

Edouard Malingue Gallery

馬 凌 畫 廊

Sixth floor, 33 Des Voeux

Road Central, Hong Kong

2202, 2879 Longteng Avenue

Xuhui district, Shanghai

≡ edouardmalingue.com

misty clouds scattered colours
Coverage

飄渺流雲，霧彩四散
媒體報導

Various artists

Misty Clouds, Scattered Colours

Edouard Malingue Gallery

Liverpool Community Cinema

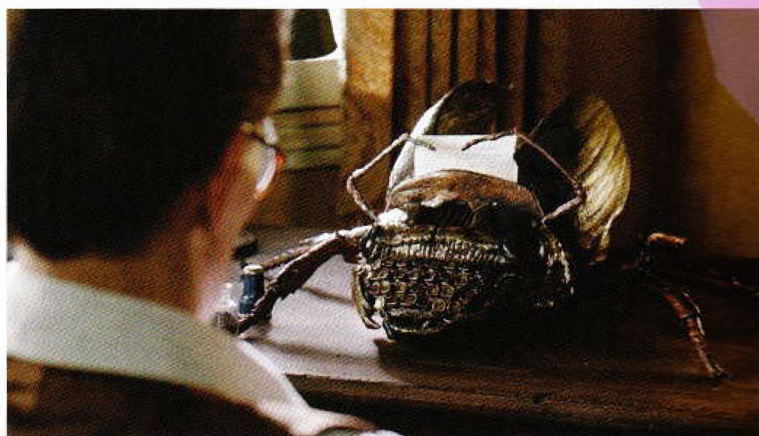
Sep 28 - 30

Christie Lee

While better known as the birthplace of The Beatles and for rowdy weekend party nights, Liverpool is also home to the UK's oldest Chinese diaspora, the majority of whose ancestors arrived in the late 19th century, after Alfred Holt and Company established its first direct steamship link to China. They suffered from decades of racism, segregation and, in the worst case scenario, repatriation.

So it's apt that Edouard Malingue Gallery chose to stage *Misty Clouds, Scattered Colours*, a three-day moving-image programme intended dismantle notions of the other, in the heart of the city. Taking its title from Chinese literary classic *Journey to the West*, a Ming dynasty tale of a group of pilgrims who overcome many challenges and hardships to attain enlightenment, its 15 works were screened over three nights, focusing on the themes of self, space and nation respectively. While diverse in subject matter and style, they came together to provide a heady investigation into themes of history, power and identity.

Hao Jingban's *Off Takes* (2016) continues the artist's study of the



Still from *The Name* by Ho Tzu Nyen, Single-channel HD projection, surround sound, 16 min 51 sec, 2015. Courtesy the artist and Edouard Malingue Gallery.

western ballroom-dancing scene in China during the late 1950s and late 70s, but unlike *An Afternoon Ball* (2013), the narration is disrupted by Hao's incessant questioning of her artistic intentions, as well as of the relationship between herself, the filmmaker and the subject.

The idea of the unreliable author also informs Ho Tzu Nyen's *The Name* (2015). The story of Gene Z Hanrahan, the mysterious and likely mythical author of 1954 book *The Communist Struggle in Malaya*, is told in meticulous detail against a backdrop of a montage of footage of writers from famous western films. By pairing two seemingly disparate subjects, Ho calls into question not only the reliability of mainstream historical narratives but also the veracity of the struggling-writer motif.

The connection between voice and power anchors several of the pieces. Power is transferred

from the artist to a Taiwanese taxi driver in Chia En Jao's *Taxi* (2016), while a choir is silenced in Samson Young's eerie *We Are the World* (2017). Charwei Tsai's *Hear Her Singing* (2017) tells the story of a group of female refugees who use singing as a means of communicating with one another and the outside world. With solidarity as its message, the tone is optimistic, resisting clichéd narratives of the oppressed.

In Kwan Sheung Chi's *A Flags-Raising-Lowering Ceremony at My Home's Clothes Drying Rack* (2007), the British, Hong Kong and Chinese flags are repeatedly unfurled on an outdoor drying rack with the corresponding national anthem playing until they become tangled in a furious mess. It's a metaphor for Hong Kong, a city caught between its colonial past and post-97 present, but also for identity: far being singular, it is forever changing, defined by external cultural and sociopolitical forces.

群展

縹緲流雲，霧彩四散

馬凌畫廊

利物浦社區電影院

9月28日-30日

Christie Lee

縱使利物浦作為披頭士的誕生地更為知名，其卻是英國最悠久的華僑之鄉。19世紀末利物浦艾爾菲勒德霍爾特公司打通了第一條直達中國的輪線，隨後眾多中國人來到此地。之後的幾十年裡，這些人飽受種族歧視和隔離之苦，更有甚者被遣送回國。

因而馬凌畫廊選擇在這所城市的中心展出為期三天的移動影像專案《縹緲流雲，霧彩四散》意圖消除他者這一觀念，也視為恰當。專案名取自於中國名著《西遊記》，這部創作於明代的小說描繪了四位取經者歷經重重艱難險阻終於完成修行。總共15件影像作品分別在三個夜晚展出，每晚的主題分別對應「自我」、「空間」、「國家」。這些主題和風格各異的作品彙集在一起，形成了對「歷史」、「權利」與「身份」的一番有力探究。

郝敬班在作品《正片之外》

(2016)中繼續了自己關於中國1950年代後期至70年代後期出現的西式舞廳的探索。有別於《下午場》(2013)，《正片之外》的敘述被打亂，過程中郝敬班頻頻質疑自己的藝術意圖以及自己與電影製作方和主題之間的關係。

同樣，何子彥的作品《名字》

(2015)也充滿著這種「敘述者的不可靠性」。影片將眾多西方著名電影中的作家鏡頭剪輯重組，同時



Still from *We Are The World* by Samson Young. Performed by the Hong Kong Federation of Trade Unions Choir, video and multi-channel sound installation, 2017. Courtesy the artist and Edouard Malingue Gallery.

一絲不苟的念出根茨·Z·漢拉恩 (Gene Z. Hanrahan)，這位於1954出版《馬來亞的共產主義鬥爭》的神秘作家的著作內容。何子彥將兩個看似不同的主題並置，不僅扣問了主流歷史敘述的可靠性，同時也質疑了努力奮鬥的作家這一主題的真實性。

是此展覽中有數件作品聚焦話語和權利間的聯繫。饒加恩的《計程車》(2016)，藝術家將權力轉交到一名臺灣計程車司機手中；在楊嘉輝另類版歌曲《We Are the World》(2017)中一段合唱被消了音。蔡佳葳的《聽她唱歌》(2017)講述了一群女性難民將唱歌作為互相之間以及與外界的一種溝通途徑。作品的語調樂觀，傳達出團結一致的資訊，摒棄了被壓迫者的老套故事。

在關尚智的作品《我家晾衣架上的升降旗儀式》(2007)中，中英兩國國旗和香港特區區旗在室外晾衣架上迎風招展，同時兩國國歌和特區區歌也迴圈播放著直至三面旗

子纏繞成一團。作品隱喻香港這個夾在殖民地過往和97後當下間的城市，同時也是對身份的隱喻：身份不會是獨一無二的，它永遠在改變，由外界文化力量和社會政治力量所定義。

November 2017

號外 (11月)

“向西出發 亞洲錄像藝術”

CITYMAGAZINE

ART · CULTURE · DESIGN · FASHION · SOCIETY

號外

林奕華
WHY WE CHAT

ISSUE 494 | NOV 2017 | HK \$40 | RMB ¥50 | NT \$330

台灣文字風景

生祥樂隊、字母會、設計發浪、
雷光夏、胡晴舫

進念·二十面體
35周年特輯



ISSN 1024-1205





向西出發 亞洲錄像藝術 MISTY CLOUDS SCATTERED COLOURS

Text by Samwai Lam

Photo courtesy of edouard malingue gallery and the artists



「混沌未分天地亂，茫茫渺渺無人見。
自從盤古破鴻蒙，開闢從茲清濁辨。」

——《西遊記》首回第一首詩

傳說，盤古開天闢地之前，天地間一片混沌。盤古的出現，打破未知的狀態。盤古既是拿著神斧開天闢地的神人。然而，亦有學者指出，盤古本是指時間和空間。時空降世，有了清氣和濁氣之區別。那是《西遊記》首回第一首詩。《西遊記》(A JOURNEY TO THE WEST) 講述往西天取經的故事。東邊、西邊有明確的分野，所以才要「向西出發」。

那麼，西天在哪兒？《西遊記》裡指的是印度，以前古人以為印度已是天之西邊。如今，「MISTY CLOUDS SCATTERED COLOURS」的「西遊」是指利物浦。馬凌畫廊連同英國西北等多個藝術機構在利物浦，舉辦一連三日的亞洲錄像藝術放映會，嘗試透過放映和映後談，突破「東方主義」眼光看亞洲錄像藝術。

名稱節錄於《西遊記》的「MISTY CLOUDS SCATTERED COLOURS」放映會在利物浦一間前身為地方法院的社區戲院舉行，以個人、空間和國家為三天主題。一查之下，發現利物浦與中國有特別淵源。全歐洲歷史最悠久的華人社區位於利物浦。19 世紀，第一艘中國商船泊在利物浦碼頭，當時的中國商船起用了大量中國海員，為了加強上海、香港、利物浦之間的商業貿易，中國人留在利物浦設立貿易事務所。三天的亞洲錄像藝術放映會為我們帶來什麼啟示呢？在挑選的錄像藝術脈絡中，我們看到怎樣的東方？



地方性 / 國際性

黃炳的動畫作品色彩豐富、簡單的粗線條圖案、接近零的透視感，塑造成人一看難忘的視覺畫面。他的《JUNGLE OF DESIRE》和《WHO'S THE DADDY》安排在第一天放映。《JUNGLE OF DESIRE》講述性無能的男人讓老婆當妓女，並一廂情願相信性與愛分開的說法。一天，一名客人完事後告知是警察，決定網開一面，放他們一馬。簡言之即是「食霸王餐唔畀錢」。而《WHO'S THE DADDY》的主角是一位性器官短小的男人在網上識女仔。黃炳的作品深受大眾歡迎，一來是易讀性，二來是感官刺激。此兩套作品可以說是極度個人化，從自身的慾望出發——第一人稱，既有涉及香港的城市經驗，而在畫面上看來卻呈現概括性，令到在香港之外生活的觀者亦容易有代入感。作品中，性器官是由欲望的象徵演化的武器。譬如在《JUNGLE OF DESIRE》的初期，老婆接客時，「我」會在城市中流連。可惜，香港是個不容許人休息的城市，就連公園也被放置障礙品，刻意阻攔人們躺下休息。迫於無奈底下，「我」惟有回家，躲在衣櫃偷看老婆開工。《WHO'S THE DADDY》的「我」因為性器官短小，而失去「左搖右擺」的資格。在社會撕裂的香港，「向左向右」背後代表的政治立場顯然易見，「我」卻連表態的資格都被剝奪。黃炳的作品充滿大量的權力倒置，但撇開那些象徵、隱喻不談，作品仍然帶來感官刺激。

鄭波的《PTERIDOPHILIA》中，6名赤裸的年青男子進入了台灣的森林，並主動與蕨類植物發生親密關係。與黃炳的作品一樣，個人慾望同樣是根源。由此，不難看出為何在風格和敘述手法如此不同的作品，亦被置在同一主題（「個人」）的原因。森林在無數的西方典故帶有禁忌、誘惑之意。亞當和夏娃的故事便是一例，他們吃了禁忌之果被逐出伊甸園。作品沒有交代6名男子的後果，沒有披露滿足慾望後的代價，而唯美畫面更教人沉醉於美好之中。由此，鄭波挪用西方典故，將之根植亞洲脈絡。更難得的是，《PTERIDOPHILIA》的男子與植物的共融，可以解讀為放下以人為重心的思維，再次重歸大自然。

放映會的第2天以「空間」為主題，錄像作品多由場域展開。像印尼藝術團隊TROMARAMA的《THE CHARADE》，一個個不同顏色的行李箱在停車場、提款機、洗手間等地活動。他們像匆忙的通勤者一樣，排隊、步行、甚至坐在疑似餐廳的地方休息。無數的行李箱擦身而過，卻鮮少交流。行李箱在如此流動性高的世界標誌被國際性、全球化；不信的話，請到機場走一轉，無數旅客逗留在輸送帶，苦苦在眾多一模一樣的行李箱尋覓所屬。

被訪 / 受訪

相對於TROMARAMA的《THE CHARADE》，安排行李箱遊走於多個現代化場域，饒加恩的《計程車》的重點放在的士內。有趣的是，的士是現代化城市的重要城市景觀。旅客從機場、火車站踏出城市，總看見的士的蹤影，而的士則將乘客送往不同的目的地，屬於流動性非常高的交通工具。藝術家坐進的士，與司機們展開對話。縱使作品必然經過藝術家的剪接，然而司機的講話內容卻非藝術家的控制之內。在藝術家與司機的言語中，拼湊出台北的地理和歷史。其中，一名司機通過接收收音機的清談節目，了解世界大

事，並向乘客（藝術家）發表對英國脫歐的看法。由此，台北司機把握話語權，而西方則是被談論對象。如此一來，不單是東西方的倒置，還要是藝術家與他者的關係，主權不再完全掌握。

藝術家的自我批判在郝敬明的《正片之外》尤其突出。此作品非常耐人尋味，擁有多層次的敘述。藝術家把舞廳當作一個文化容器，展現出歷史、政治的複雜性以及影像、記憶和敘事的糾結。值得注意的是，舞廳經歷中國建國前後的階段，舞廳的存在意義也經歷政治意義的改變。舞廳是一個既非私人，亦非公共的特定場域。在影片中，我們先是目睹一些瑣碎片段，畫外音是郝敬明平實的旁白，交代影片的來源以及映外的想法。譬如從結婚婚禮片段中，從旁白得知工作人員的思緒，他不想拍攝結婚喜洋洋的畫面，經常不聚焦在新婚情侶身上，反而捕捉一些疑似不關事的人物。《正片之外》本是藝術家的廢棄素材，再經過整理、剪輯，而旁白與畫面的分野，令人深深感受到藝術家的自我批判。

噤聲 / 發聲

在第57屆威尼斯雙年展展出的楊嘉輝(SAMSON YOUNG)的作品《WE ARE THE WORLD》是個無形大合唱。通過口形我們「見」到合唱團表演：「WE ARE THE WORLD, WE ARE THE CHILDREN. WE ARE THE ONES WHO MAKE A BRIGHTER DAY……」《WE ARE THE WORLD》是80年代為了援助非洲饑民創作，代表世界大同，彼此關懷的理想角度，同時代表著理想的西方，講求博愛、自由、公平等普世價值。不過，在SAMSON處理的作品裡，合唱團是噤聲的，我們只看到口形，卻不聞其聲。滅聲的處理看成這個不穩定世界的敲問和質詢。WE ARE THE WORLD？真是嗎？當SAMSON YOUNG的作品是「無聲」，CHARWEI TSAI的《HEAR HER SINGING》則是「發聲」的作品。一個又一個英國女難民向著鏡頭高唱代表自己家鄉的歌，從歌唱者在語言選擇中，可見他們對自身國家認同。國家不再是一個抽象概念，而是設身處地介入，影響她們的生活。而關尚智的《A FLAGS RAISING LOWERING CEREMONY AT MY HOME'S CLOTHS DRYING RACK》更是一絕，以小聰明呈現複雜和兩難的香港身份認同困局。香港常見的晾衫竹披上三支分別象徵英國、香港和中國的旗子，隨著旗子上場，播放相應歌曲，猶如自家進行升旗儀式，充份顯示到香港夾在中間的尷尬之處。

1. 黃炳

《你要熱烈地親親爹咗》2017 單頻道視頻動畫 9分鐘

2. 特羅拉馬

《The Charade》2014 單頻道視頻 3分54秒

3. 楊嘉輝

《We Are The World, as performed by the Hong Kong Federation of Trade Unions Choir》2017 錄像及多聲道聲音裝置 第57屆威尼斯雙年展裝置現場

4. 關尚智

《我家晾衣架上的升/降旗儀式》2007 單頻道視頻 1分47秒



28 September 2017

Art in Liverpool

"Liverpool Community Cinema: misty clouds scattered colours".

Link: <http://bit.ly/2hpnUHv>



WHAT'S ON ▾ NEWS FEATURES ▾ OPPORTUNITIES ▾ ARTIST A-Z ▾ ARCHIVE ▾ CONTACT ▾



Home > Liverpool Community Cinema: misty clouds scattered colours

Liverpool Community Cinema: misty clouds scattered colours

By **admin** - September 28, 2017

Follow Us

f 10,768 Fans

LIKE

G+ 52 Followers

FOLLOW



Crown Buildings, 57-59 Victoria St, Liverpool
6-9PM. Free entry. Limited capacity.

(6pm doors open, 6:15pm programme start)
RSVP: mail@edouardmalingue.com

28 SEP (THU)

WONG PING
Jungle of Desire (2015)
Who's the Daddy (2017)

TAO HUI
Joint Images (2016)

ZHENG BO
Pteridophilia (2017)

SHEN XIN
Provocation of the Nightingale (2017)

SPEAKERS:
Shen Xin // Ying Tan //
Dr. Leon Rocha

29 SEP (FRI)

TROMARAMA
On Progress (2013)
Charade (2014)

JOÃO VASCO PAIVA
Island of Gods (2017)

SUKI CHAN
Still Point (2012)

HAO JINGBAN
OFF TAKES (2016)

CHIA-EN JAO
Taxi (2016)

SPEAKERS:
John Hyatt // Suki Chan //
Thomas Dukes

30 SEP (SAT)

SUN XUN
Time Spy (2016)

KWAN SHEUNG CHI
A Flags-Raising-Lowering Ceremony
at My Home's Clothes Drying Rack (2007)
One Million (2013)

SAMSON YOUNG
We Are The World (2017)

HO TZU NYEN
The Name (2015)
The Cloud of Unknowing (2011)

CHARWEI TSAI
Hear Her Singing (2017)

SPEAKERS:
Stephanie Bailey // Mike Pinnington //
Charwei Tsai

Taking as a point of departure the seminal Ming dynasty text 'A Journey to the West' and its seeking of clarity and understanding, 'misty clouds scattered colours' is a three-day moving image project focusing on films by artists based in Asia and its diaspora. Taking place in the site of Liverpool Community Cinema, in a converted magistrates court in the heart of Liverpool, the project is presented by Edouard Malingue Gallery in collaboration with key art organisations across Liverpool and the North West. Composed of three different nights, each focusing on self/space/nation respectively, the project aims to systematically dispel notions of 'otherness' and the clichéd 'East to West' rhetoric.

The programme will last circa 120 mins including a 15 min interval and conclude with a panel discussion and Q&A session between invited artists, curators and critics. Bar will be open after till 8PM. (Image on the front: still from João Vasco Paiva, 'Island of Gods', 2017, super 8 Kodak 500T and Kodak 50D, 37 mins 33 sec)

Edouard Malingue Gallery
馬凌畫廊

CFCCA
CENTRE FOR CHINESE
CONTEMPORARY ART

OPEN
EYE
GALLERY

FACT

ART LAB^S

LIVERPOOL
JOHN MOORES
UNIVERSITY

THE
GOUBLES
NEGATIVE

Taking as a point of departure the seminal Ming dynasty text 'A Journey to the West' and its seeking of clarity and understanding, 'misty clouds scattered colours' is a three-day moving image project focusing on films by artists based in Asia and its diaspora. Taking place in the site of Liverpool Community Cinema, in a converted magistrates court in the heart of Liverpool, the project is presented by Edouard Malingue Gallery in collaboration with key art organisations across Liverpool and the North West. Composed of three different nights, each focusing on self/space/nation respectively, the project aims to systematically dispel notions of 'otherness' and the clichéd 'East to West' rhetoric. Every evening, the programme will conclude with a panel discussion and Q&A session with invited artists, curators and critics.

'misty clouds scattered colours' is a phrase from the first chapter of 'A Journey to the West' and describes the presence of the initial cave, which chief protagonist Sun Wukong steps into as he embarks on his pilgrimage of consciousness. Recognising that a sense of breaking down otherness begins by looking at the self, the primary episode brings together works by Wong Ping (b. 1984, Hong Kong), Tao Hui (1987, China), Zheng Bo (1974, China) and Shen Xin (b. 1990, China/United Kingdom), who each explore topics ranging from repressed sexuality and political impact to identity, emotion, sensuality and judgement. Through the sequence of works, one is invited to explore our individual global complexities, and how cross continents, generations and contexts, these introspective considerations pervade us and are shared each with their own nuances. The evening will be followed by a conversation between Shen Xin (Artist), Ying Tan (Curator, CFCCA) and Dr. Leon Rocha (Professor, Chinese Studies, Liverpool University).

Extending to an investigation of our surroundings, the second episode looks at space, and brings together works by Tromarama (est. 1991, Indonesia), João Vasco Paiva (b. 1979, Portugal/Hong Kong), Suki Chan (b. 1977, Hong Kong/United Kingdom) and Chia En Jao (b. 1976, Taiwan). Through humour, deconstruction, psychology and politics, the works collectively address our environment, what makes up our surroundings. Taking a pluralistic standpoint, the works dip between the objects we use daily, the places we assign value to, physical experiences of space, and varying perspectives of the frameworks that govern us, ultimately encouraging a multiplicity of viewpoints, and a heightened attunement to place. The evening will be followed by a conversation between Suki Chan (Artist), John Hyatt (Artist and Musician; Professor, Contemporary Art, LJMU; Director, ART LABS) and Thomas Dukes (Curator, Open Eye Gallery).

Concluding the project is a wider focus on nation, how we perceive this concept in the context of time and space, amidst shifting political climates, in an age of displacement, in light of a constructed cumulative historical canon. Bringing together films by Sun Xun (b. 1980, China), Kwang Sheung Chi (b. 1980, Hong Kong), Samson Young (b. 1979, Hong Kong), Ho Tzu Nyen (b. 1976, Singapore) and Charwei Tsai (b. 1980, Taiwan), the programme fleshes out a set of global concerns that impact lives regardless of 'continents' or 'countries'. Delving into who or what defines us and how, a sense of empathy is encouraged and points of connection are made between one context, citizen, and another. The evening will be followed by a conversation between Charwei Tsai (Artist), Mike Pinnington (Co-Founder, The Double Negative; Content Editor, Tate Liverpool) and Stephanie Bailey (Writer/Critic).

Through this tripartite sequence, weaving multiple perspectives across film and subsequent discussion, 'misty clouds scattered colours' ultimately instigates points of connection, and a building of considered dialogue around art in and out of Asia from a place of personal, contextual and societal parallels.

25 September 2017

The Double Negative

"Culture Diary w/c 25-09-2017"

Link: <http://www.thedoublenegative.co.uk/2017/09/culture-diary-wc-25-09-2017/>

**THE
DOUBLE
NEGATIVE**

Arts criticism & cultural commentary

ARTS DESIGN FILM MUSIC

FIELD TRIP PLAYLISTS CULTURE DIARY SHOP LITTLE BLACK BOOK

f t s p

Culture Diary w/c 25-09-2017

Different Trains 1947 trailer



Our pick of this week's arts, design, film and music events from around the North of England and the rest of the UK – and most of it's free!



**Misty Clouds Scattered Colours 6—9pm @ Crown Buildings, Liverpool
– FREE (RSVP Essential: mail@edouardmalingue.com)**

We're very happy to support this special three-day event from Edouard Malingue Gallery: screening work from some of Asia's most exciting upcoming and contemporary artists, including surreal animation from Wong Ping's surreal and award-winning animation *Who's the Daddy* (2017), and Shen Xin's sensitive exploration of power, *Provocation of the Nightingale* (2017) – currently shortlisted for the Baltic Artists' Award. Our co-founder Mike will join a bunch of other critics, researchers and artists in panels discussing themes of self, space and nation. Until Saturday.