

Summer 2019

Artomity

"Zheng Bo, Map Office, Leung Chi Wo"



Zheng Bo, Map Office, Leung Chi Wo,

Once lost but now found

Oi!

Hong Kong

Mar 22 - Jul 28

Caroline Ha Thuc

Whether they are rebuilt and recontextualised, expanded or radicalised, three installations exhibited at Oi! in the group show *Once Lost but Now Found* depart from the works created by Hong Kong artists Map Office, Leung Chi Wo and Zheng Bo for last year's Thailand Biennale in Krabi.

Ghost Island by duo Map Office is a six-metre-high hut made out of bamboo and fishing nets collected by the artists from local fishermen. Inside, viewers are invited to lie down on hammocks and watch a fictional documentary featuring a Thai gypsy fisherman, who temporarily inhabits the hut and freely improvises from his usual daily routine. The work follows the artists' extensive research about the islands' subsistence economies and about oceans perceived as lands in an attempt to shed light on hidden realities. In particular, the figure of the castaway embodies the possibilities for new modes of existence to emerge, connecting land, sea and local ecosystem. The title of the installation refers to ghost nets: fishing nets abandoned in the sea once they



Ghost Island by MAP Office, Installation view at Oi!, 2019.
Courtesy the artists and Oi!.

become useless. Almost invisible, they nevertheless pollute the oceans and trap fish and turtles.

Leung Chi Wo's *Scratching on the Surface* proposes another way to cross boundaries, as the artist plunges the audience into a series of reflections linking the flow of memory to the waves of the sea. The two-channel video features scenes of the ocean and landscapes from Hong Kong and Thailand combined with three fragmented narratives pertaining to memory, which appear elusive, timeless and obsessive. Inspired by French scientist Jacques Benveniste, the work suggests the possibility of water retaining memory despite its dilution in space and time. The sea would then become an extraordinary container of human history, an ocean of stories, just like our own bodies, which are about 70 per cent water. Aiming at

defeating time and space, Leung also expands them by installing his screens above a water basin, creating an interactive play of mirrors. A kinetic branch regularly emerges from the ceiling, though, interrupting this fluid exchange of flows. Scratching the surface of the water and blurring its perfect reflection, it seems to bring viewers back to an unexpected reality.

Zheng Bo has taken a more radical stance at Oi! than in Krabi, where he collaborated with orchid growers to create a living installation from local species, in line with his environmental approach to art. *You are the 0.01%* consists of text made of grass on the building's lawn, which directly addresses the public, as if nature were singling out individual human beings. Driven by a sense of urgency,

Zheng dispenses flyers calling for changes to the distribution of wealth among people and to our production and consumption habits, which are devastating for the planet.

The title *Once Lost but Now Found* might appear confusing, as it seems to refer to Leung's previous series of photographs, *He Was Lost Yesterday and We Found Him Today*. What can be found, though, is a creative energy and a challenge to our usual perception of territories, be they social, economic, ontological, geographical or imaginary.

鄭波、MAP Office、梁志和

失去了又回來
油街
香港
2019年3月22日至7月28日
Caroline Ha Thuc

無論是重建、重新設立情境、擴展或激進化，是次油街群展「失去了又回來」中呈現的三件裝置藝術品已不同於其創作者Map Office、梁志和和鄭波去年在泰國甲米雙年展的作品。

雙人藝術團體Map Office的《鬼島嶼》（Ghost Island）是一個六米高的小茅屋，用竹子和從甲米當地漁民收集的漁網製成。小屋裡歡迎觀眾躺在吊床上，觀看一部講述一位泰國流浪漁民的虛構紀錄

片。這位暫居在茅屋的漁民，可在其日常作業中隨時即興活動。紀錄片跟隨藝術家就甲米島的自給經濟以及以海作地的狀況所展開的廣泛調研，以此聚焦於那些被隱匿的事實。尤其是片中漂流者這一角色，預示著可能出現的新生存模式，連繫起陸地、海洋和當地生態系統。此裝置作品的名字源於幽靈網：那些因失去作用而後被丟棄在海中的漁網，它們幾乎隱形，卻污染海洋還會纏住魚和海龜。

梁志和的《在這表面爬行》以另一種方式跨越界限，藝術家將湧動的記憶和波浪聯繫起來，引發觀眾一系列反思。這一雙頻道錄像呈現了海洋場景，以及香港和泰國的風貌，結合三段破碎而關於記憶的敘述，無止無境、充滿魔性。受法國科學家Jacques Benveniste的啟發，作品提出水儘管沖淡了時空但它是可以有記憶的。那麼，海洋也許就成了用來裝載人類歷史的特殊容器，整個海洋載滿了故事，就如同人的身體中70%是水。抱著戰勝時間和空間的目的，梁志和將螢幕置於水池上方，營造出一種鏡像的互動，從而拓展了時空。每隔一段時間便會有一支杆從天芯落下，打攪了水的交互流動。杆劃過水面，模糊了那完美的倒影，一切似乎將觀眾拉回一個意料之外的現實裡。

鄭波在油街的創作立場較在甲米時更為激進。他與多位蘭花種植者合作，用香港本地物種打造了一個活物裝置作品，通過藝術探討環境。

《你們是那0.01%》以該建築物草坪的草製成文字，向公眾直述，就彷彿是大自然向人類個體直接致詞。在緊迫感驅使下，鄭波向人們分發傳單，呼籲大家改變財富分配

的方式，改變生產和消費習慣，因為這一切正在摧毀我們的地球。

「失去後又回來」這一標題看上去有些令人困惑，似乎來自梁氏之前的系列攝影《今天我們尋回昨天遺失的他》。我們從中能發現的是一種創造活力，以及對地域慣常認知的挑戰，無論是從社會、經濟、存在論、地理或想像的層面。