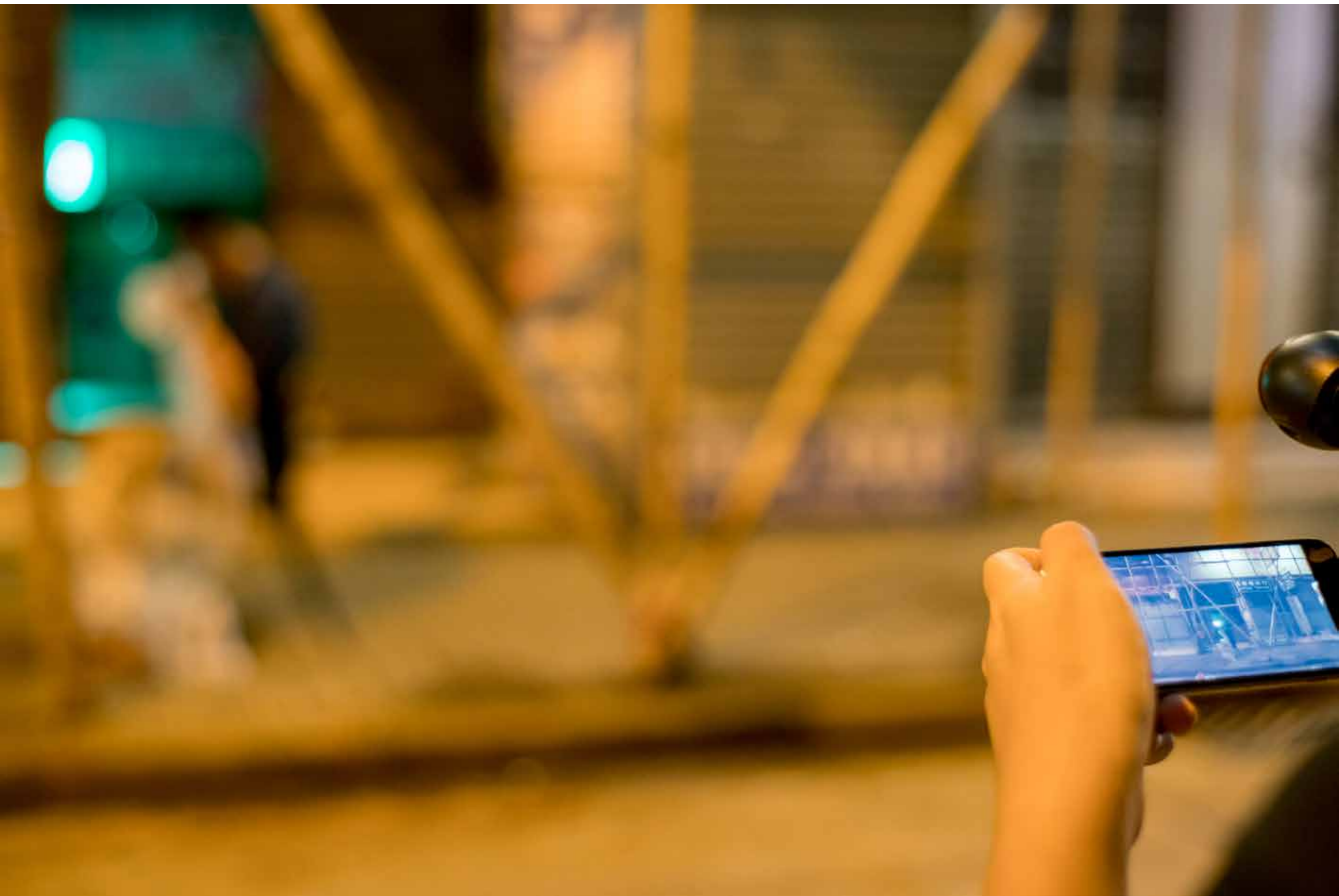由Michael Schiefel演出

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

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圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

Image courtesy the artist
圖片致謝藝術家
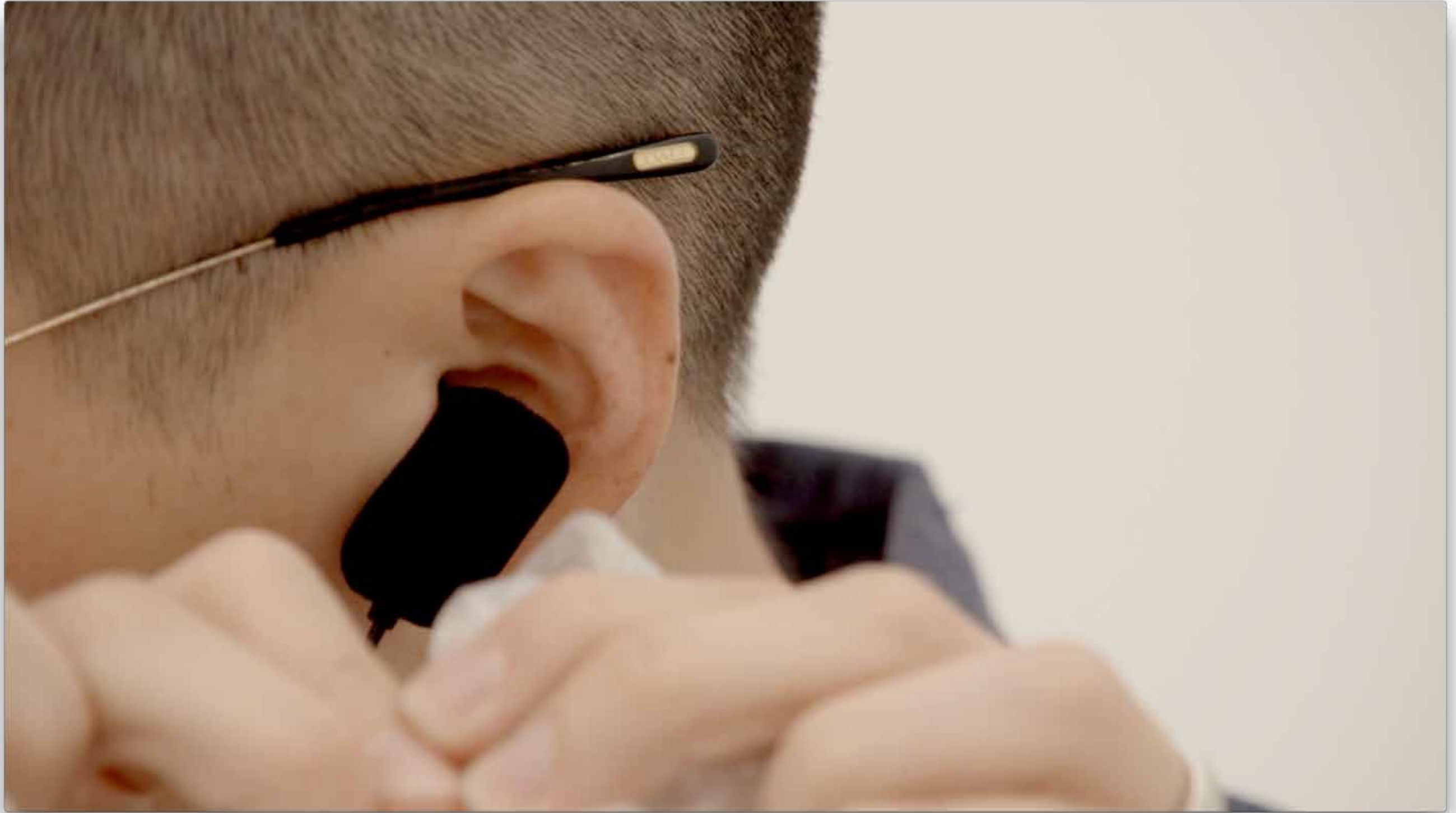Photo 攝影: Dennis Man Wing Leung

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

"The Long Range Acoustic Device (LRAD) is a sound cannon or 'non-lethal' sonic weapon that is capable of broadcasting sounds at an extreme loudness over a long distance. The LRAD is frequently deployed by law enforcement around the world to neutralize protesters and for crowd control. When used at maximum volume, LRAD is capable of inducing permanent hearing impairment. LRAD is also used to repel birds on private properties. This is achieved by broadcasting distressed-bird calls.

'Canon' is comprised of a sound installation and live performance, which is experienced at two different locations. At the 'broadcasting' location, with an LRAD unit the artist performs the calls of birds, in response to a background track that is consisted of recordings of actual bird calls."

- Text by Samson Young.

「長距離揚聲裝置 (LRAD) 是一種音波炮、『非致命』聲波武器，能通過遠距離發出極高音量的聲嚮。世界各地的執法者常常使用LRAD來對抗示威者和控制人群。LRAD在音量最大下使用時可造成永久性聽力損傷。LRAD也能透過廣播遇險的鳥叫聲來驅逐私人住宅的鳥類。

《Canon》由聲音裝置和現場表演組成，觀眾可以在兩個不同地點體驗這件作品。在　「廣播」的部分，藝術家使用LRAD裝置模仿鳥類叫聲，以回應真實鳥叫聲錄音所組成的背景音軌。」

- 楊嘉輝。

Canon
2016

Drawing (charcoal, ink, pastel, pencil, stamp and watercolor on paper), sound performance (for one performer with audio interface, laptop. Long Range Acoustic Device (LRAD), microphone), installation (3D printed water basin, custom-designed bench, sound track, stamped text on wall, wired fencing)
繪畫(紙本炭筆、水墨、粉蠟筆、鉛筆、印章及水彩)，聲音表演(一名表演者使用：音頻接口、筆記本電腦、長距離揚聲裝置(LARD)、麥克風)，裝置(3D打印水盆、訂製長凳、音軌、墻面蓋印文字、有線圍欄)
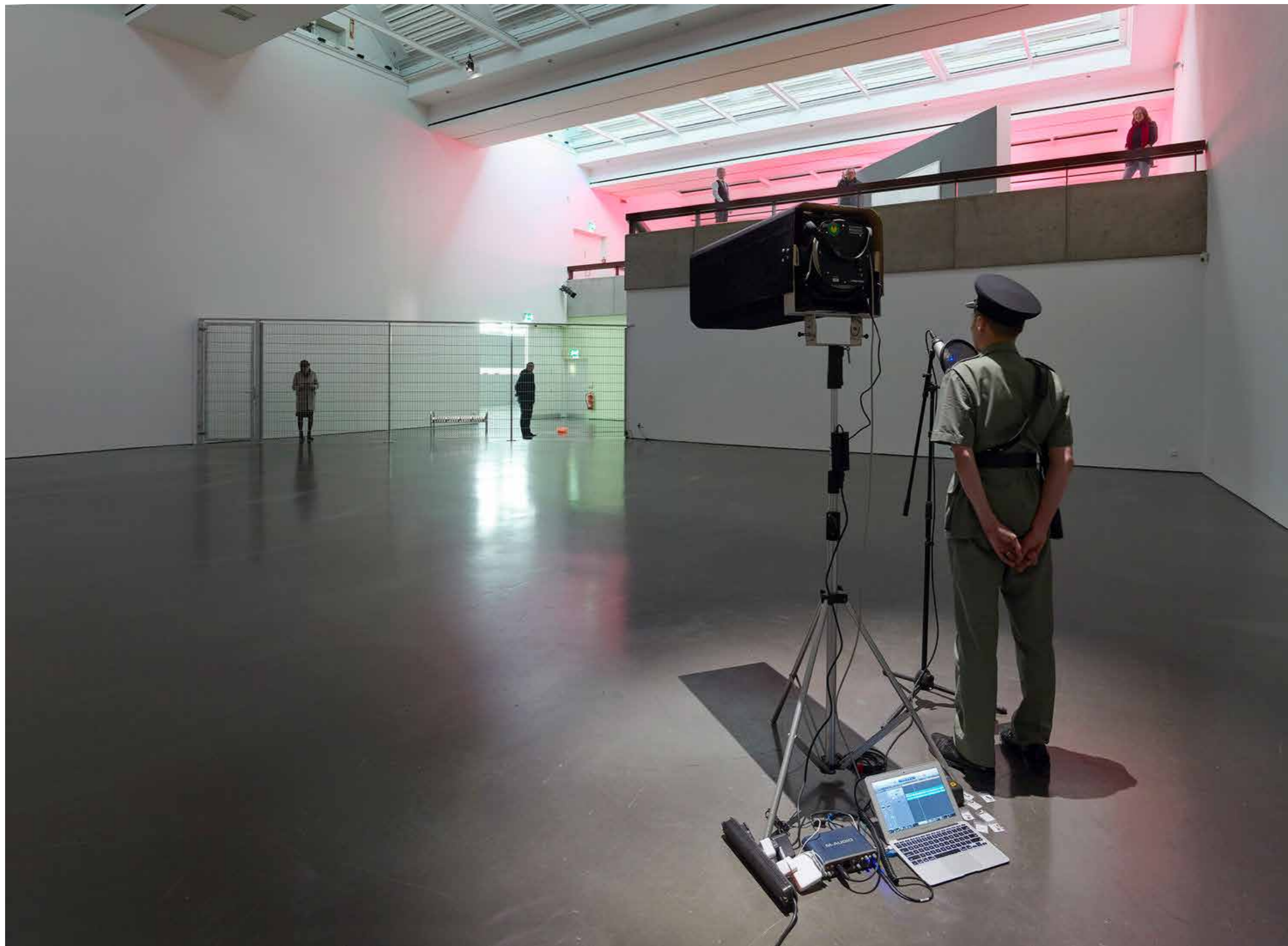
Image courtesy Galerie Giesla Capitain, Team Gallery
圖片致謝Giesla Capitain畫廊及Team畫廊
Photo 攝影：Simon Vogel, Cologne 科隆

"'So You Are Old by the Time You Reach the Island' is a time- and site-specific journey that weaves together institutional histories of place with fictions and personal narratives. Reference point for this journey is the lost golden bell that once adorned the Rodney Block of the (now demolished) Victoria Barracks in Admiralty. This bell gave the Admiralty district its Chinese name. On the afternoon of Thursday, March 24 from 1:15pm to 7:30pm, over the course of six hours, small groups of people will depart the Convention Center on the walk. Each participant will receive a portable media player and headphones along with a bag holding various small objects, maps and instructions necessary to complete the journey."

- Text excerpted from BMW Art Journey's website.

《So You Are Old by the Time You Reach the Island》是一次將當地體制歷史與虛構故事和個人敘事交織於一起的時空特定旅程。這次旅程的參照點是曾經於金鐘維多利亞兵房 (現已拆除) 裝飾著樂禮樓的遺失金鐘。這個金鐘成為了這一區的中文名稱。在3月24日 (星期四) 下午1點15分至晚上7點30分，參與者將從會展中心出發，進行六小時的步途。每個參與者將收到一個隨身的媒體播放器與耳機，以及一個裝有各種小物件、地圖和相關指引的袋子來完成是次旅程。

- 文字選於「寶馬藝術之旅」官網。

So You Are Old By the Time You Reach the Island
2016

Multimedia walk with site-specific films, radio broadcasts, and live performance
多媒體散步，附帶場地特定影片、無線電廣播及現場表演

Featuring Michael Schiefel
由Michael Schiefel演出

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Re: Lok

Lok is a senior engineering officer at the Radio Unit of the Ministry. His mother (Angel Lai- Yee Ng) worked for the General Electric company in the 1980s in a division that manufactured portable radios. There is a signature to the agent's work that distinguishes him from other engineers - he uses the sounds of bells for his test signals.

Under the directives of the ministry, Lok will be installing the test signals for a series of "islands" (zones of site-specific clandestine broadcast) along the coast of Wanchai and Admiralty in Hong Kong on ▬▬▬▬

Michael.

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

Image courtesy the artist
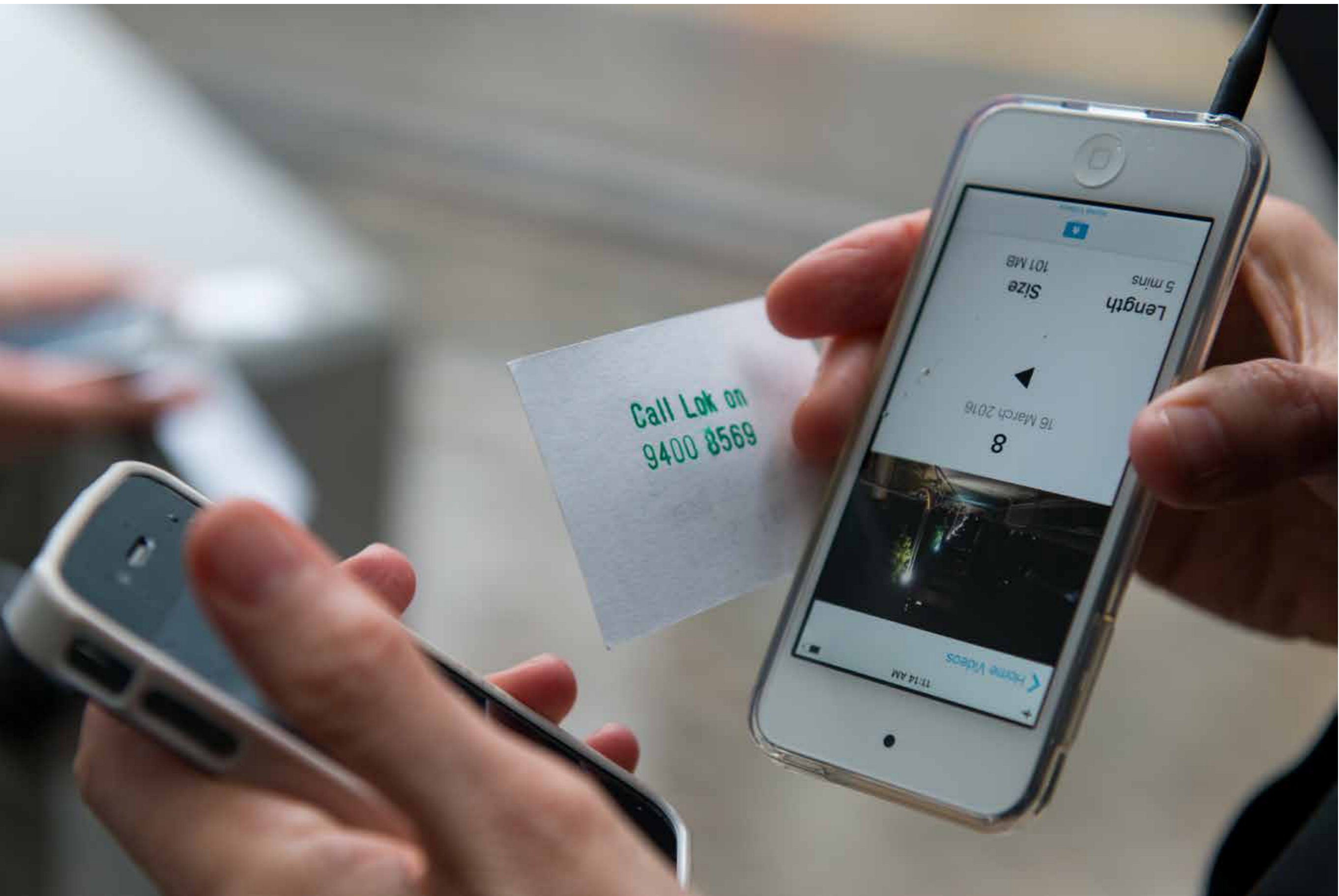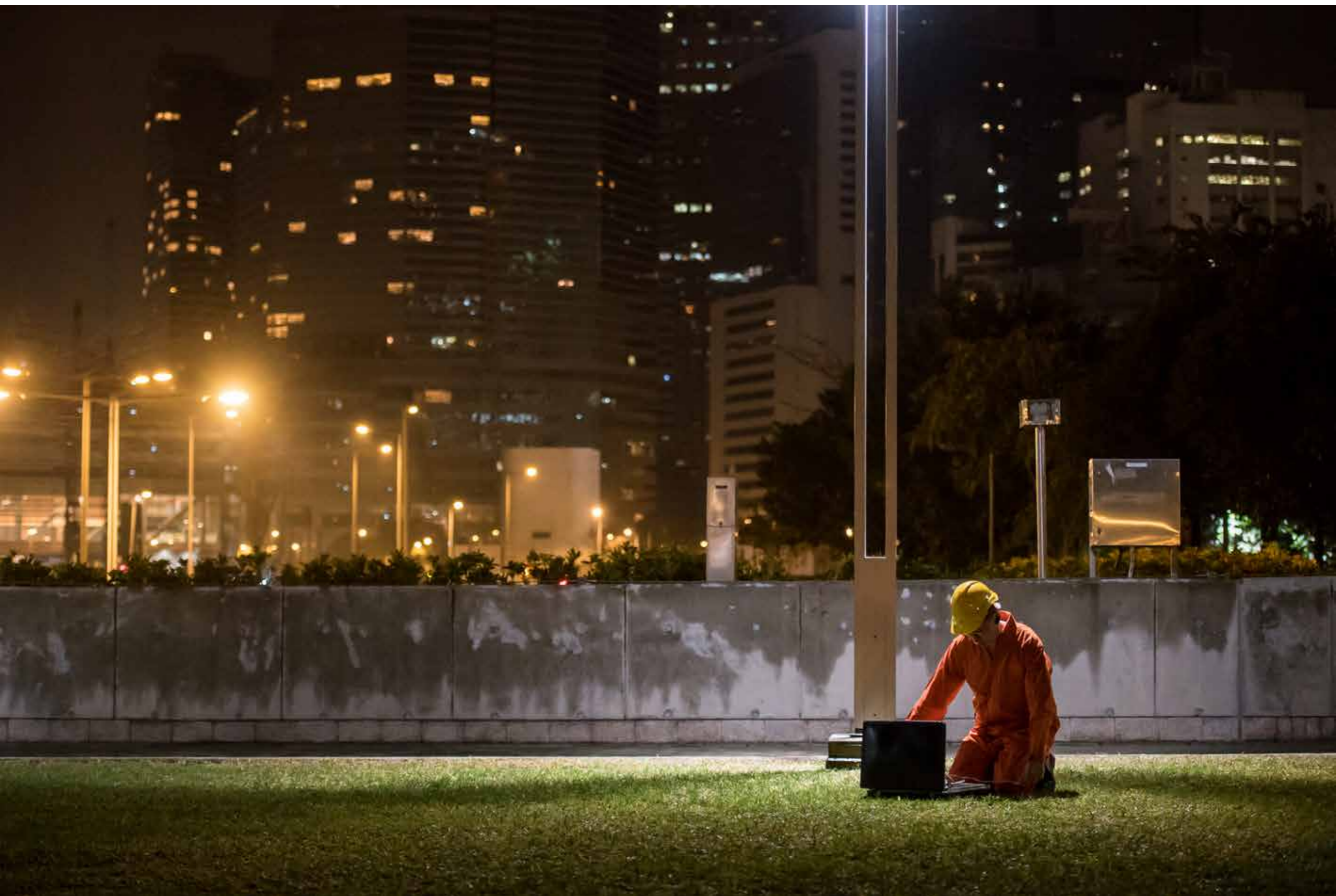圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

BOOMING
by Hans Ulrich Obrist

Samson Young is a sound artist and composer from Hong Kong whose interests range from the politics behind classical Western music writing systems and the collective unit represented by orchestras, to the possible relations between sounds and warfare (sound as a weapon, or explosions as vehicles of overwhelming information), to the recording, notation, and sketching of bells as artifacts that define limits and can unite or separate communities and individuals.

HANS ULRICH OBRIST: Your training is in music. What caused you to move to media and visual arts?

SAMSON YOUNG: It was an organic process. It began when I met several new media artists as friends. After my undergraduate years in Sydney, I came back to Hong Kong to earn some money and complete my master's degree before I went to the United States for my doctorate. I encountered this new media art organization in Hong Kong called Videotage. I would not have branched out without them. I had a friend, Christopher Lau, who at the time he was working as a technical director at Videotage. He's actually a programmer by training, and studied math, and he was making all of these weird things. The two of us, and a poet named Ron Lam, formed an artist collective called Emergency Lab.

HUO: Is Ron Lam still writing poetry?

SY: No, she's a travelogue writer now, based in Kyoto. And Chris doesn't make video art any more. But I absorbed what they both did, and it's become part of my practice. When we worked together, we would begin a collaboration with me making the music. Then later on, we would switch roles. Maybe Ron would start making the music, and Chris would start doing the text.

HUO: As Etel Adnan says: identity shifts, identity is a choice. Did Emergency Lab have a manifesto?

SY: Not really. It was very casual. That was the reason for the name, actually, because we were always doing things at the last minute. After I moved to the United States, given the geographical separation it became easier for me to do things myself rather than collaborating with people overseas.

HUO: Is that why you started making videos?

SY: Yes, I figured that if I wanted to have a video as a backdrop to my music, I should learn to do it myself. I didn't think much then about whether it would look professional or not.

HUO: Can you give me an example?

SY: I did a very conceptual cello piece with me playing ping pong in a Teletubby costume, with a cellist onstage with a music stand.

HUO: I'd love to see that.

SY: It's kind of ridiculous! I'll let you see it, but I'll never do it again! There I am in the background in my Teletubby costume, drinking tea. It's really weird. There was a time when I had more humor in my work. It was also crazy because it was in the context of Princeton's graduate music department, and the professors were like, "What's going on?!" The next day it was on the front page of the student paper, with the big head of my Teletubby costume.
I branched out from there. I accumulated knowledge that way: learn how to do video for one piece; learn how to make electronics and circuits for the next piece; learn how to edit it together with collages of text for the next piece. Along the way, after having undertaken many little experiments, I ended up with a palette of skills that is wider than a typical composer's. Now that I have all these abilities at my disposal, I always think, well, what can I do with them?

HUO: So that's the technology and media part. What about the drawn scores?

SY: Those came from a much earlier moment. As a composer these days, in your training, you generally use the computer to make scores. But in my first year as an undergraduate at the University of Sydney, one professor made us hand-write all our compositions. She thought it was important. I really enjoyed that, so I continue to do it.

HUO: You know my Instagram. I believe in the saving of handwriting, because it's something that's about to disappear. There's a kind of extinction of handwriting.

SY: Precisely. Comparing music made before computer-generated scores with music made after, I perceive a shift in the way the composer works. This is a wild theory, and I don't know if anyone else has tried to articulate this, but I do think that American minimalist music, like Steve Reich and Philip Glass, has been very much facilitated by the fact that we can now write music in the computer. It's easy to take one passage and then repeat it, and make it longer, with a simple copy and paste, copy and paste. Whereas if you're handwriting the score, you can physically feel the stamina required to write out the same passage over, say, twenty bars.

HUO: It's repetition and difference.

SY: I take a lot of pleasure in the drawing of a score. I care about how it looks visually. I remember my friends at school commenting on that, saying, you're spending more time on making the score look beautiful than you are on thinking about the music. But I didn't understand why that would be a criticism. I want my scores to look beautiful. So I think my drawing practice comes from that. I think of it as drawing musical notation, drawing scores.

HUO: Let's talk about the explosion sound project, Pastoral Music.

SY: In that I'm investigating the sounds of explosions. I'm very interested in sounds that are condensed, and an explosion is super condensed. An explosion is one split second, but in the moment, there's so much information. It's an information overload, like a camera's flash. I'm fascinated by sounds like that because I think they defy logic. First of all, you can't hear everything in the moment; you miss information. Your ear drops information in order to process the moment. Second, it has to do with technology. We were never able to hear these really condensed sounds in their entirety until two pieces of technology came about: recording technology and sound analysis software. Before that, when you heard an explosion, after it was gone, the information was lost. It's only now, with these technologies, that we can go back to a sound and listen to it again and again and analyze it. If you look at the spectrogram of an explosion sound, it becomes obvious how many things you are not hearing. So what winds up happening is that in that split second, your mind "fills in the gap" to imagine the totality of this information overload. So the image of a sound in the spectrogram reminds us that hearing is a condition that we aspire to; we aspire to hear as much as possible, but our bodies won't do it. So for me, sound analysis software created this historic moment, not unlike that moment when astronauts first left the Earth and took a picture of our planet from space. That image of the Earth from outer-space, in which the "world" we live in is presented to us as a small circle surrounded by vast spans of nothingness, forever changed our understanding of size and scale.?The spectrogram changed our relationship to hearing in the same way—the boundaries and limits of auditory perception have been redrawn. Explosion sounds and bell sounds are similar in that they are both dense, condensed, overloaded.

HUO: How do you formalize them?

SY: I feed them through sound analysis software, and I look at the resulting spectrogram. That informs me about what pitches, what qualities, I'm not hearing. I then proceed to make a graphical transcription of the sound. There's always certain sonic qualities such as pitch material that I try to be more literal about in my transcriptions. For such qualities, I rely more on traditional musical notation. But traditional notation has a habit of disregarding certain sonic features, and is terribly ineffective when it comes to describing qualities that has more to do with energy than information. So for things like how the condensed sounds unlock, how it develops and reverberates through space—for those I need to rely on visual metaphors. I suppose my approach is methodological but not scientific. There is of course already a long tradition of representation of sound and music in visual art: Wassily Kandinsky, Paul Klee... People always talk about the musicality in the visual. When you look at a Kandinsky, he's obviously very successful in coming up with general descriptions of what the music is. But when you respond to a full musical composition—like a jazz composition or a symphony—and represent that information on a canvas, two things happen: first, you end up responding to the idea of a musical composition, and second, you invariably end up with general accounts of what the music is. Those are interesting and fun, but what I'm interested in are shorter moments, because by zooming into these short energies I reveal to you what I am hearing, and while the audience might or might not agree with my take on things, we can at least agree that there is much more in that sound to what we can perceive on the surface. This dialogue is not about verification, or who has better ears, but more about giving you access to the fact that I can try to but I will fail at communicating with you. I can't make you hear a sound as yellow, but I encourage you to become aware of that fact that I am experiencing this peculiar thing that is called hearing in colors, which you might also know, but there is no way to synchronize that experience and probably there is no need to. It is enough that you recognize that something in me is similar to what is also in you. To take a step back, to root everything in music: composers have always been interested in the representation of sound, and notation has evolved as technology develops.

Take for instance a composer like Olivier Messiaen, who went out into the field and tried to make accurate descriptions of bird songs. If he'd had the technology we have now, I think he would have tried to notate the bird sounds very differently. He would try to be extremely detailed about the spectral qualities.

HUO: He would use computers?

SY: He would definitely use computers.

HUO: So would John Cage.

SY: I think so. Composers and musicians are always at the forefront of responding to technology. If you look at the development of the modern piano, it has adopted technological advances every step along the way: from the wooden frame, to the mechanics that allow you to create a soft sound and a loud sound. Then comes industrialization and a metal frame, which amplified the piano, made it louder. Then the electronic keyboard. You would never hear a composer say, "I'm writing this piece of music just because I want to show off this new Korg synthesizer," but they are always the first to respond to shifts in technology. Musical instruments are technology.

HUO: You describe that there is this overload in the explosions. I was once in Korea, at a monastery, and they ring these bells early in the morning, at 5 a.m. It was complete sensory overload.

SY: I love sensory overload because in those moments you can't process it all, so you kind of give up. You suspend logic, and are then relying on your sensory apparatus. What makes this wonderful is that it's like a game; you can't fully comprehend all that you're hearing, but you can totally imagine somebody hearing the same thing, and you know what that thing is.?It becomes a perfect way to imagine another consciousness. Iris Murdoch's writing often talks about the importance of being able to imagine others' consciousness. To imagine you're hearing the same thing as somebody else, that you can't fully process, is a wonderful way to know that there's this other consciousness at the opposite end of the table. We are hearing the same sound, but I know we're not really hearing the same thing, but I can acknowledge that, and can imagine what you're experiencing. Remember the handwriting sample I did for you: "My dear friend, what is on your mind?" I think this becomes a great way to ask that question. "My friend, what is on your mind?" I can't know. We're hearing different things, and that's OK. That's why information overloads are good. They are not about verification.

HUO: In the BMW project you did research globally, with many bells—collecting bells, in a sense.

SY: Fieldwork is important as a way to figure things out through going around to many places.

HUO: Learning from bells. Like Robert Venturi, Denise Scott Brown and Steven Izenour's book Learning from Las Vegas.

SY: For me fieldwork is a way to think through issues, to arrive at a nuanced position on certain topics, but this is mostly done to satisfy an internal need, rather than to sway anybody's opinion. So my work is not political in that sense, but of course a nuanced position on things affects how I vote, how I consume, who I admire, who I support, how I run my nonprofit.

HUO: You have a nonprofit?

SY: Yes, it's called Contemporary Musiking (CMHK). It's an Arts Council-funded organization, running for about three years now. We support emerging sound artists in Hong Kong, and we have an overseas exchange program. We do social engagement projects as well. An example of how I process issues through field work is the Liquid Borders project, in which I visited the restricted zones between Hong Kong and China, walking along the entire border between the two regions and archived the vibration of the border fences. A point of departure for the project is the complicated relationship between Hong Kong and China, the differences in values and ideologies between the two regions, but also a deep conservatism and the fear of the unknown that fuse discrimination of new immigrants. The border is important psychologically for the people of Hong Kong, it's our "last frontier" and people fear losing it. But if it's so important to us then where is it? What does it look like? What does it sound like? Is it fragile or robust? What does it keep away and what gets through? So the task that I'd designed for myself—to archive the fences between Hong Kong and China in its entirety—is really just an excuse for me to walk along the border and see/hear it for what it is.

HUO: What would be the endpoint of the bell project? You mentioned once that the bell sounds will all come together in a musical work, and you want an orchestra to become an extension of the reverberation of the bells, and you'll do a multichannel sound piece with your recordings. Is that all still going to happen?

SY: All of those things are still in the plan. I am planning to write an orchestral composition. I'm talking with the Hong Kong Sinfonietta, and we're going to try and program it for 2018. I'm going to make a bunch of drawings of just the bell sounds that will be similar to the explosion sound project, in that they focus on shorter moments. I'm probably going to show them in Düsseldorf at the end of this year. What I like about the process is that I've done all this research, and all of these different works will happen only when the moment is right. It's kind of like the bell and its reverberations: the moment happened, and then it might resonate, and I might make another work about it five or ten years later. The bell recording trip was such an important educational process, it has changed the way I think about certain things. It's going to reverberate throughout different facets of my practice.

HUO: I saw your excellent Pastoral Music exhibition at Team Gallery in New York last year. There you created a situation of a gallery show with scores, and an installation in the middle. Sometimes you would be there, live in the space performing, but when I was there, you were away and the exhibition still worked—you could be present or absent.

SY: That show was the explosion research project that came before the bells. It started with explosions and expanded into looking at how sound has always been used in warfare, and the reverse: how people remember and experience warfare through its sounds. I read a great book about how veterans who fought in the Gulf War remember it through hearing. They give these intricate descriptions. Of course, in the book they're in the form of text, but they vividly describe how to decipher where a bomb is dropping: in your neighborhood, or somewhere far away, to determine if you need to run or not. And as you know, historically sound has been used as a weapon, as psychological warfare and a way to intimidate the enemy. My projects are always very messy. If you remember the drawings on the walls at Team Gallery one was called SDIHK, those were military strategies but described with musical notation. SDIHK stands for Strategic Defense Initiative of Hong Kong. I was thinking about the Ghost Army of World War II, a tactical deception unit. The Americans had sound engineers and musicians making these fake radio broadcasts, and playing back sounds of explosions into the battlefield as decoys. So they were essentially musicians as soldiers. At first my project was about sound and war, but it eventually became about what musicians and people working with sound could do in times of conflict. If there is a war in Hong Kong what is something that I could do?

HUO: What can art do?

SY: Yes. Of course there's things you can already imagine, such as propaganda, trying to sway opinion. But if you look at history, artists have had other roles to play as well.

HUO: More and more people live in cities. Rem Koolhaas says that we should not focus only on the city, but also on the countryside. Is Pastoral Music intended to bring us away from the city, into a more rural or serene context?

SY: Since the Industrial Revolution, people have romanticized nature. Today places of conflict have become our new sites to romanticize. Remember how the CNN and cable news channels reported the shock and awe campaign during the Gulf War for instance, we experienced images and sounds of bombs dropping for hours on end. There are also hundreds of home-made night bombing and warzone videos on YouTube, and they get hundreds of thousands of hits. This is obviously hugely problematic, but there's no denying that some people find these images incredibly seductive—they look and sound like gentle and distinct fireworks, which is very different from the overly dramatized depiction of war that we are so used in the cinema. But when suicide bombs hit a major city in the West it is such a big rupture because people never imagined being so close to the scenes of action.

HUO: That's what you meant by "pastoral"?

SY: Yes.

HUO: You've made these great books of scores that are connected to your installations: to the bells, and the explosions, and other pieces. They are also autonomous artworks. You use drawing, mapping, stamps, watercolor, charcoal. Can you tell me about them?

SY: I started doing them because I needed something to keep me occupied while waiting for the bells. The bells don't ring for you; you have to wait for them. I don't draw landscapes, but I guess these sound sketches are the equivalent of a kind of landscape art for somebody who works with sound, drawing what I'm hearing rather than what I'm seeing, in the field. So it's both a diary, and also a way to prevent boredom while I am waiting for a sound to happen. I became fascinated with the process and that in turn encouraged me to stay longer in one place. For example, at Rouen Cathedral in France, at each hour the bells are slightly different. I stayed there for a long time, and produced many different drawings throughout the day.

HUO: And you continue to do them.

SY: Yes. I'm actually going on a container ship residency, and will do seascape sound drawings all the time I'm on board. And what I'm drawing will always be different. It's kind of like long-exposure photography.

HUO: Do the war drawings continue also?

SY: The war drawings will continue. I like using notation to describe things. Actually I've realized that a lot of what I do is transcription, as opposed to composition, and I think this is an important distinction. Composers generally use notation as a tool to produce an end point, to bring about a musical performance. Whereas I'm using notation to reverse back from an end point, from an already-existing sound back to its representation. I'm always transcribing. I haven't entirely figured this out yet, but I think it's important. I'm on to something.

For Whom the Bell Tolls
鐘為誰鳴
2015

"The auditory coverage of bells defines territories, separating one community from another along cultural, religious, or ideological fault lines. Bells also connect individuals. When great care is taken in the tuning of bells, the purity of tone and fullness of volume become sources of collective pride. The abduction of bells on the other hand – often involving violent conflicts – aroused fierce animosities, and individual's sense of belonging is greatly disturbed by such events (Alain Corbin, 1998).

'For Whom the Bell Tolls' takes the titles of Hemingway's novel & Donne's poem quite literally and asks: who needs bells? For whom are bells cast, sounded, and preserved in perpetuity? Much like the travelling landscape artist, I transcribe, notate, and record the sounds of these large sonorous objects in a variety of auditory conditions. The 60-day journey that spans five continents generated an archive of bell recordings, a series of bell sound sketches / drawings, objects, and a composition."

- Text by Samson Young.

「鐘聲的聽覺覆蓋範圍界定了領地的範圍，並沿著文化、宗教或意識形態上的斷層線將一個個社區分離開來。同時，鐘也連接了個體。若能格外傾注心思地去調校鐘聲，那所獲得的的純正音色和飽滿音量就會為人帶來集體自豪感。然而另一方面，(往往伴隨著暴力衝突而發生的) 對鐘聲的劫持則會激起強烈的仇恨爭端，個體的歸屬感也會因此而受到極大擾亂 (阿蘭·科爾班，1998年)。

《鐘為誰鳴》取題自大文豪海明威的小說及多恩的同名詩詞，就其字面意義提出疑問：是誰需要鐘？鐘為誰而鑄造、為誰而敲響、為誰而永久保存？我像四處旅行的風景畫家那樣，在各種各樣的聽覺條件下去轉錄、譜寫並錄製這些龐大渾亮發聲體的聲音。這趟60天跨越了五大洲的旅程，創造出一套鐘聲錄音庫、一系列鐘聲草圖/手繪、一些物品和一篇樂曲。」

- 楊嘉輝。

▶ Bell recording archive and travelogue 鐘聲錄音庫與遊記：

Mandalay, Myanmar 緬甸曼德勒

London, Part I 倫敦，第一部分

London, Part II 倫敦，第二部分

Nuremberg, Germany & Bydgoszcz, Poland (on the trail of a Nazi-confiscated bell) 德國紐倫堡和波蘭比得哥什 (被納粹沒收的鐘之踪跡)

Rouen Cathedral, France 法國魯昂大教堂

Cantal, France (into the world of Alain Corbin) 法國坎塔爾 (進入 Alain Corbin 的世界)

Licata, Sicily ("A Bell for Adano") 西西里島利卡塔(「阿達諾之鐘」)

St. Petersburg (the Great Peacock Clock) 聖彼得堡 (大孔雀鐘)

Fez, Morocco 摩洛哥非斯

Mombasa, Kenya 肯尼亞蒙巴薩

Darlington Point, NSW Australia 澳大利亞新南威爾士州達靈頓角

LA & Clemson University, USA 美國洛杉磯和克萊姆森大學

Vienna & Innsbruck, Austria 奧地利維也納和因斯布魯克

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Rekorder

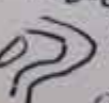"'Nocturne' (2015) is a sound performance, conceived around and in reaction to a series of night bombing videos that the artist has collected on youtube, which are edited into a video that is stripped away of all sounds. These footages originate from a variety of sources including news reports, archival footages, and video captured and uploaded by amateurs. Throughout the performance, the performer watches this silent video on a monitor, and attempts to accurately restore its soundtrack of explosions, gunshots and debris, by playing a live foley set using a series of regular household objects. The audience can choose to engage with the performance directly in front of the set, or at a distance through channeled sound via the dedicated handheld radio."

- Text by Samson Young

《夜曲》(2015) 是一場聲音表演，其構思圍繞並回應藝術家在YouTube上收集到的夜間轟炸視頻素材。這些素材被編輯成一段沒有任何聲音的視頻。素材源自各種渠道，包括新聞報導、檔案錄像以及業餘大眾所拍攝上傳的視頻。在整個演出過程中，表演者透過顯示屏觀看這部無聲視頻，並嘗試在現場使用各種平常家居物品演奏來精確還原視頻中由爆炸、槍聲和破瓦殘礫所組成的音軌。觀眾可以選擇直接在現場參與表演，也可選擇在一定距離外通過專用手持無線電傳播的聲音參與演出。

- 楊嘉輝

Nocturne
夜曲
2015

Sound performance (for one performer with airsoft pistol, audio interface, bass drum, compressed air, contact microphone, cooking paper, corn flakes, electric shavers, electrical sound toys, FM transmitter, glass bottle, laptop, mixer, ocean drum, rice, handheld radio, shotgun microphone, soil, tea leaves, thunder sheet, thunder tube, tupperware, wind chime)
聲音表演(一名表演者使用：氣槍,音頻接口,低音鼓,壓縮空氣,接觸麥克風,烹飪紙,玉米片,電動剃須刀,電動聲音玩具,FM發射器,玻璃瓶,筆記本電腦,混音器,海洋鼓,大米,手持收音機,槍型麥克風,泥土,茶葉,雷鳴器,雷聲筒,特百惠,風鈴)
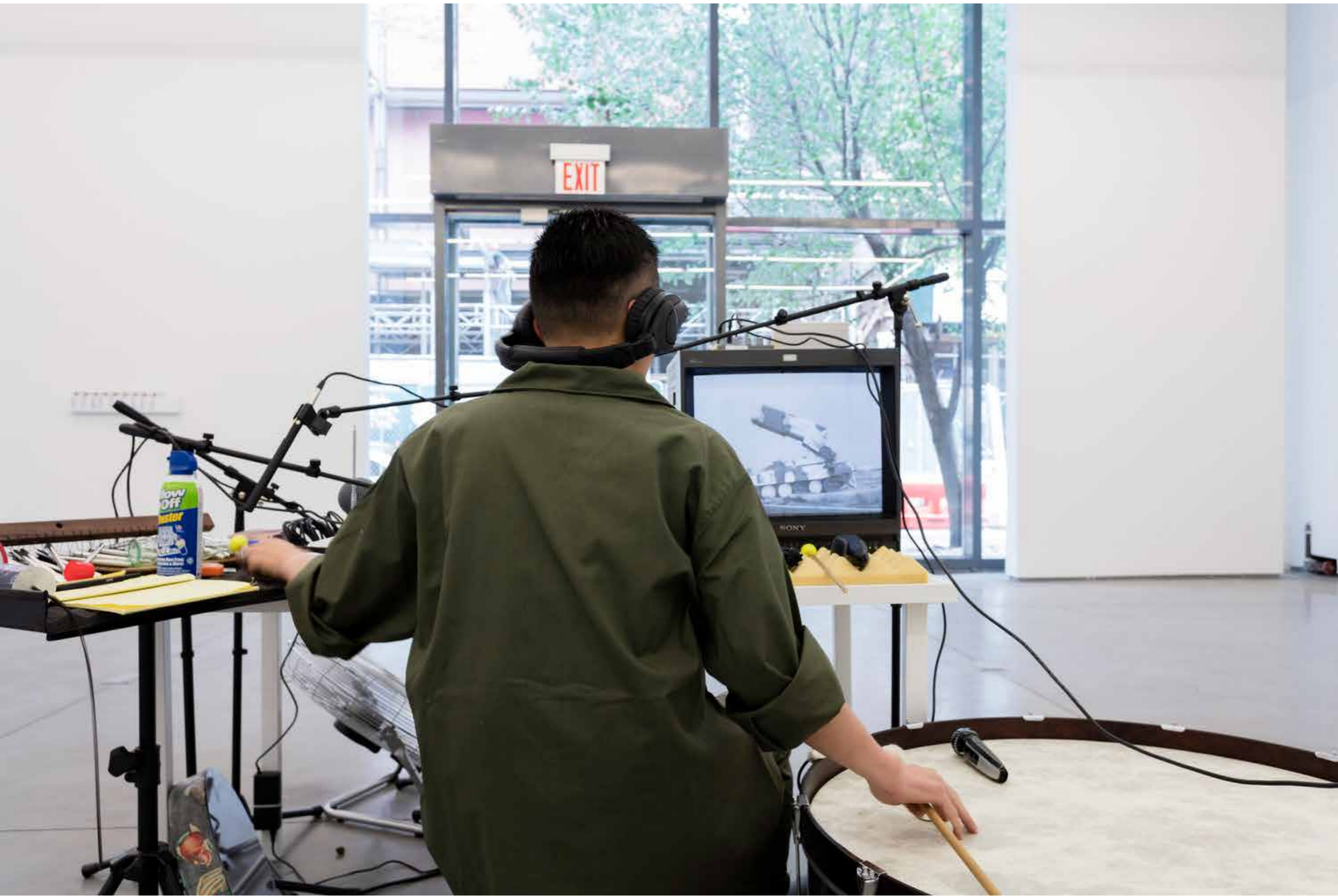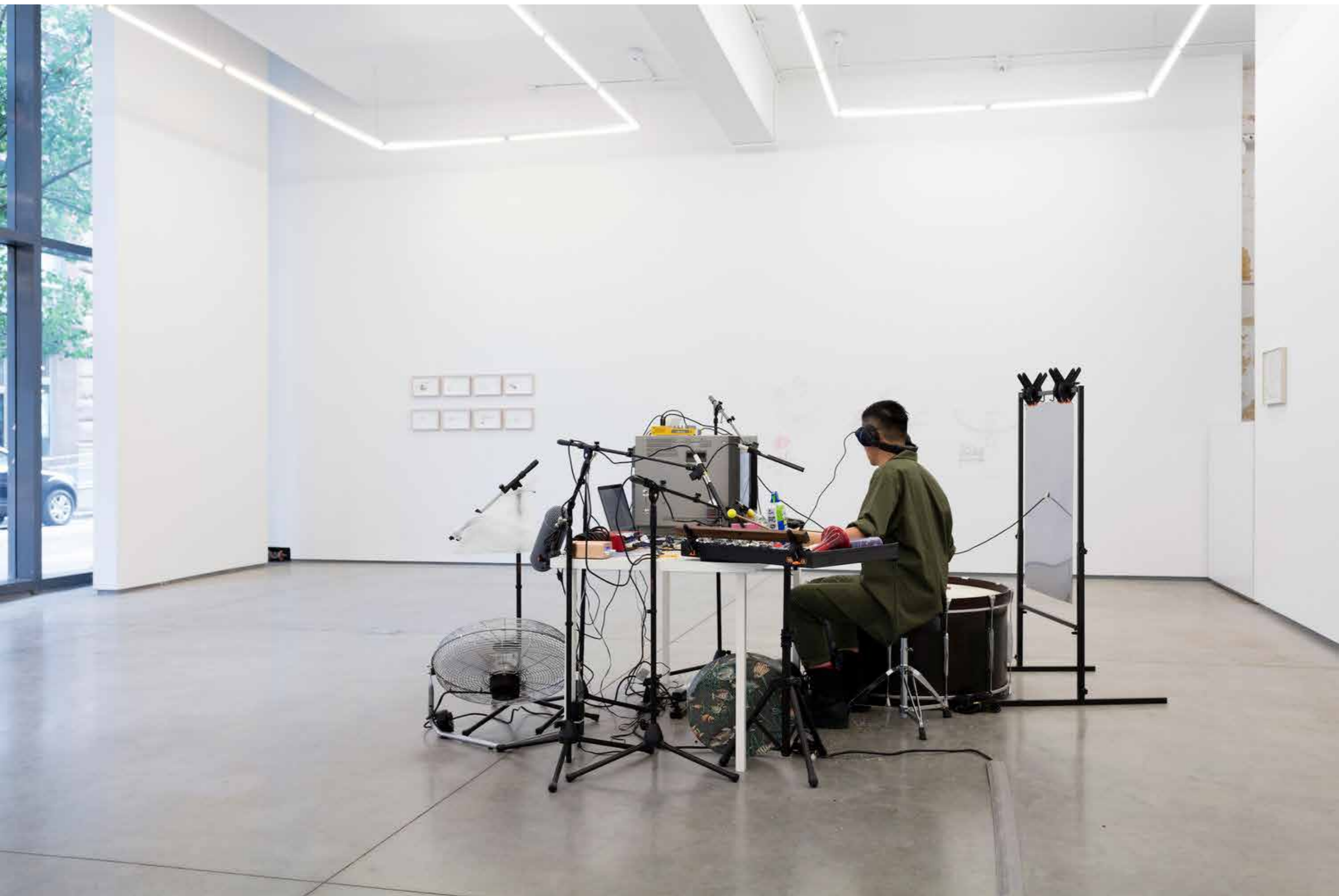
▶ Watch Nocturne

Image courtesy the artist
圖片致謝藝術家
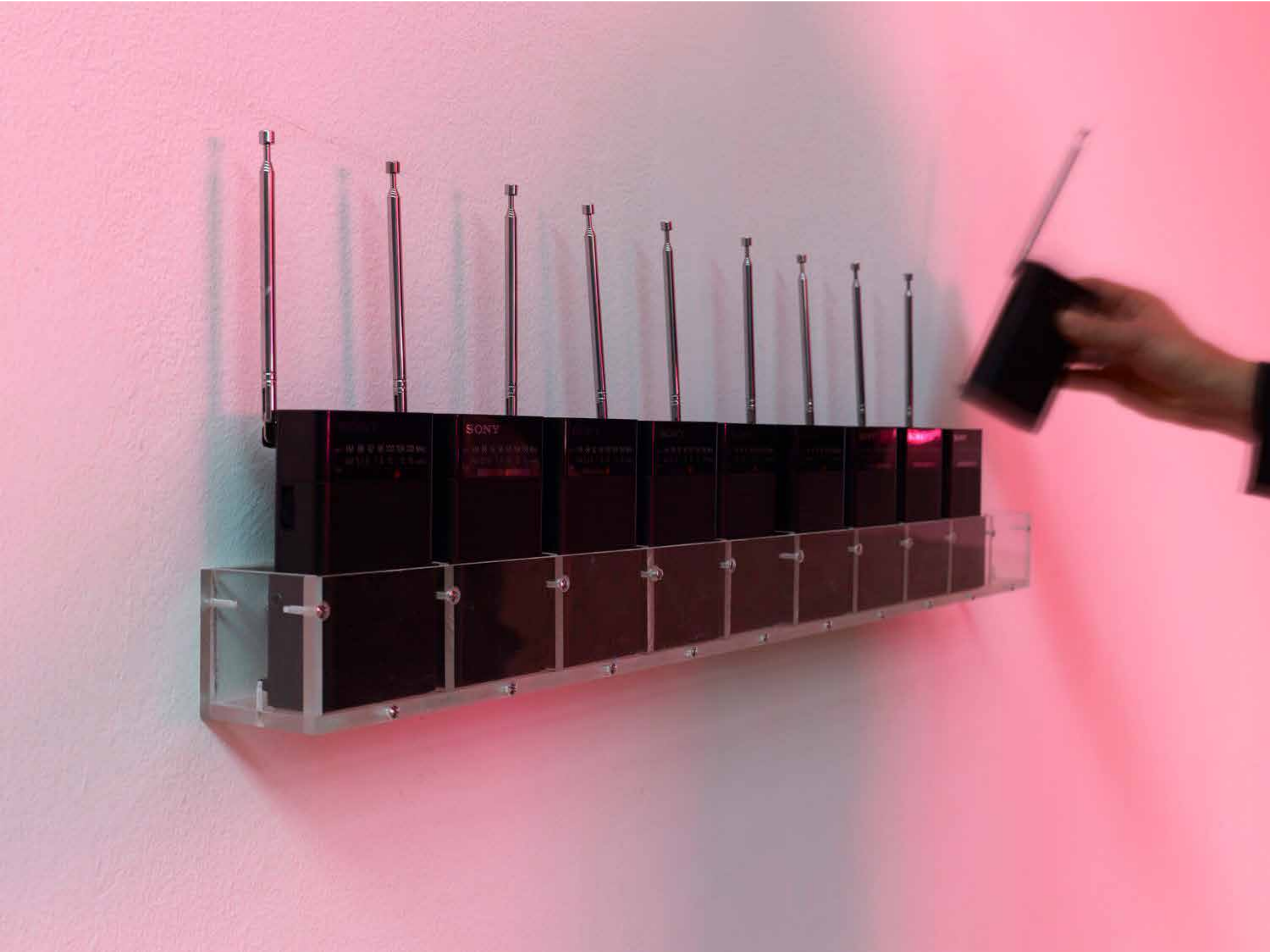Photo 攝影: Dennis Man Wing Leung

Image courtesy the artist
圖片致謝藝術家
Photo 攝影: Dennis Man Wing Leung

"In this work the artist creates a fictional production of J. S. Bach's Coffee Cantata. The production is set in the Rio Del Oro Valley in the Valencia County of New Mexico, on a piece of land that the artist owns.

In 1732 Bach composed Scheigt stille, plaudert nicht, otherwise known as the Coffee Cantata. In Scheigt stille, plaudert nicht the soprano sings melodious praises of coffee, while her father forbids her from enjoying the caffeinated beverage. What underpins this strange composition is the conception at the time that coffee is an 'evil drink': the Prussian king condemned coffee drinking as disgusting, and urged his subjects to consume alcohol instead. The protagonist of this fictional production - Michael Kar Fai Young - owns and manages a caravan café ('Old Reliable Coffee') on this land. Daily at sunset, Michael turns his café into a jazz club and performs to an non-existent audience.

And about this piece of land: during the heyday of Hong Kong's economic miracle, the city's nouveau riche invested in land properties in various locations around the globe. One of the stranger of these locations was the Rio Del Oro Valley. At the time, these Hong Kong investors were led to believe that NASA was soon to establish new facilities in the area, which would eventually lead to an increase in land value. The artist's father invested in a piece of land in Rio Del Oro in the 1980s under the artist's name. The promised NASA-induced boom never occurred, and these lands are now worth next to nothing."

- Text by Samson Young

在這件作品中，藝術家以巴赫的《咖啡清唱劇》創作了一場虛構表演。該作以美國新墨西哥州巴倫西亞縣的里約德爾奧羅山谷 (Rio Del Oro Valley) 為佈景，在藝術家所擁有的一塊土地上表演。

1732年，巴赫創作了《Scheigt stille, plaudert nicht》，又稱《咖啡清唱劇》。在該樂曲中，女高音以悅耳的歌聲讚頌咖啡，而她的父親卻禁止她享用這含咖啡因的飲料。這奇怪的樂曲後背是以一個當時的觀念為基礎，即認為咖啡是一種「邪惡的飲料」：普魯士國王譴責道喝咖啡是可憎的，並敦促他的臣民改為喝酒。這部虛構演出的主人公為Michael Kar Fai Young，他在這片土地上擁有並經營著一家大篷車咖啡館（名為「Old Reliable Coffee」）。每天日落時分，Michael就會將咖啡館變成爵士俱樂部，並向不存在的觀眾表演。

而至於這塊土地：在香港經濟奇蹟的全盛期，城中的新貴投資了全球各地的房產。投資的地點中，其中一個相對陌生的就是里約德爾奧羅山谷。當時，這些香港投資者被誘導認為NASA即將在該地段建立新設施，最終將會讓這塊地升值。藝術家的父親在1980年代就以藝術家的名字在那裡投資了一塊土地。而曾經斷言的NASA會帶來的升值從未發生，這片地現在幾乎一文不值。」

- 楊嘉輝

Coffee Cantata (Institute of Fictional Ethnomusicology)
2015

Video (6 mins 7 secs) , c-prints on aluminium, neon sign, vitrine of objects, 3-D printed PLA, costume, framed legal document
錄像 (6分7秒), 鋁面彩色打印, 霓虹燈, 玻璃櫃及陳列品, 3D打印聚乳酸, 戲服, 帶裝裱的法律文件

Featuring Michael Schiefel
由Michael Schiefel演出

Image courtesy the artist 圖片致謝藝術家

Side View 3D Rendering

Side View　Scale: 1:50

Front View　Scale: 1:50

Isomatic View 3D Rendering

Plan View　Scale: 1:50

Saturn

Jupiter Moon "Io"

Satellite Orbit around Centre

Saturn Details as Ref

Jupiter Moon Io Ref

Spacecraft Details

Satellite　Scale: 1:50

Moon Explorer

Moon Landing Module

Rocket Delta　Scale: 1:50

Deep Space Explorer

Jupiter Explorer

Motorized Control under the Float

Side Section　Scale: 1:50

Rotatable Caravan / Period Stage

Auditorium

Performance Area

Finish as New Mexico Desert Terrin

Rio Del Oro Loop N, New Mexico

NASA Float

N

Coffee Opera　NASA Float and Details
Location : Rio Del Oro, Valencia County New Mexico
Design : Priman LEE
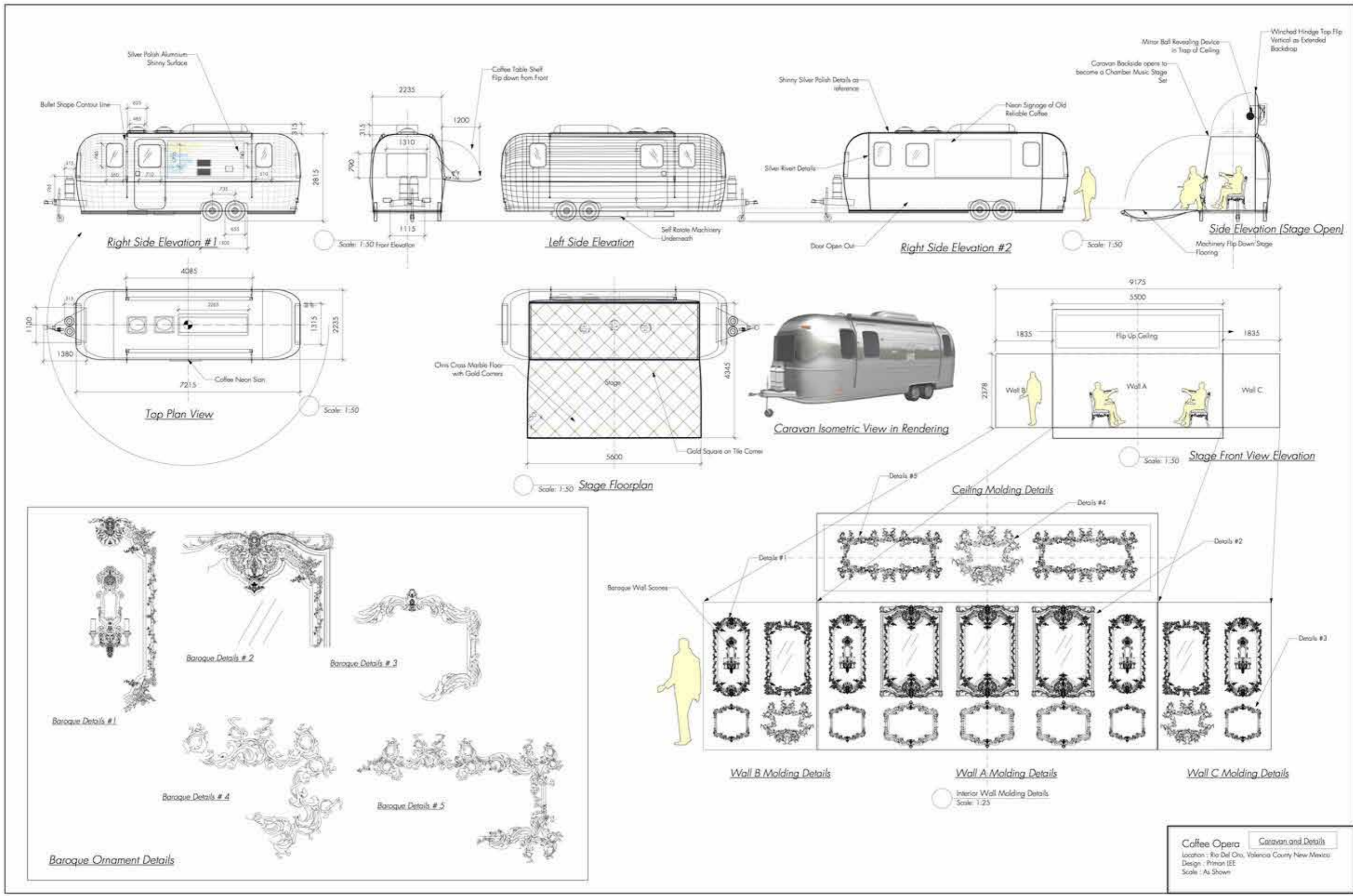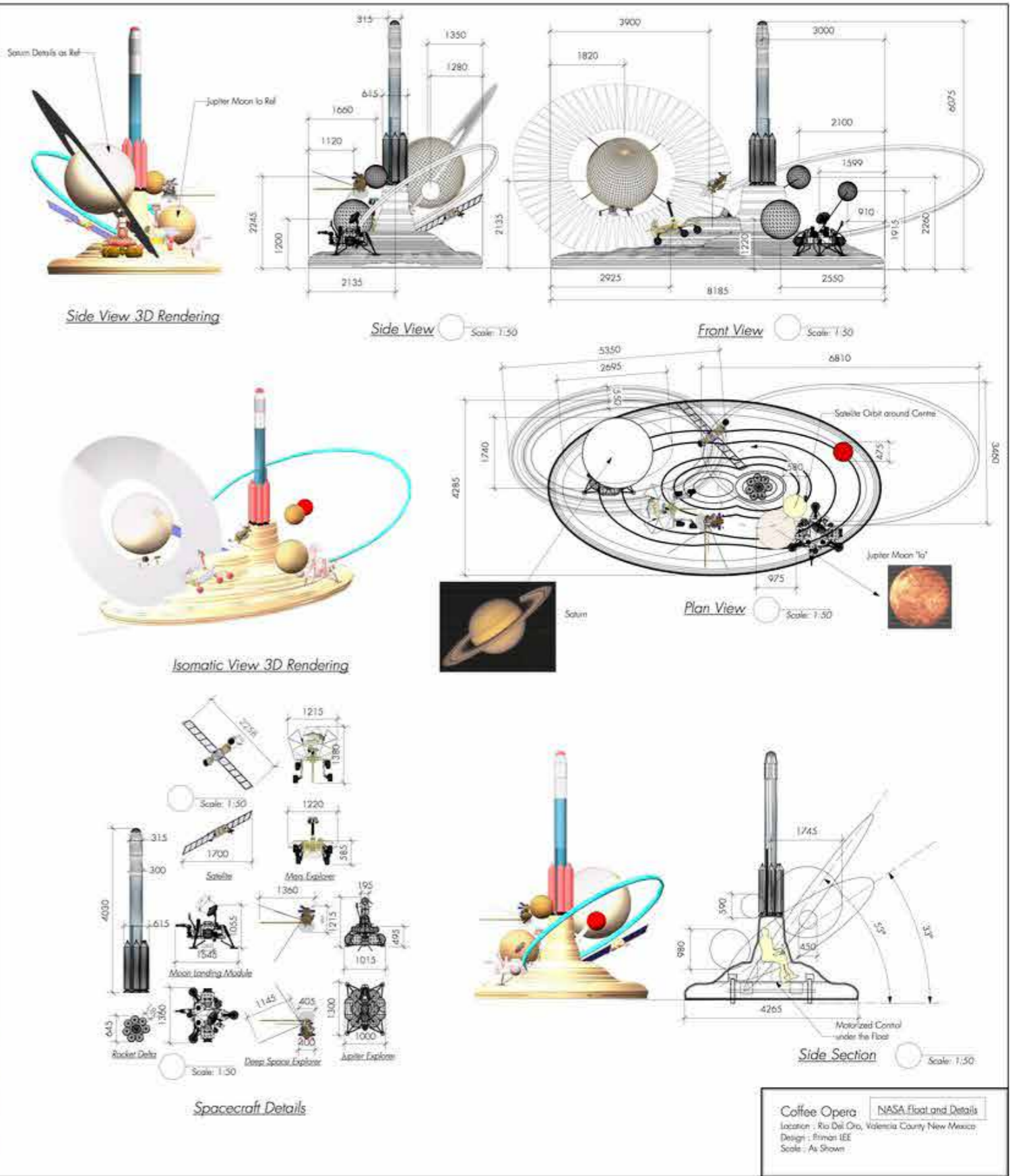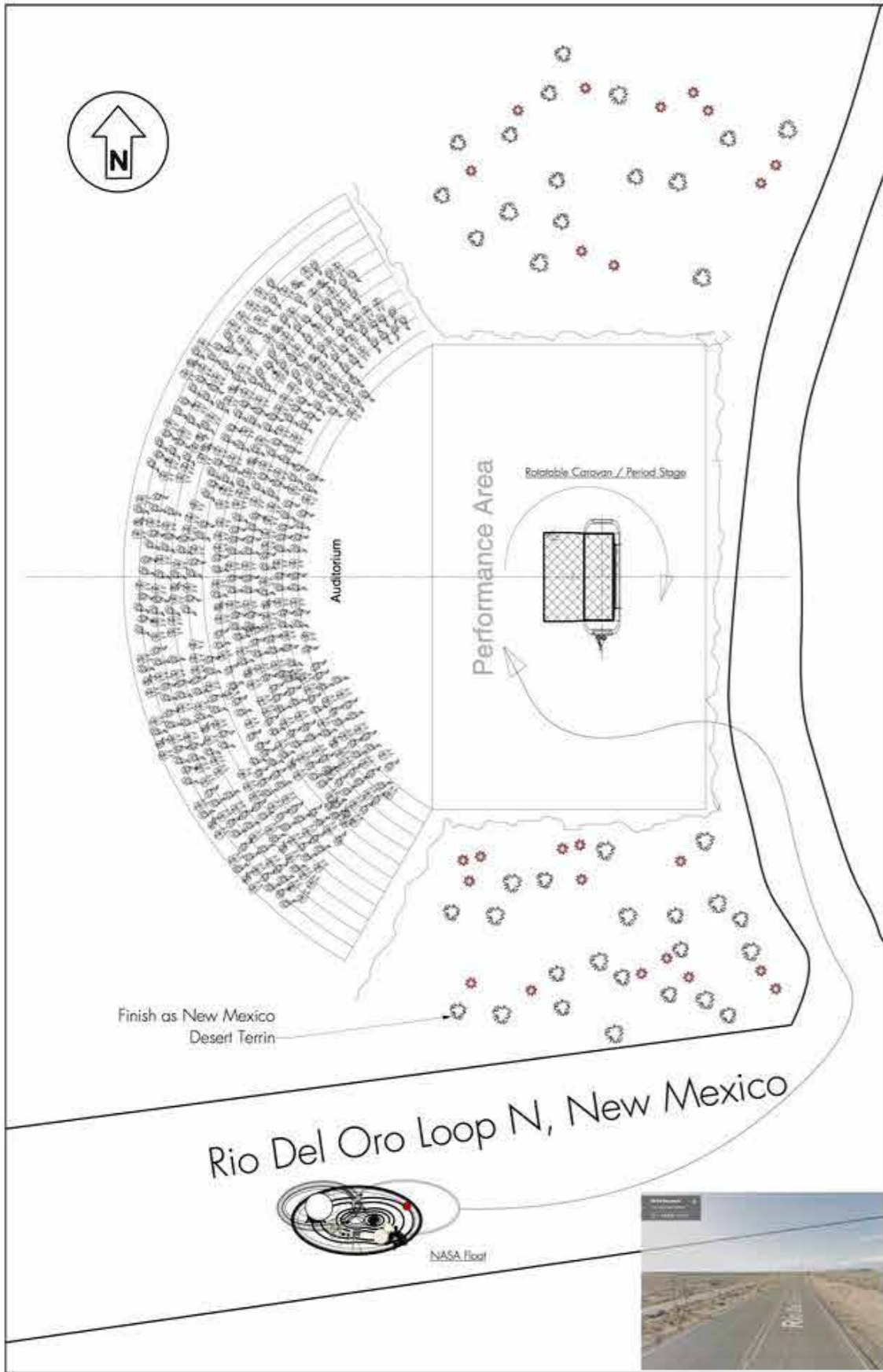Scale : As Shown
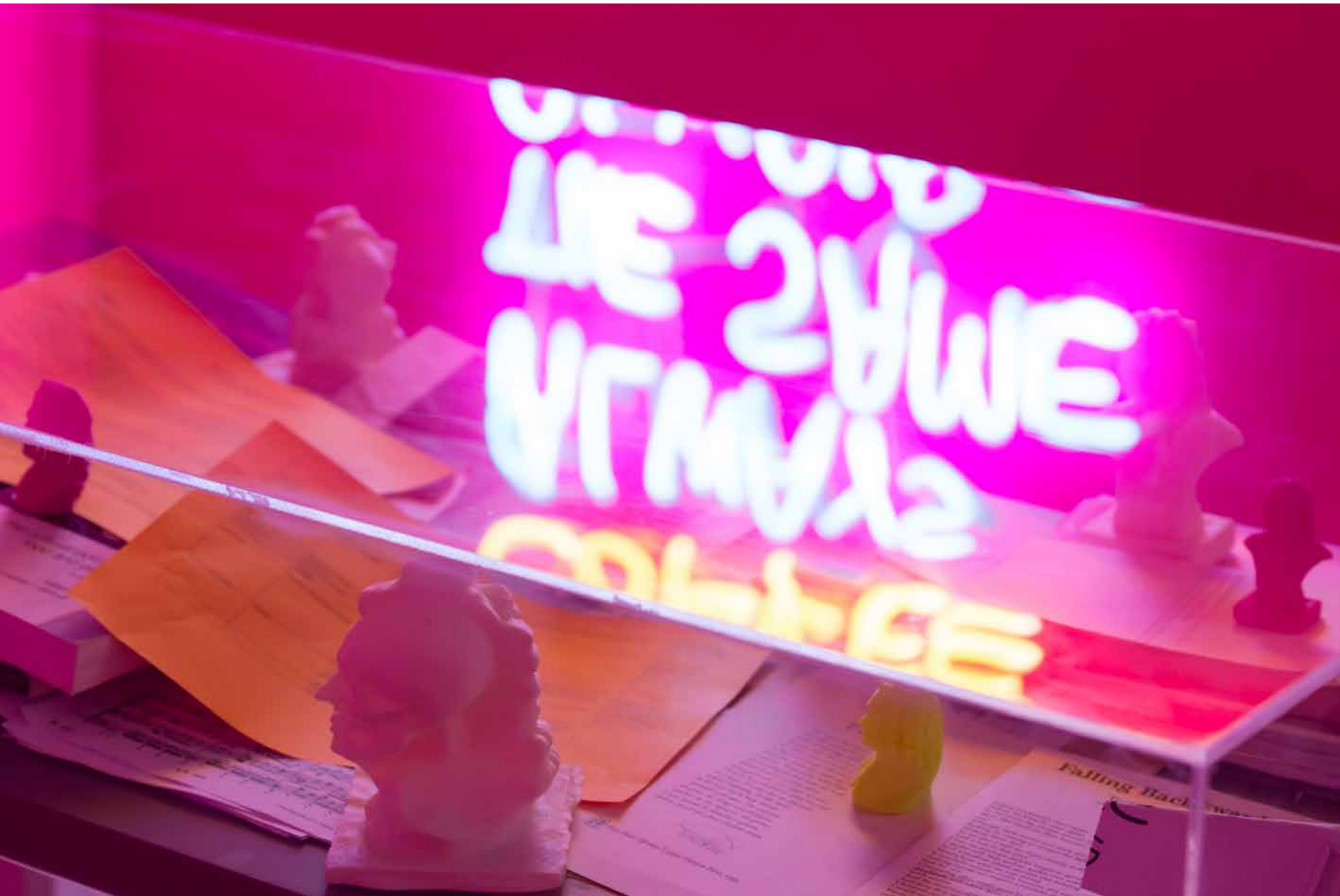
'''The Anatomy of a String Quartet' is a study of the potentials of media as tools for augmenting, extending and reconfiguring the musician's body. It also questions how the process of mediation, and the perception of such processes, could alter the definition of 'liveness' in electronic music. The Anatomy of a String Quartet, at its core, is an audio-visual performance with/through a 'prosthetically amplified' string quartet. Each member of the quartet is monitored by a multitude of sensing apparatus, from eye tracking glasses to brainwave sensors. The bio-sensory data generated by the quartet in-performance become materials for the laptop musician's audio-visual improvisation - these data are translated into parameters for a set of physically-modelled virtual instruments. The piece unfolds in five 'situations.' Each situation is a reconfiguration of the relationship between the quartet on the one hand, and the laptop musician on the other."

- Text by Samson Young

「《The Anatomy of a String Quartet》研究了媒體作為增擴、延伸和重構音樂家身體之工具時的潛能。它同時提出一個疑問，即演奏中的調解過程、以及對此過程的感知，會如何重新定義電子音樂中『活性』。《弦樂四重奏解剖學》就核心上來說，是經由、或透過一個「人工放大」弦樂四重奏所呈現的一次視聽表演。每個四重奏成員都被身上各種傳感設備所監測，從眼動跟蹤眼鏡到腦電波傳感器。演奏時所產生的生物傳感數據，被轉譯為一組物理建模虛擬樂器的參數，以作為電腦演奏者的即興表演素材。作品呈現了五個『情境』，每個情境都是一次對四重奏與電腦演奏者兩者關係的重新配置。」

- 楊嘉輝

The Anatomy of a String Quartet
2014

Composition for amplified string quartet, laptop, sensor instruments (eye tracking glasses, brainwave sensor, motion sensor), wireless camera, and video; in five movements, 63 mins
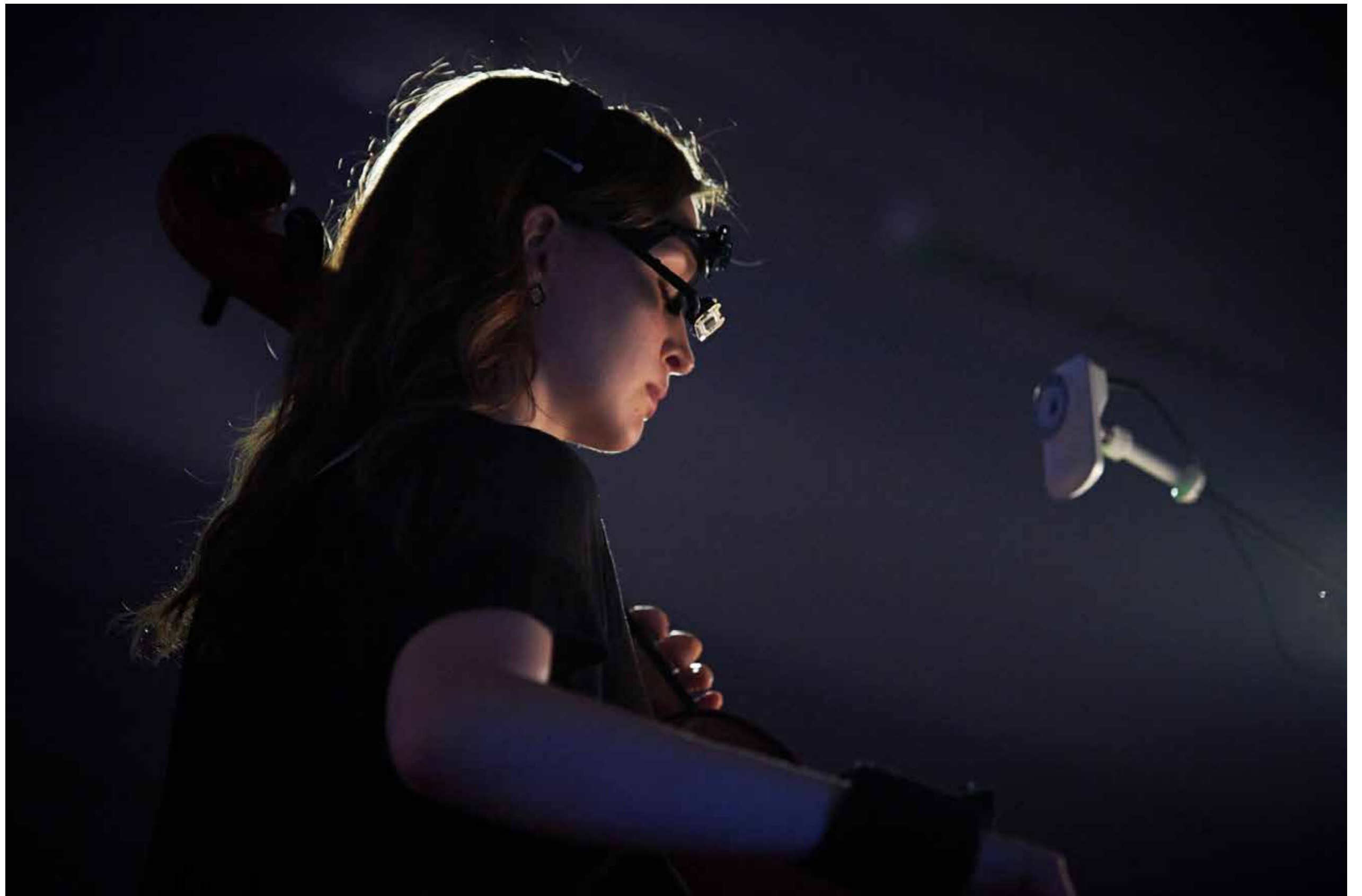
Image courtesy the artist
圖片致謝藝術家

"Hong Kong and Mainland China are physically separated a great wall of wired fencing and bodies of water. South to the border are restricted zones known as the Frontier Closed Area. Entry into the Frontier Closed Area without an official permit is strictly forbidden. In October 2005, the then chief executive Donald Tsang announced a proposal to drastically reduce the Frontier Closed Area. In February 2012, 740 hectares of land were initially opened up.

I visited the restricted zones along the Hong Kong-China border over a period of two years. I set out to collect the sounds that form the audio divide separating Hong Kong and the Mainland, assembling a body of recordings that are comprised mainly of vibrating fence wires captured by contact microphones, and running water from the Shenzhen River gathered by hydrophones. I re-arranged these recordings into sound compositions, and then transcribed these compositions into graphical notations."

- Text by Samson Young

「香港和中國內地在地理上以一道有線圍欄和水域組成的隔離為邊界。邊界以南是香港『邊境禁区』。未經官方許可，任何人都被嚴令禁止進入邊境禁區。在2005年10月，時任行政長官曾蔭權發佈了一份縮減香港邊境禁區範圍的提案。至2012年2月，新的邊境禁區範圍正式生效，釋出逾740公頃土地。

在2012-2014這兩年間，我前往參觀沿著中港邊境的禁區，著手採集香港與內地之間的聲音邊界。我從中匯集了大量豐富的錄音，當中主要是用接觸式麥克風所捕獲的有線圍欄振動的聲音，和用水中聽音器所收錄的深圳河流水聲。我將這些錄音重新編排成新的聲音作品，然後又將他們轉錄成圖形的樂譜。」

- 楊嘉輝

Liquid Borders
暴力邊界
2012 - 2014

Graphical notation, sound compositions, annotated cartography
圖形樂譜、聲音作曲、注釋製圖

Liquid Borders Series, 2012-14, fieldwork documentation
暴力邊界, 2012-14, 實地考察記錄照片

Image courtesy the artist
圖片致謝藝術家

Liquid Borders Series, 2012-14, fieldwork documentation
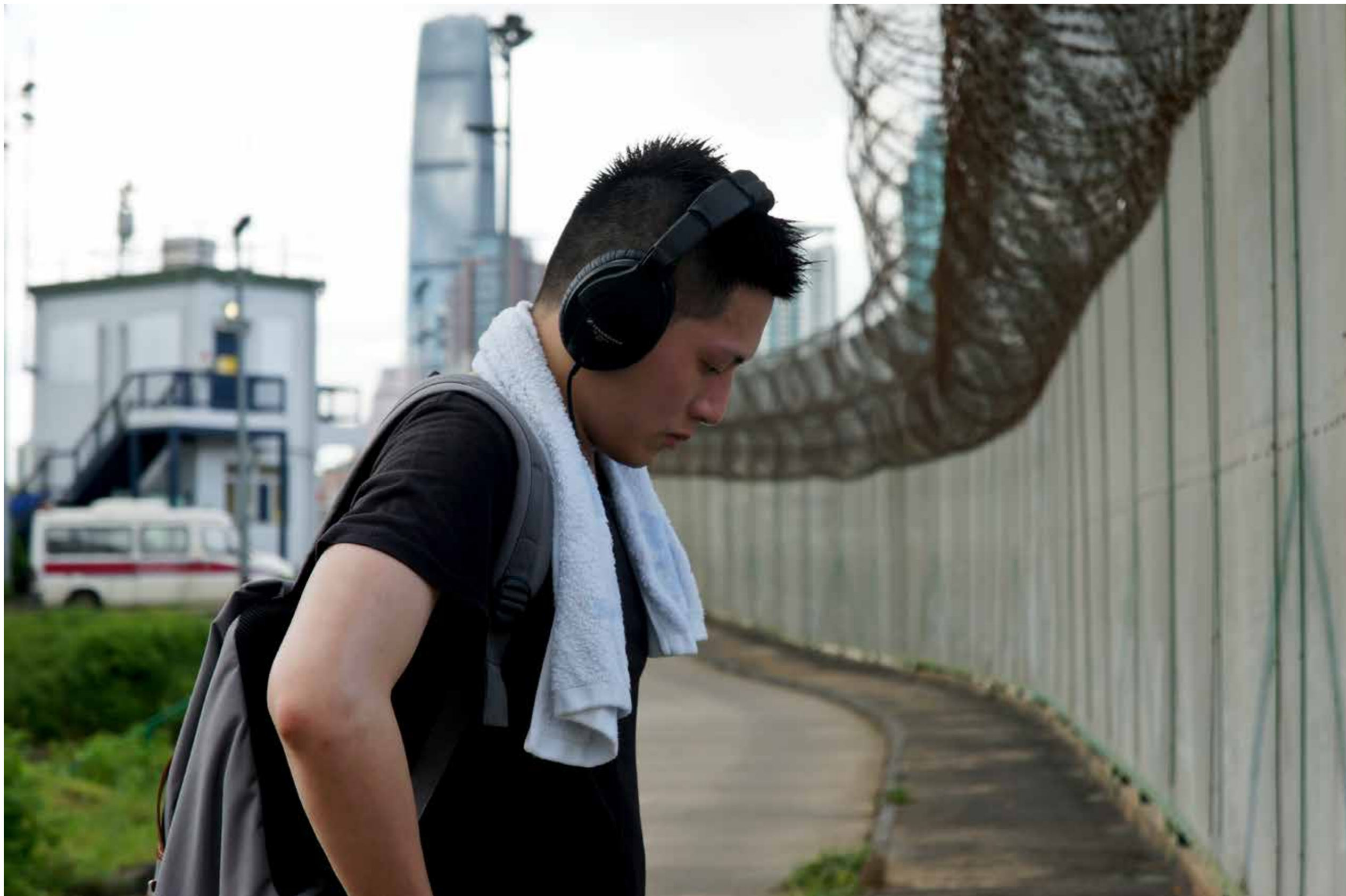暴力邊界, 2012-14, 實地考察記錄照片

Image courtesy the artist
圖片致謝藝術家

Liquid Borders Series, 2012-14, fieldwork documentation
暴力邊界, 2012-14, 實地考察記錄照片

Image courtesy the artist
圖片致謝藝術家

Liquid Borders Series, 2012-14, fieldwork documentation
暴力邊界, 2012-14, 實地考察記錄照片

Liquid Borders Series, 2012-14, fieldwork documentation
暴力邊界, 2012-14, 實地考察記錄照片

Image courtesy the artist
圖片致謝藝術家

Liquid Borders I (Tsim Bei Tsui & Sha Tau Kok), 2012-14
暴力邊界 (尖鼻咀及沙頭角), 2012-14

Ink, pencil, watercolour, xerox print on paper
紙本墨水、鉛筆、水彩及施樂打印

Liquid Borders I (Tsim Bei Tsui & Sha Tau Kok), 2012-14
暴力邊界 (尖鼻咀及沙頭角), 2012-14

Ink, pencil, watercolour, xerox print on paper
紙本墨水、鉛筆、水彩及施樂打印

Liquid Borders I (Tsim Bei Tsui & Sha Tau Kok), 2012-14
暴力邊界 (尖鼻咀及沙頭角), 2012-14

Ink, pencil, watercolour, xerox print on paper
紙本墨水、鉛筆、水彩及施樂打印

Kiang | Malingue   Samson Young

馬 凌 畫 廊

kiangmalingue.com

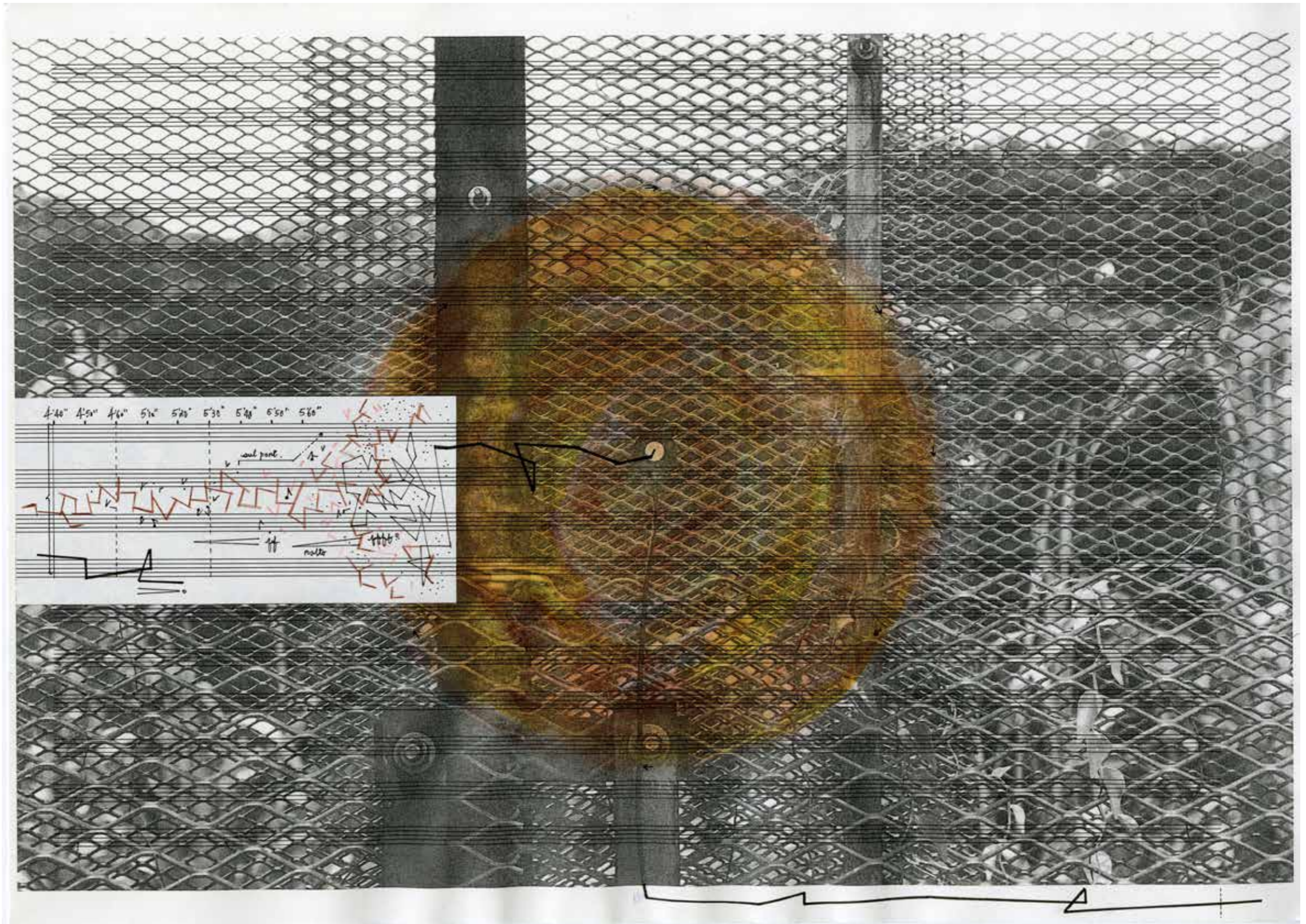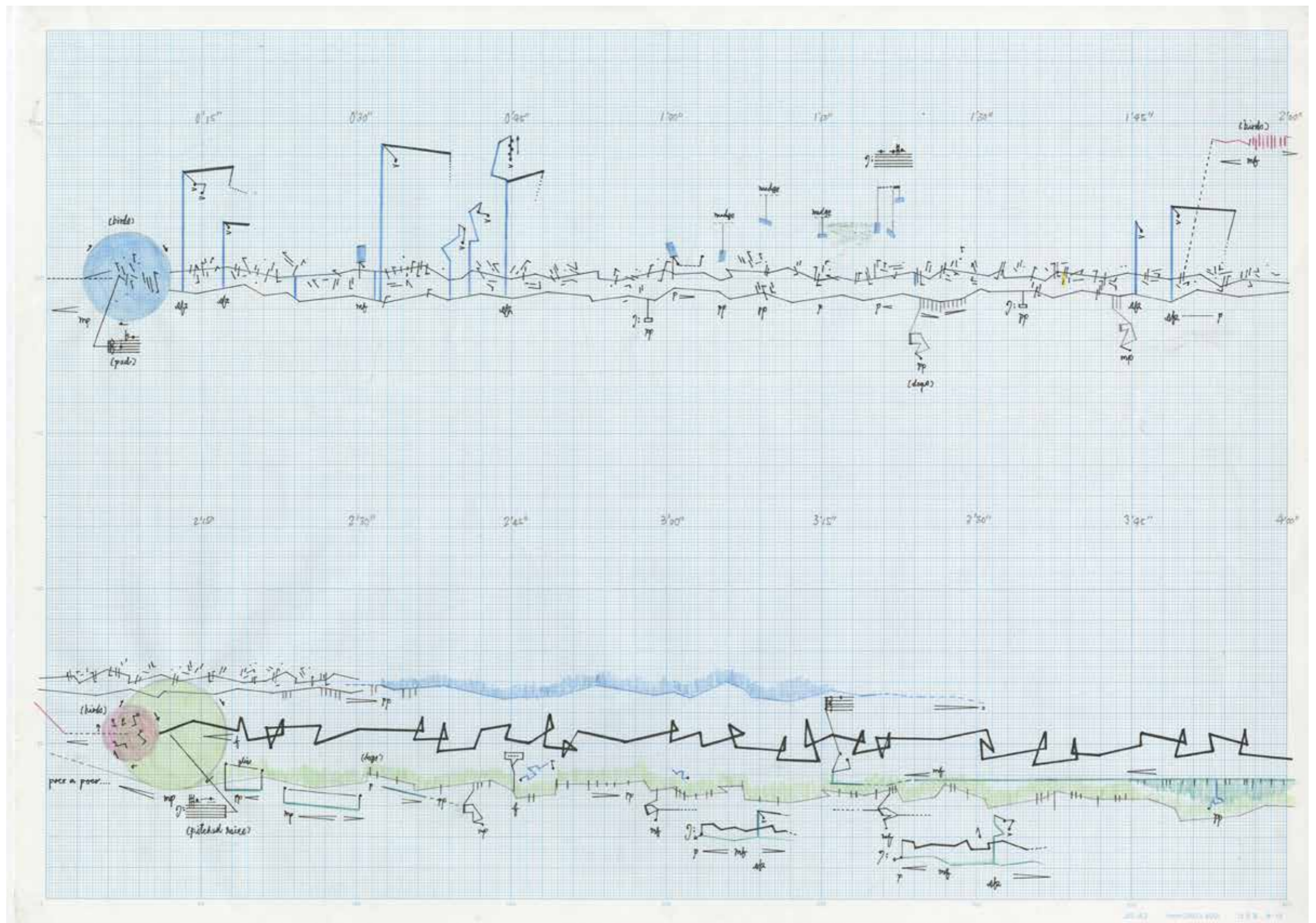10 Sik On Street, Wanchai, Hong Kong
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and by appointment.

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Born in Hong Kong in 1979. Lives and works in Hong Kong.

Education

2013 Ph.D. in Music Composition, Princeton University, USA
2007 M.Phil. in Music Composition, University of Hong Kong, Hong Kong
2002 B.A. in Music, Philosophy and Gender Studies, University of Sydney, Australia

Awards

2019 Inaugural Sigg Prize 2019, M+, Hong Kong
2018 Honorary Fellowship, Hong Kong Arts Centre
2015 BMW Art Journey Award
2013 Artist of the Year (Media Art Category), Hong Kong Arts Development Council
2012 Prix Ars Electronica (Sound Art and Digital Music Category), Honorary Mention Japan Media Art
        Festival (Interactive Category), Jury Selection Award
2009 New York Society for New Music, Brian M. Israel Prize
2007 Bloomberg Emerging Artist Award

Solo Exhibitions

2023
"Frames and variations", Petzel Gallery, New York City, New York, USA

2022
"Music for selective hearing, or assisted living", Kiang Malingue, Hong Kong
"Sonata for Smoke", Saint Louis Art Museum, Missouri, USA
"The mind blanks at the glare", Galerie Gisela Capitain, Cologne, Germany
"New Drawings," Jaffe-Friede Gallery, Dartmouth College, Hanover, New Hampshire, USA
"Sonata for Smoke & Reasonable Music (Lyrica)", Tomorrow Field Taiza Studio, Kyoto, Japan

2021
"Artist's Rooms: Samson Young", Jameel Arts Centre, Dubai, UAE
"Studio Exhibition: Samson Young", Capitain Petzel, Berlin, Germany
"The World Falls Apart Into Facts", Ota Fine Arts, Tokyo, Japan
"Closer Reading", Ordet, Milan, Italy

2020
"Real Music", Monash University Museum of Art, Melbourne, Australia
"MAM Collection 012: Samson Young", Mori Art Museum, Tokyo, Japan
"Close Reading", Rysoku-in Temple in Kenninji Temple, Kyoto, Japan

2019
"Silver moon or golden star, which will you buy of me?", SMART Museum of Art, University of Chicago, Chicago, Illinois, USA
"Real Music", Talbot Rice Gallery, University of Edinburg, Edinburgh, UK
"Decoders – Recorders", a dual solo with Steffani Jemison and Samson Young, De Appel, Amsterdam, the

Netherlands
"Instrumentation", Hong Kong Visual Arts Centre, Hong Kong

"It's a heaven over there", Centre A: Vancouver International Centre for Contemporary Asian Art Vancouver, Canada
"Available Forms", Experimenter, Kolkata, India

2018
"The highway is like a lion's mouth", Edouard Malingue Gallery, Shanghai, China
"Songs for Disaster Relief", M+ Pavilion, West Kowloon Cultural District, Hong Kong

2017
"Furniture Music", Galerie Gisela Capitain, Cologne, Germany
"Songs for Disaster Relief", Hong Kong Pavilion, 57th Venice Biennale, Venice, Italy
"One of Two Stories, or Both (Field Bagatelles)", Centre for Chinese Contemporary Art (CFCCA), Manchester, UK

2016
"A Dark Theme Keeps Me Here, I'll Make A Broken Music", Kunsthalle Düsseldorf, Germany
"The Mastery of Language Affords Remarkable Power", Experimenter, Kolkata, India
"Orchestrations", Connecting Space, Hong Kong

2015
"Pastoral Music", Team Gallery, New York City, New York, USA
"Video Program: Samson Young", Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
"Avant-garde on speed", TKG+ gallery, Taipei, Taiwan
"Pastoral Music", Art Basel Hong Kong, Hong Kong
"MTVs", a.m. space, Hong Kong

2014
"I wanted to see everything: the Liquid Borders Project", a.m. space, Hong Kong

2013
"On the Musically Beautiful", Goethe-Institute, Hong Kong

2011
"Machines for Making Nothing", Cogut Center for Humanities, Brown University, Providence, USA

Selected Group Exhibitions

2023
Guangzhou Triennial, Guangdong Museum of Art, Guangdong, China

2022
"Exhibition Exploring LGBTQ+ Perspectives", Tai Kwun Contemporary & Sunpride Foundation, Hong Kong
Kochi-muziris Biennial, India
"Cloud Walkers", Leeum Samsung Museum, Seoul, South Korea
"Echo: Tomorrow Field", Takano Shrine, Tango, Kyoto, Japan

"Ersilia: Body of the Gateway Cities", Videotage & L'Agence en Résidence, Bordeaux
"After the spectacle", Yebisu International Festival for Art & Alternative Visions, Tokyo Photographic Art Museum, Tokyo
"One song is very much like another, and the boat is always from afar", Guangdong Times Museum, Guangzhou, China
"Safe House", Fondazione Sandretto Re Rebaudengo, Turin, Italy

2021
"The Wonderfulness of Memory", Cukrarna Gallery, Ljubljana, Slovenia
35th Image Forum Festival: East Asian Experimental Competition, Theater Image Forum, Tokyo; Aichi Art Centre, Nagoya, Japan
MOViE MOViE Life is Art Festival 2021, PALACE ifc, Hong Kong
"Orchestral Manoeuvres", ArtScience Museum, Singapore
"Seeing Sound", KADIST, San Francisco, California, USA
"Deep listening for longing", Borås Art Biennial, Borås Art Museum, Borås, Sweden
"Sound and Silence", Kunstmuseum Bonn, Bonn, Germany
"Chrono Contemporary", The Museum of Contemporary Art (MoCA), Taipei, Taiwan
"Hanne Darboven, Wade Guyton, Allan McCollum, Stephen Prina, Samson Young", Petzel Gallery, New York, USA

2020
"100 Drawings from Now", The Drawing Center, New York, USA
"Blue Peal of Bells", Museum of Contemporary Art Busan, Busan, South Korea
"Re: Play", Taiwan Contemporary Culture Lab (C-LAB), Taipei, Taiwan
"Us Against You", Gyeonggi Museum of Modern Art, Gyeonggi, South Korea
"Next Act: Contemporary Art from Hong Kong", Asia Society Hong Kong Center, Hong Kong
"Unconstrained Textiles: Stitching Methods, Crossing Ideas", CHAT, The Mills, Hong Kong
"Affected Words III", Xcentric, CCCB, Barcelona, Spain

2019
"Sigg Prize 2019", M+ Pavilion, Art Park, Hong Kong
"It's Urgent", Part III, Luma Westbau, Zurich, Switzerland
Performa 19, Castle Williams, Governors Island, New York, USA
"Walking Through Walls", Gropius Bau, Berlin, Germany
"The Hidden Pulse", Sydney Opera House (in collaboration with M+), Sydney, Australia
"Spectrosynthesis II: Exposure of Tolerance: LGBTQ in Southeast Asia", Bangkok Art and Culture Centre (BACC) & Sunpride Foundation, Bangkok, Thailand
"Living Sound - Expanding the Extramusical", Taipei Museum of Contemporary Art (MOCA), Taiwan
"Now is the time: The Wuzhen Contemporary Art Exhibition", Wuzhen, China
"An Opera for Animals", Para Site, Hong Kong
"Chinese Whispers", MAK museum, Vienna, Austria

2018
"The D-Tale, Video Art from the Pearl River Delta", Times Art Centre Berlin, Germany
"Double Take", Last Tango, Zürich, Switzerland
Shanghai Biennale, "Proregress: Art in the Age of Historical Ambivalence", Shanghai, China
"Heteroglossia", HOW Art Museum, Shanghai, China
"Eavesdropping", Ian Potter Museum, Melbourne, Australia
"Ghost: 2561", Bangkok, Thailand
"An Atlas of Commoning: Orte des Gemeinschaffens", Kunstraum Kreuzberg / Betanken, Berlin, Germany
"Mountain of Tongues", Backlit Gallery, Nottingham, UK
"Travelers: Stepping into the Unknown", National Museum of Art, Osaka, Japan
"One Hand Clapping", Solomom R. Guggenheim Museum, New York, USA
"Brace for Impact", De Appel, Amsterdam, Netherlands
"Fosun Foundation Collection", Hainan, Sanya, China
"SUPERPOSITION: Equilibrium & Engagement", 21st Biennale of Sydney, Sydney, Australia

2017
"Frontier: Re-assessment of Post-Globalisation Politics", OCAT Shanghai, Shanghai, China
"Spectrosynthesis – Asian LGBTQ Issues and Art Now", Museum of Contemporary Art Taipei, Taiwan
documenta 14, Athens, Greece and Kassel, Germany
"Mekong- New Mythologies", Hong Kong Arts Centre, Hong Kong

2016
Art Basel Miami Beach 2016, "Film Sector", Miami, Florida, USA
"Retrogarde", University of Chicago's Art Museum, Chicago, Illinois, USA
"Ctrl+Alt", Popup Exhibition, Smithsonian Asian Pacific Centre, New York, USA
"When I have fears that I may cease to be, what you give in exchange for your soul", multimedia walk, Frieze Art Fair, Regent's Park, London, UK
"Listen to Hong Kong", Hong Kong Heritage Discovery Centre, Hong Kong

"No References: A Revisit of Hong Kong Video and Media Art from 1985", Cattle Depot Artist Village, Hong Kong
Fusebox Festival, Texas, USA
"Museum of Rhythm", Muzeum Sztuki, Poland
"Canon", Art Basel, Basel, Switzerland
International Ferienkurse für Neue Musik, Darmstadt, Germany

2015
"Before • After", Oi!, Hong Kong
"Sparkle! I Wanna Eat Yummy Yummy", Oi!, Hong Kong
"48HR incident", 4A Centre for Contemporary Asian Art, Sydney, Australia
"Change Seed", Center on Contemporary Art, Seattle, USA
"Kiinan Muuttuvat Maisemat", Amos Anderson Museum, Helsinki, Finalnd
"New York Electronic Art Festival", Museum of the Moving Image, New York, USA
APT Institute, Art in the City, Shanghai, China
"Walking in a Dream", Heritage Museum, Hong Kong

2014
"Harmonious Society", Asia Triennial Manchester 14, Manchester, UK
"China's Changing Landscape", Nordiska Akvarellmuseet, Sweden
"Journal of a Plague Year", Arko Art Center, Seoul, South Korea
"A Time for Dreams – IV Moscow Biennale of Young Art", Museum of Moscow, Moscow, Russia
"Distilling Senses: A Journey through Art and Technology in Asian Contemporary Art", Hong Kong Arts Centre, Hong Kong
"Prix Cube 2014", Le Cube centre de creation numérique, Paris, France
TonLagen Festival, Dresden, Germany
Transart Festival, Bolzano, Italy
INSTALAKCJE 3 – Festiwal Instalacji Muzycznych, Poland

2013
"Revolution Per Minute: Sound Art China", Shanghai West Bund Biennale of Architecture and Contemporary Art, Shanghai, China
"The Wizard's Chamber", Kunsthalle Winterthur, Switzerland
"Crossroads, Another Dimension", He Xiangning Art Museum, Shenzhen; Kaohsiung Museum of Art, Taiwan; Macau Museum of Art, Macau; City Hall, Hong Kong
"Innovationist: the Spectacular Journey of New Media Art", Taipei Contemporary Art Museum, Taipei, Taiwan
"Violence and Poetics", a.m. space, Hong Kong
Lucerne Festival (Festival Lounge feat. The MIVOS Quartet), Switzerland

2012
"Zero1 Biennial", San Jose, California, USA
"No Transnational: Liquid Borders and Empty Promises", ISE Cultural Foundation, New York, USA
"Why Do Trees Grow Till the End", Gallery EXIT, Hong Kong
Japan Media Arts Festival, Tokyo, Japan.

2011
"XXX: Next Ten Years of Contemporary Art", Today Art Museum, Beijing, China
Shanghai Electronic Music Week Sound Art Exhibition, Eastlink Gallery, Shanghai, China
"T_XT_RT", Jenkins Johnson Gallery, New York, USA
MONA FOMA, Tasmania Museum and Art Gallery, Australia

Collections

SMART Museum of Art, University of Chicago, Chicago, Illinois, USA
Kadist Foundation, Paris, France; San Francisco, USA

Solomon R. Guggenheim Museum, New York, USA
M+ Museum, Hong Kong
Sigg Collection, Switzerland
The Israel Museum of Contemporary Art, Jerusalem, Israel
Mori Art Museum, Tokyo, Japan
ifa - Institut für Auslandsbeziehungen, Stuttgart/ Berlin, Germany
UBS Art Collection
Burger Collection, Hong Kong
r/e Collection, Madrid, Spain
Sunpride Foundation, Hong Kong
Fosun Foundation, Shanghai, China
K11 Art Foundation, Hong Kong
Museum of Contemporary Art Busan, Busan, South Korea

K | M   楊嘉輝

1979年生於香港, 現工作生活於香港

學歷

2013　音樂博士（作曲），普林斯頓大學，美國
2007　音樂哲學碩士（作曲），香港大學，香港
2002　音樂、哲學及性別研究（榮譽）學士，悉尼大學，澳洲

獎項

2019　首屆希克獎2019, 香港M+
2018　藝術榮譽獎，香港藝術中心
2015　寶馬藝術之旅
2013　藝術家年獎（媒體藝術）香港藝術發展局
2012　榮譽獎（電子音樂），電子藝術大獎
　　　評委推薦獎（互動藝術），文化廳媒體藝術祭
2009　Brian M. Israel獎，紐約新音樂協會 (New York Society)
2007　彭博新秀藝術家獎

個展

2023
「Frames and variations」，Petzel畫廊，紐約，紐約州，美國

2022
「Music for selective hearing, or assisted living」，馬凌畫廊，香港
「煙霧奏鳴曲」，聖路易斯藝術博物館，密蘇里州，美國
「The mind blanks at the glare」，Gisela Capitain畫廊，科隆，德國
「New Drawings」，Jaffe-Friede畫廊，達特茅斯學院，漢諾佛，新罕布什爾州，美國
「煙霧奏鳴曲 & Reasonable Music (Lyrica)」，Tomorrow Field，間人，日本

2021
「Artist's Rooms: 楊嘉輝」，賈米爾藝術中心，迪拜，阿拉伯聯合酋長國
「Studio Exhibition: Samson Young」，Capitain Petzel畫廊，柏林，德國
「The World Falls Apart Into Facts」，大田秀則畫廊，東京，日本
「Closer Reading」，Ordet藝術中心，米蘭，意大利

2020
「Real Music」，莫納什大學美術館，墨爾本, 澳大利亞
「MAM館藏012：楊嘉輝」，森美術館, 東京, 日本
「Close Reading」，兩足院, 京都, 日本

2019
「Silver moon or golden star, which will you buy of me?」，芝加哥大學斯馬特美術館，芝加哥，美國
「Real Music」，愛丁堡大學塔爾波特•瑞斯美術館，愛丁堡，蘇格蘭
「Steffani Jemison與楊嘉輝：Decoders – Recorders」雙個展，De Appel藝術中心，阿姆斯特丹，荷蘭
「配器法」，香港視覺藝術中心，香港

「沒有童謠的年代 保住那一髮青山」，溫哥華亞洲當代藝術國際中心，溫哥華，加拿大
「Available Forms」，Experimenter，加爾各答，印度

2018
「馬路如虎口」，馬凌畫廊，上海，中國
「楊嘉輝的賑災專輯世界巡迴演」，西九文化區 M+展亭，香港

2017
「Furniture Music」，Galerie Gisela Capitain，科隆，德國
「楊嘉輝的賑災專輯」，第57屆威尼斯雙年展香港館，威尼斯, 意大利
「One of Two Stories, or Both (Field Bagatelles)」，中國當代藝術中心，曼徹斯, 特，英國

2016
「A Dark Theme Keeps Me Here, I'll Make A Broken Music」，杜塞爾多夫藝術館，德國
「語言的掌握能提供卓越的動力」，Experimenter，加爾各答，印度
「Canon」，藝術無限，巴塞爾藝術博覽會，巴塞爾，瑞士
「Orchestrations」，Connecting Space，香港

2015
「原野牧歌」，Team Gallery，紐約，美國
「錄像藝術系列之46：楊嘉輝」，廣島市現代美術館，廣島，日本
「前衛吃錯藥」，耿畫廊，台北，台灣
「原野牧歌」，巴塞爾藝術展香港展會，香港
「MTVs，楊嘉輝錄像記錄2006-2015」，a.m. space，香港

2014
「我想看見所有：暴力邊界」，a.m. space，香港

2013
「On the Musically Beautiful」，香港歌德學院，香港

2011
「Machines for Making Nothing」，Cogut 人文中心，布朗大學，普羅維登斯，美國

精選聯展

2023
廣州三年展，廣東美術館，廣東，中國

2022
「探索LGBTQ+視角展覽」，大館當代美術館 & Sunpride基金會，香港
科欽-穆吉裏斯雙年展，印度
「Could Walkers」，三星美術館，首爾，韓國
「Echo: Tomorrow Field」，竹野神社，京丹後市，京都府，日本
「連結之城：邊界城市的本質」，錄映太奇 & L'Agence en Résidence, 波爾多，法國
「After the spectacle」，惠比壽映像祭，東京都写真美術館，東京，日本
「離岸之歌」，廣東時代美術館，廣州，中國
「安全屋」，Sandretto Re Rebaudengo基金會，都靈，意大利

2021
「The Wonderfulness of Memory」，Cukrarna美術館，盧布爾雅那，斯洛文尼亞
第35屆Image Forum影展：東亞實驗影像競賽單元，Image Forum影院，東京；愛知藝術中心，名古屋，日本
MOViE MOViE Life is Art 盛夏藝術祭 2021，PALACE ifc電影院，香港
「聲聲迴旋」，藝術科學博物館，新加坡
「Seeing Sound」，卡蒂斯特，舊金山，加利福尼亞州，美國
「Deep listening for longing」，布羅斯藝術雙年展，布羅斯博物館，布羅斯，瑞典
「Sound and Silence」，波恩藝術博物館，波恩，德國
「歷史•當代」，台北當代藝術館，台北，台灣
「Hanne Darboven, Wade Guyton, Allan McCollum, Stephen Prina, Samson Young」，Petzel 畫廊，紐約，紐約州，美國

2020
「100 Drawings from Now」，繪畫中心，紐約，紐約州，美國
「Blue Peal of Bells」，釜山現代美術館，釜山，韓國
「Re: Play 操/演現場」，台灣當代文化實驗場，台北，台灣
「我們對抗你們」，京畿道現代美術館，京畿道，韓國
「續章：香港當代藝術展」，亞洲協會香港中心，香港
「意象連綿：方法的彌合與觀念的縱橫」，CHAT六廠，香港
「Affected Words III」，Xcentric，CCCB，巴塞羅那，西班牙

2019
「希克獎2019」，M+展亭，西九龍藝術公園，香港
「It's Urgent, Part III」，Luma Westbau，蘇黎世，瑞士
第8屆PERFORMA雙年展，總督島威廉姆斯城堡，紐約，美國
「Walking Through Walls」，格羅皮烏斯博物館，柏林，德國
「脈動深藏」，悉尼歌劇院(與M+合作)，悉尼，澳洲
「光合作用 II — 包容關注：東南亞同志議題展」，曼谷藝術文化中心(BACC)與驕陽基金會，曼谷，泰國
「超音樂•異聲驅動」，台北當代藝術館，台北，台灣
「時間開始了：烏鎮當代藝術展2019」，烏鎮，中國
「百物曲」，Para Site藝術空間，香港
「中國私語」，應用藝術博物館，維也納，奧地利

2018
上海雙年展「禹步——面向歷史矛盾性的藝術」，上海，中國
「喧嘩」，上海昊美術館，上海，中國
「鬼：2561」，曼谷，泰國
「共同的地圖集: Orte des Gemeinschaffens」，Kunstraum Kreuzberg / Betanken，柏林，德国
舌頭山峰，Backlit Gallery，諾丁漢，英國
「行者：步入未知」，國立國際美術館，大阪，日本
「單手拍掌」，所羅門·R·古根海姆美術館，紐約，美國
「面對衝擊」，蘋果藝術畫廊，阿姆斯特丹，荷蘭
「复星藝術中心收藏展」，海南，三亞，中國
第 21 屆悉尼雙年展，悉尼，澳洲

2017
documenta 14，雅典，希臘；卡塞爾，德國
「光•合作用-當代亞洲同志議題展」，台北當代藝術館，台北

2016
巴塞爾藝術展邁亞密海灘展會，「光映現場」，邁亞密，美國
「Retrogarde」，芝加哥大學藝術博物館，芝加哥，美國
「Ctrl+Alt」，Popup展覽，史密森尼博物館美國亞太裔中心，紐約
「When I have fears that I may cease to be, what you give in exchange for your soul」，多媒體步行，Frieze Art Fair，紐約
「聽•香港」，香港文物探知館專題展覽廳， 香港
「沒有先例」，牛棚藝術村，香港
Fusebox Festival，德州，美國
「節奏博物館」，Muzeum Sztuki，波蘭
「Canon」，意象無限，巴塞爾藝術博覽會，巴塞爾
國際Ferienkurse für Neue Musik，德國達姆施塔特

2015
「前後」，油街實現，香港
「我要食餐好」，油街實現，香港
「48HR incident」，4A當代亞洲藝術中心，悉尼，澳洲
「Change Seed」，當代藝術中心，西雅圖，美國

2014
「天下無事，曼城亞洲藝術三年展」，曼徹斯特，英國
「China's Changing Landscape」，北歐水彩藝術博物館，瑞典
「Journal of a Plague Year」，Arko Art Center，首爾，南韓
「A Time for Dreams」，第4屆莫斯科年輕藝術雙年展，莫斯科博物館，莫斯科，俄羅斯
「Distilling Senses: A Journey through Art and Technology in Asian Contemporary Art」，香港藝術中心，香港
「Prix Cube 2014, Le Cube centre de création numérique」，巴黎，法國
TonLagen當代音樂節，德累斯頓，德國
Transart 節，波爾查諾，意大利
INSTALAKCJE 3 – Festiwal Instalacji Muzycznych，波蘭

2013
「中國聲音藝術特展」，西岸建築與當代藝術雙年展，上海，中國
「The Wizard's Chamber」，Kunsthalle Winterthur，溫特圖爾，瑞士
「交叉口|異空間」，何香凝美術館，深圳；高雄市立美術館，高雄，台灣；澳門藝術博物館；大會堂，香港
「因腦維新族：新媒體藝術的華麗旅程」，台北當代藝術館，台北，台灣
「Violence and Poetics」，a.m. space，香港
琉森音樂節，琉森，瑞士

2012
聖荷西01雙年展，加洲，美國
「不跨國界：流動的邊界和空虛的承諾」，ISE文化基金會，紐約，美國
「為何樹會長到最後?」，安全口畫廊，香港
文化廳媒體藝術祭，東京，日本

2011
「XXX：下一個十年的當代藝術」，今日美術館，澳洲
上海電子音樂周聲音藝術展，東廊藝術，澳洲
「T_XT_RT」，Jenkins Johnson Gallery，紐約，美國
MONA FOMA音樂藝術節，塔斯馬尼亞博物館和藝術館，澳洲

2010
「香港Whispers」，198當代藝術與學習，倫敦，英國
「18 度 of Acclimation」，White Box Gallery，紐約，美國
「Beyond the Colony of Kitsch」，Crossing Art Gallery，紐約，美國
深港城市建築雙城雙年展，西九文化區，香港
香港藝術節，香港
國際現代音樂節 (ISCM)，澳洲

2009
「(最後) 的介入」，奧沙畫廊，香港

2008
Eric Ayotte和楊嘉輝雙展，Red Tin Shack Gallery，紐約，美國
「敢於鬥爭敢於勝利：境外新晉中國藝術家」，德意志銀行美國總行，紐約，美國
堪培拉國際音樂節，澳洲
Dark Music Days Contemporary Music Festival，冰島

2007
「再次」，奧沙畫廊，香港
深港城市建築雙城雙年展，域多利監獄，香港；華僑城，深圳

2006
Internationales Musikinstitut Darmstadt，達姆施塔特，德國

2005
Bang on a Can Summer Music Festival，麻省當代藝術館，美國

2004
微波國際新媒體藝術節，大會堂，香港

收藏

芝加哥大學斯馬特美術館，芝加哥，伊利諾伊州，美國
卡蒂斯特基金會，巴黎，法國／舊金山，美國
所羅門·R·古根海姆美術館，紐約，美國
M+，西九文化區，香港
希克藏品，瑞士
耶路撒冷以色列當代藝術博物館，耶路撒冷，以色列
東京森美術館，東京，日本
ifa - 德國對外關係研究所，斯圖加特／柏林，德国
瑞銀藝術藏品
伯格收藏，香港
r/e藏品，馬德里，西班牙
驕陽基金會，香港
復星藝術中心，上海，中國
K11藝術基金會，香港
釜山當代美術館，釜山，韓國

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