

|Kwan Sheung Chi|關尚智|



INTRODUCTION

From a series of flitting bills to a bouquet of poised lilies, Kwan Sheung-Chi (b. 1980, Hong Kong) tenaciously pursues across multiple mediums a conceptual practice rooted in criticism of political status quo, assignments of value and modes of existence. Employing simple props to articulate his reflections with pointed focus, Kwan unravels Hong Kong's relationship with money, its political framework and the livelihood of those who inhabit it. Voiced from a position of observation, the viewer senses throughout a tension between meditation and intervention, a feeling that is heightened by a running sense of banality that pervades Kwan's propositions. Fielding commentary that's against-the-grain, Kwan heralds a non-assumptive yet determined voice that quietly digs at the underpinnings of Hong Kong, but also more widely, the society we're born into.

At the core of Kwan's practice is the thematic of reality as seen and experienced by ordinary citizens. Strongly associated is the specific discussion of capitalism, which reappears as a topic of reflection in Kwan's work. A financial centre, Kwan does not steer away from Hong Kong's emphasis on money as a vehicle for impact and governance. Consider the work '1000' (2012), for example, which involved the systematic erasure with a rubber eraser of a 1000 HKD bill till it's left raw and worthless. We are prompted to realise how we have granted significance to an object, the value of which does not exist when stripped of its visual identity. Developing on this sense of worth is "To Defend the Core Values is the Core of the Core Values" (2012), a commission Kwan carried out with his partner Wong Wai Yin. At the time, a broad discussion was being held regards the 'core values' of Hong Kong, amongst them democracy. Kwan and Wong invested their production budget in the creation of a gold coin marked 'Hong Kong Core Values' and engaged Trotskyist Leung Kwok-Hung by donating the coin to him, which led to a spontaneous discourse on Hong Kong's 'core values', the all of which was filmed as documentation. The viewer in turns observes the tension between the practicality of ownership and conflict of beliefs. Kwan further highlights our tentative relationship with possessions in "One Million (RMB)" (2013), a video series in which Kwan flips through a short stack of bills, counting them until he reaches a million. Played on a loop, the process seems endless, serving as an analogy for greed or indeed our desire for evermore.

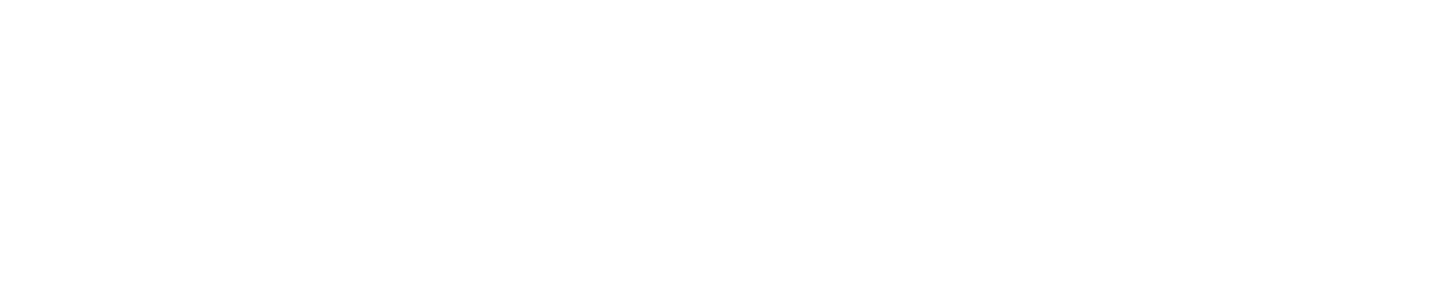
Stepping into a more defined political zone, one remarks how Kwan delivers his works with a deadpan sense of humour and a slightly anarchic disposition. In the films 'Doing It With Chi—Making an Exit Bag' (2009) and 'Doing It With Mrs Kwan—Making Pepper Spray' (2012), for example, Wong and himself pose as DIY instructors akin to those found on Youtube albeit delivering advice for assisted suicide and the creation of a weapon or self-defense tool, respectively. Dark and dry, the videos follow ones providing assistance regarding everyday problems, an approach that prompts us to realise how we can focus on the mundane whilst not tackling the major threats to our existence such as the dissolvment of democracy. On a more confrontational level is Water Barrier (Maotai:Water, 1:100) (2013), an installation comprised of two 170 cm-high, white plastic anti-riot barriers filled with diluted Maotai – a Chinese distilled white liquor that is commonly served at state functions. Alluding to mounting social issues and the types of physical and ideological barriers that stand to prevent change, Kwan instigated a second phase of the work following his receipt of the Hugo Boss Art Prize for best emerging Chinese artist, inviting members of the public to join in a renewed attempt at the barrier's destruction. With the help of a randomly selected group of 16, Kwan successfully knocked his artwork to the ground.

Beyond the pointedly monetary and political there is a further aspect to Kwan's practice associated with queer objects and how, through subtle manipulation, we read into them certain signs and patterns that relate back to their intrinsic properties. In "Apple Core" (2008), for example, Kwan crushed a cardboard juice box into the shape of an eaten and discarded apple, appearing white at the inner section and red and green on the ends, with a plastic straw playing the role of the stem. Humorous, the work equally highlights our urge to make something that in actuality already is. Pointing to banality whilst equally paying a nod to art history, "Correction Pen Corrected with Its Own Content" (2012) encompasses a tube of correction fluid dipped in correction fluid, a gesture towards Robert Morris' "Box with the Sound of Its Own Making" (1961), whilst equally alluding to the dynamics of aesthetic and social correctness. Finally, veering on the subject of real estate, "Lilies" (2012) encompasses the collection of 12 different iterations of plastic lilies. Celebrating in a dry manner manufactured "uniqueness", they equally point to an industry that played a surprisingly central role in post-war Hong Kong, launching the career of tycoon Li Ka-shing, among others.

Ultimately, Kwan Sheung-Chi creates works that voice histories that have been neglected or actualities we either do not want to see or are unable to confront. By employing a language that is honest and accessible, his works advocate criticality and reflection whilst not imposing action. Subtle, yet sharp and alarming, it is up to the viewer what they take from each and what they decide to do next with the information provided.

Kwan Sheung-Chi was born in 1980, Hong Kong and has held exhibitions at Solomon R. Guggenheim Museum, New York (2017); Mill6, Hong Kong (2016); ZKM, Karlsruhe (2015); Borusan Contemporary, Istanbul (2015); ParaSite, Hong Kong (2015, 2014); Witte de With, Rotterdam (2014); Kunsthalle Wien, Vienna (2014); Rockbund Art Museum, Shanghai (2013); Hiroshima MOCA, Hiroshima (2013); amongst others. Kwan holds a B.A. degree in Fine Art from The Chinese University of Hong Kong and in 2000 was named the "King of Hong Kong New Artist". In 2002 the exhibition "Kwan Sheung-Chi Touring Series Exhibitions, Hong Kong" was held across 10 major exhibition venues in Hong Kong and the Hong Kong Art Centre presented "A Retrospective of Kwan Sheung-Chi". Kwan is also a founding member of local art groups, Hong Kong Arts Discovery Channel (HKADC), hkPARTg (Political Art Group) and Woofer Ten. In 2009, Kwan was awarded the Starr Foundation Fellowship from the Asian Cultural Council to take part in an international residency programme in New York, USA. In 2012 Kwan received a commission from the West Kowloon Cultural District Association (WKCDA) and in 2013 was the winner of the inaugural Hugo Boss Art Prize.

介紹



從一系列飛速清點紙鈔到一束靜態的百合插花，關尚智（生於1980年香港）執著於多種創作媒介中追求探索一種深植於對政治狀態的批判、價值分配和存在形式的概念實踐。通過運用簡單的創作道具來表達其尖銳鮮明的思索，關試圖揭秘香港與金錢的關係、它的政治形態以及香港居民的生計。駐足觀察的觀眾能夠在關的作品中感受介於冥想和干預之間的一種張力，貫穿關的創作理念中的平凡感將這一感受進一步加強。關的創作特點使其在評論界顯得格格不入，而正是這一特點使得關揭示了一種潛於香港基礎表象之下的非假設且堅定的聲音，更廣泛來說，這一聲音更是掩藏在人類所生活的社會背面。

關的創作核心是普通城市居民所聞所見的現實主題。與之緊密相關的是對資本主義的特殊探討，這也是在關的多個作品中反覆出現的創作主題。生活在世界金融中心之一的香港，關自然而然的着重香港對金錢的重要性認知，即金錢是影響力和統治的驅動力。例如，作品《1000》（2012）是一張表面圖案被橡皮擦除、已失去實際價值的1000港幣。這件作品讓我們意識到我們對物品賦予價值的方式，當剝奪抹去物品的視覺身份時其原先的價值也隨之消失。基於這一價值的認定方式，關又和黃慧妍合作完成了作品《捍衛核心價值是最核心的核心價值》（2012）。在那時，香港掀起了有關「核心價值」和民主的廣泛討論。關和黃將預算用於製造一枚名為「香港核心價值」的金幣並將這一金幣贈給了香港托洛斯基分子梁國雄。這一舉動立即在香港引發對「核心價值」的熱議，並以紀錄片的形式被記錄下來。觀眾在這一紀錄片中可以觀察到在所有權的實際性和信仰衝突之間的緊張感。關在一系列錄像作品之一的《一百萬（人民幣）》（2013）中進一步探討我們和所有物之間的暫時性關係。錄像呈現關在清點一疊疊紙幣，直至數到100萬為止。通過循環播放，這一過程看似永無止境，由此來類比人們無盡的貪婪和慾望。

關用面無表情的方式給創作增添一種幽默感，在更明確的政治範疇內傳遞其無政府主義的政治傾向。在兩件錄像作品《跟阿智一起做... 製作往生袋》（2009）和《同關太一起做... 製作胡椒噴霧》（2012）中，關自己扮演一位DIY老師，拍攝類似Youtube上的教學視頻，在前者中提供協助自殺的建議而在後者中則教人們如何製作自衛武器。模仿那些網上正常的提供解決問題方法的教學視頻，這透着黑色幽默的錄像作品試圖讓我們意識到我們忙於世俗生活卻忽略了處理威脅我們自身存在的更為重要的事情，比如民主的瓦解崩裂。更為激進的作品《水馬路障（茅台：水，一比一百）》（2013）是一由兩個170厘米高、被注入稀釋的茅台酒的白色塑料防爆屏障構成的裝置作品。茅台是一種中國的蒸餾白酒，經常被用於國家公務有關的宴請。因而，這一作品暗指社會問題和阻礙社會變化的政治手段的意識形態。關在獲得HUGO BOSS亞洲藝術大獎——中國新銳藝術家之後，開始了這一作品的第二階段。在隨機邀請的16位公眾的幫助下，關成功將這件作品徹底拆除。

關的作品總是涉及那些已被遺忘的歷史或是那些我們不願望見並能處理的熱點問題。通過坦誠直白的語言來激發人們的深入反思，而非引起動盪。關的作品傳達着微妙而又令人警醒的信息，而最終仍由觀眾來決定從中收獲了什麼思考了什麼以及會做什麼改變。

關尚智生於1980年香港，曾在多地舉辦展覽，包括香港六廠基金會（2016）、德國卡爾斯魯厄媒體藝術中心（2015）、伊斯坦堡Borusan當代藝術博物館（2015）、香港 Para Site 藝術空間（2015、2014）、荷蘭鹿特丹Witte de With當代藝術中心（2014）、維也納藝術館（2014）、上海外灘美術館（2013）和廣島市現代美術館等。關畢業於香港中文大學，擁有藝術系文學學士，並在2000年獲稱「香港藝術新秀之首」。2002年，「關尚智回顧展」分別在香港10個大型展覽場地舉行包括香港藝術中心等。關還是香港本地藝術團「香港藝術探索頻道」（HKADC）、「政藝小組」（hkPARTg）和「活代聽」的創辦成員。在2009年，關獲亞洲文化協會頒予美國Starr基金會獎學金，並獲邀前往紐約參與國際藝術節駐留項目。2012年，關獲西九文化區委任並於2013年獲得首屆「HUGO BOSS亞洲藝術大獎」。

Not retrospective

Kiang Malingue, Hong Kong
馬凌畫廊，香港

25.11.2023-13.01.2024

Kiang Malingue presents “Not retrospective”, showcasing less than 40 previous and recent sculptures, photographs and videos by Kwan Sheung Chi. Playing for the third time—after Kwan’s debut exhibition “A Retrospective of Kwan Sheung Chi” in 2002 and “100 things, a little retrospective” in 2012—with the idea of mounting a retrospective, a form of exhibition that emphasises comprehensiveness, totalised coherency, reinterpretation, canonisation and belatedness, the presentation includes important early works such as five videos from the “ONE MILLION” series, a number of curious everyday objects from the project of “Well, you can have what’s left of mine.”, “I am Artist” books made twenty years ago, and a suite of videos and installations made in 2023.

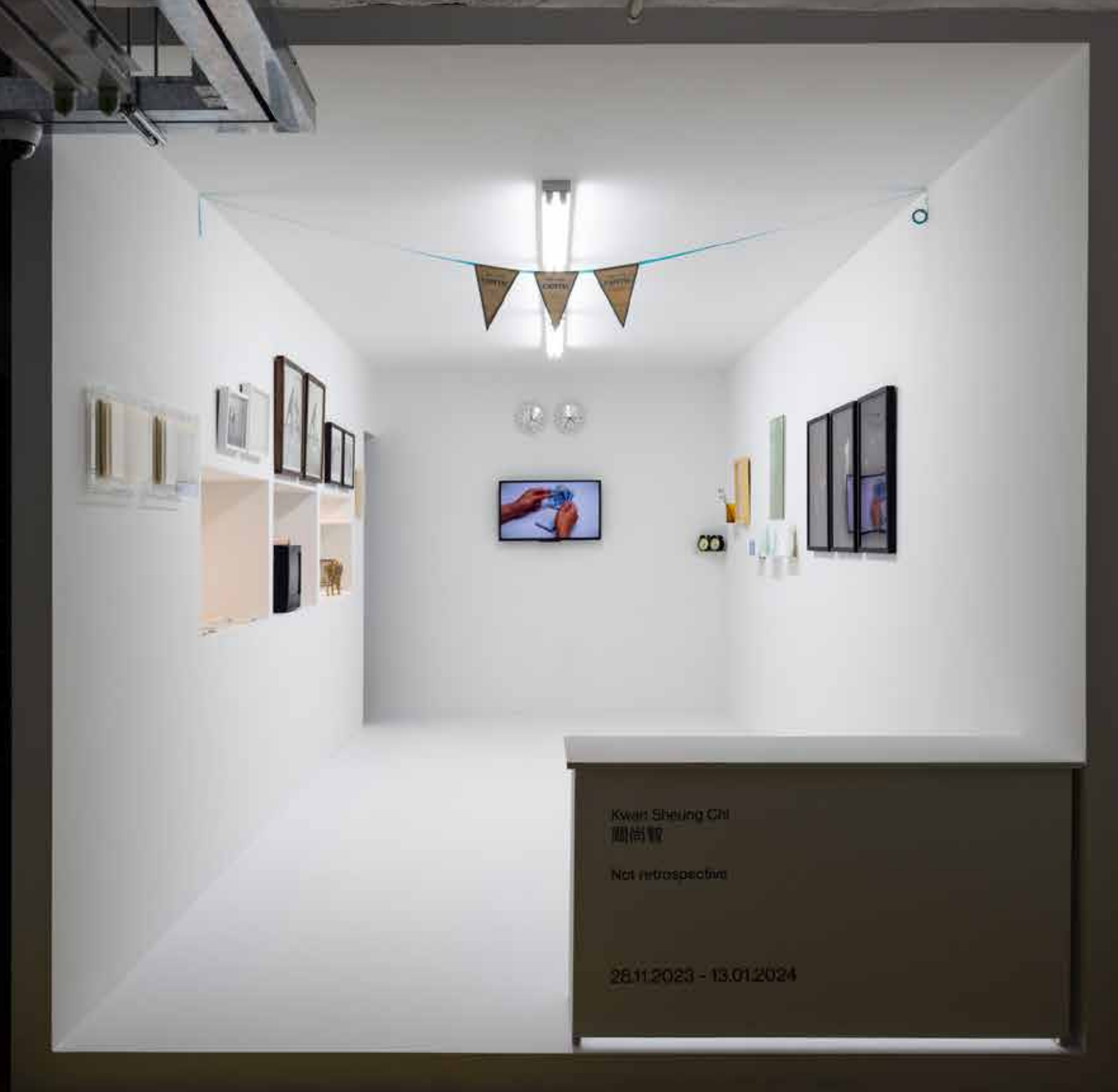
For Kwan, conceiving “Not retrospective” does not entail the need to revisit old works, but accommodates the desire to “get rid of them.” Previous works take up physical and conceptual space, and have effectively become a burden. In relation to the common practice of cataloguing one’s work and belongings before leaving Hong Kong for good in recent years, Kwan is also interested in discovering whether old works can generate new market value, constructing the first part of “Not retrospective” as a store in pure white. Sculptural works and curious objects such as an iron horse in the literal sense that was made in the absence of an original (*Iron Horse -- After Antonio Mak*, 2008/2020); a whetstone that was disguised as a strangely shaped cigarette pack (*Marlboro*, 2015); and the artist’s sweat elegantly bottled (*L’art s’évapore (formerly known as ‘Eau dévoilé’)*, 2023/2012)—all cheerfully foreground the commodity status of the individual pieces, readily stocked along with a banner piece that made use of dust jackets of Marx’s three volumes of Capital (*Karl Marx’s Capital*, 2015), and the “ONE MILLION” series of money-counting videos.

On view in the second part of “Not retrospective” is a selection of Kwan’s latest video works, revolving around the notions of family, sovereignty and sameness. In the three-channel video *Handover* (2023), the artist himself, his wife Wong Wai Yin and their son hand over a glass made of ice. Being passed from one screen to another, the object completely melts as the video ends. *In Defence of Kwan Sheung Chi* (2023) stages a speech by Wong, passionately defending Kwan’s practice while condemning those who unjustly criticise him. The official-ideological tone of the speech echoes in *Resistance is futile. You will be assimilated.* (2023), which compiles Star Trek alien group Borg’s declarations to their subjects: “We are the Borg. Resistance is futile. You will be assimilated. Existence, as you know it, is over... Your existence is irrelevant. We are the beginning, the end, the one who is many. We are all that has been, all that is, all that ever shall be. Your individuality is irrelevant.”

馬凌畫廊榮譽呈現「Not retrospective」，展出關尚智於過往及近期創作的近四十件雕塑、攝影及影像作品。在2002年的「關尚智回顧展」及2012年的「百物。一點回溯」之後，關尚智第三次考慮回顧展的意義——一種強調了全面性、自洽性、重新解讀的可能性、藝術史意義及滯後性的特殊展覽形式。藝術家將在此次展覽中展出五件「一百萬」系列影像作品、「嗯，你可以擁有我所剩下的。」系列的多件奇異日常器用、製作於2003年的「我是藝術家」書籍，以及一系列創作於2023的全新影像作品。

對於關尚智而言，舉辦「Not retrospective」的意義不在於重新檢視過往創作，而在於“想要擺脫它們。”舊作佔據了大量的實體空間和觀念空間，成為了一種負擔。藝術家將此次展覽的結構與近年人們在遷徙前公開陳列並變賣所有物的實踐相聯繫；他也感興趣於檢視舊作能否獲得新的市場價值。因此，「Not retrospective」展覽的第一部分被塑造為純白色的店鋪空間，在其中可見來自各個創作階段的作品：因原作遺失而憑想像創作的、字面意義與雕塑形式無端契合的「鐵馬」（《鐵馬 — 麥顯揚之後》，2008/2020）；被渲染為怪異形狀煙盒的磨刀石（《Marlboro》，2015）；以及裝有藝術家本人汗水的優雅香水瓶（《L’art s’évapore (formerly known as ‘Eau dévoilé’）》，2023/2012）等——另在展覽中出現的三部《資本論》書封（《馬克思的《資本論》》，2015）及不斷數錢的「一百萬」系列影像均強調了眾多不同性質物件的商品屬性。

「Not retrospective」展覽的第二部分集結了關尚智圍繞家庭、主權及同一性等概念最新創作的影像作品。在三通道影像裝置《移交》（2023）中，藝術家本人、妻子黃慧妍及兒子按順序移交一個用冰製成的杯子。從一張屏幕傳向另一張屏幕，這杯子在作品結束之時完全溶解。黃慧妍在《保衛關尚智》（2023）中進行激情的演說，維護關尚智的藝術創作，並譴責那些不公地批評他的人。《抵抗是徒勞的。你會被同化。》（2023）也挪用了有官方意識形態口吻的話語，集結了《星空奇遇記》中外星族群波格人的宣言：「我們是波格人。抵抗是徒勞的。你會被同化。你所認知的存在形式已然完結…… 你的存在沒有意義。我們是原初，是終結，是萬眾一心。我們是所有曾出現的，所有存在於當下的，所有將在未來湧現的。你的個體性沒有意義。」



Kwai Shing Chi
關尚智

Not retrospective

28.11.2023 - 13.01.2024



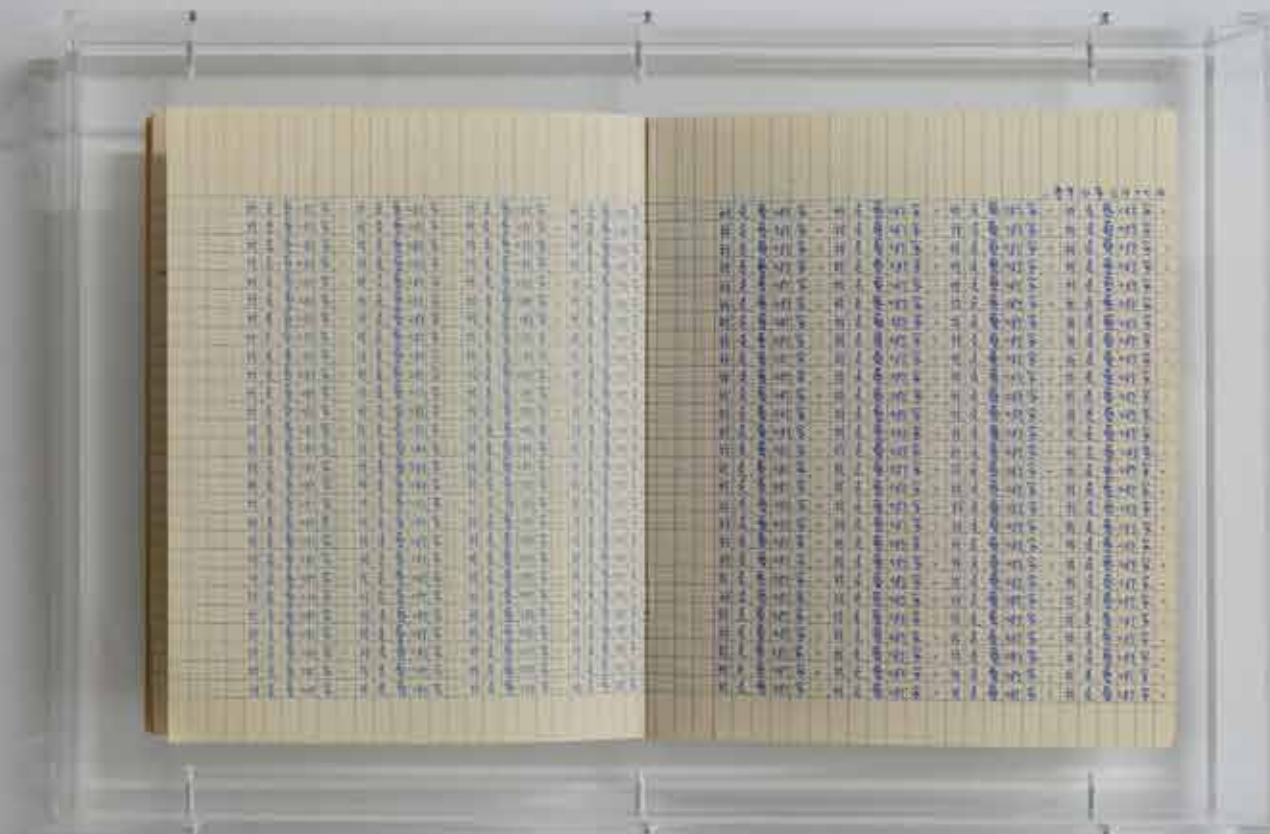
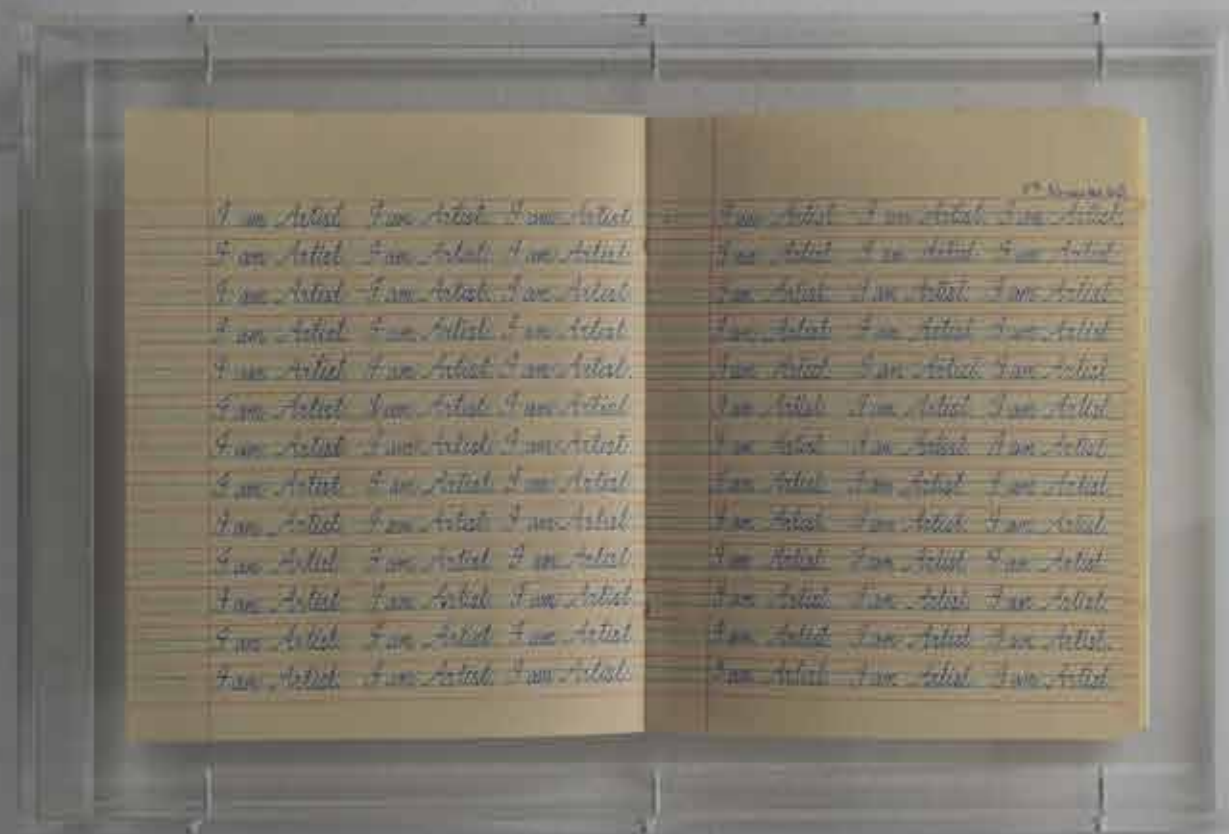
(Installation view 展覽現場)



(Installation view 展覽現場)



(Installation view 展覽現場)



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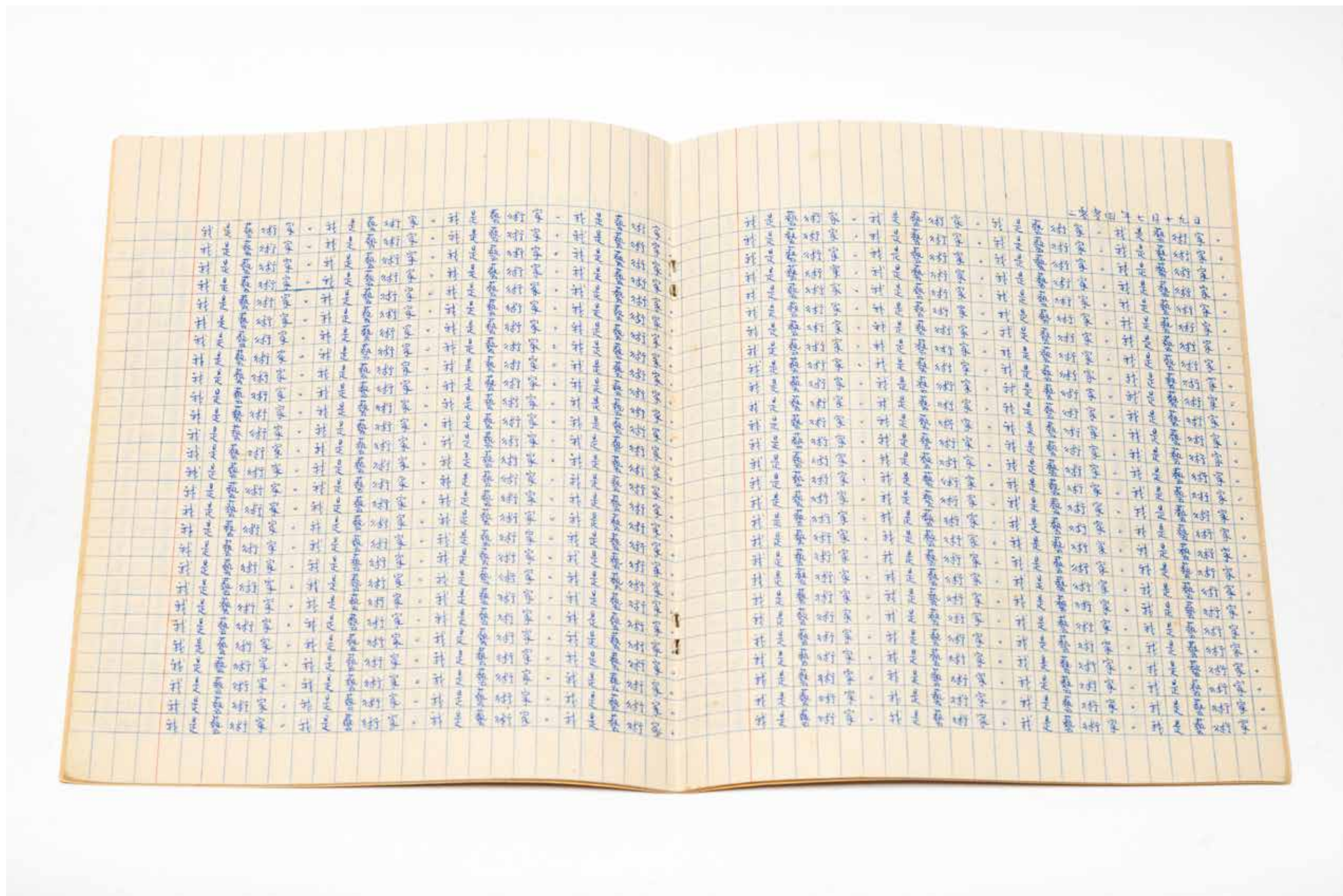
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"I am Artist" Exercise Book
《「我是藝術家」習作簿》
2003

Ball pen ink on exercise book
原子筆手寫習作簿
20.5 x 16.5 cm each page 每頁
Framed 裝裱尺寸: 26.7 x 39.2 cm
Unique

"I am Artist" Exercise Book
《「我是藝術家」習作簿》
2004

Ball pen ink on exercise book
原子筆手寫習作簿
20.5 x 16.5 cm each page 每頁
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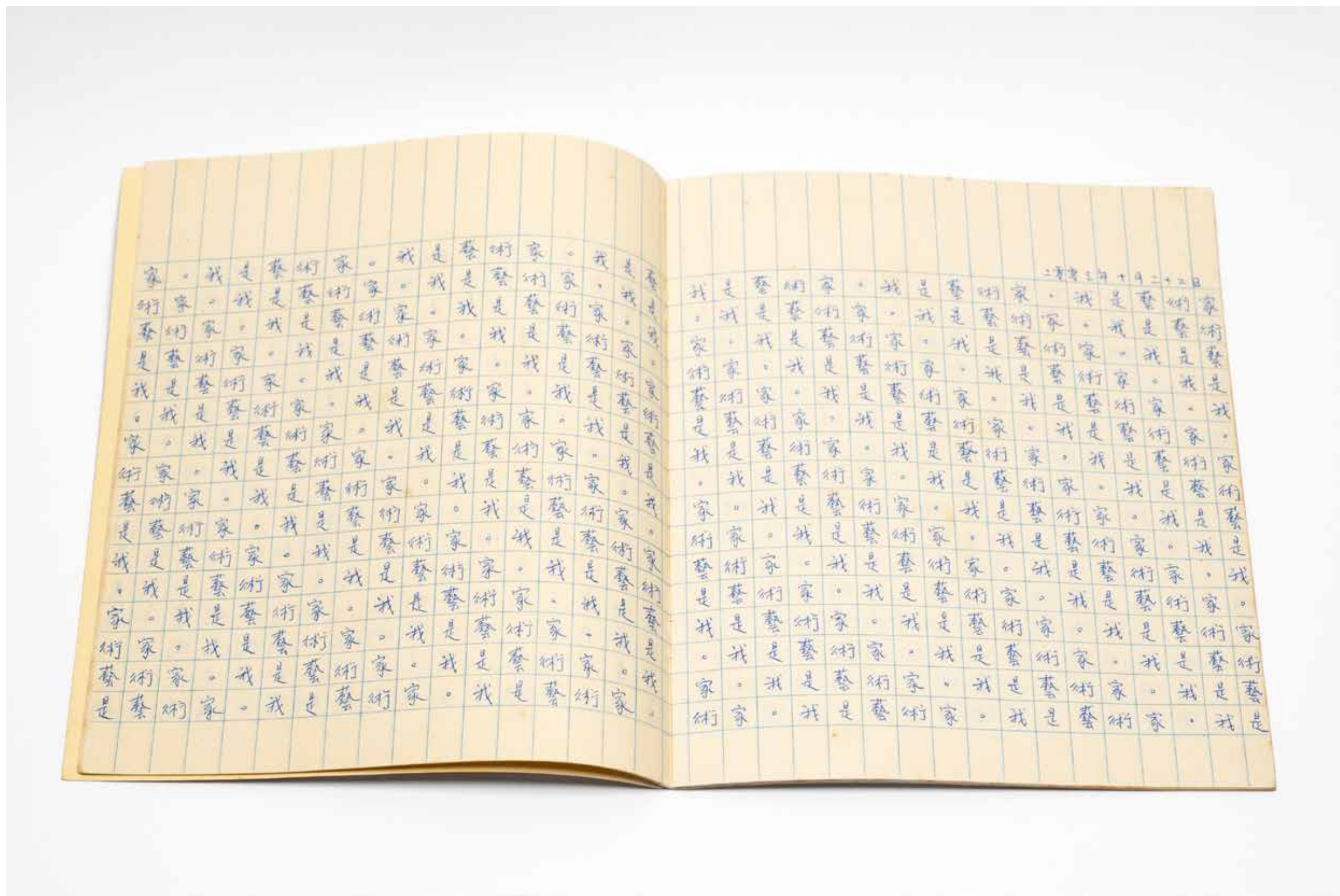
(Installation view 展覽現場)



Exercise BOOK

姓名 Name 關尚賢
級別 Class 小學三年級
科目 Subject 藝術

Ball pen ink on exercise book
原子筆手寫習作簿
20.5 x 16.5 cm each page 每頁
Unique



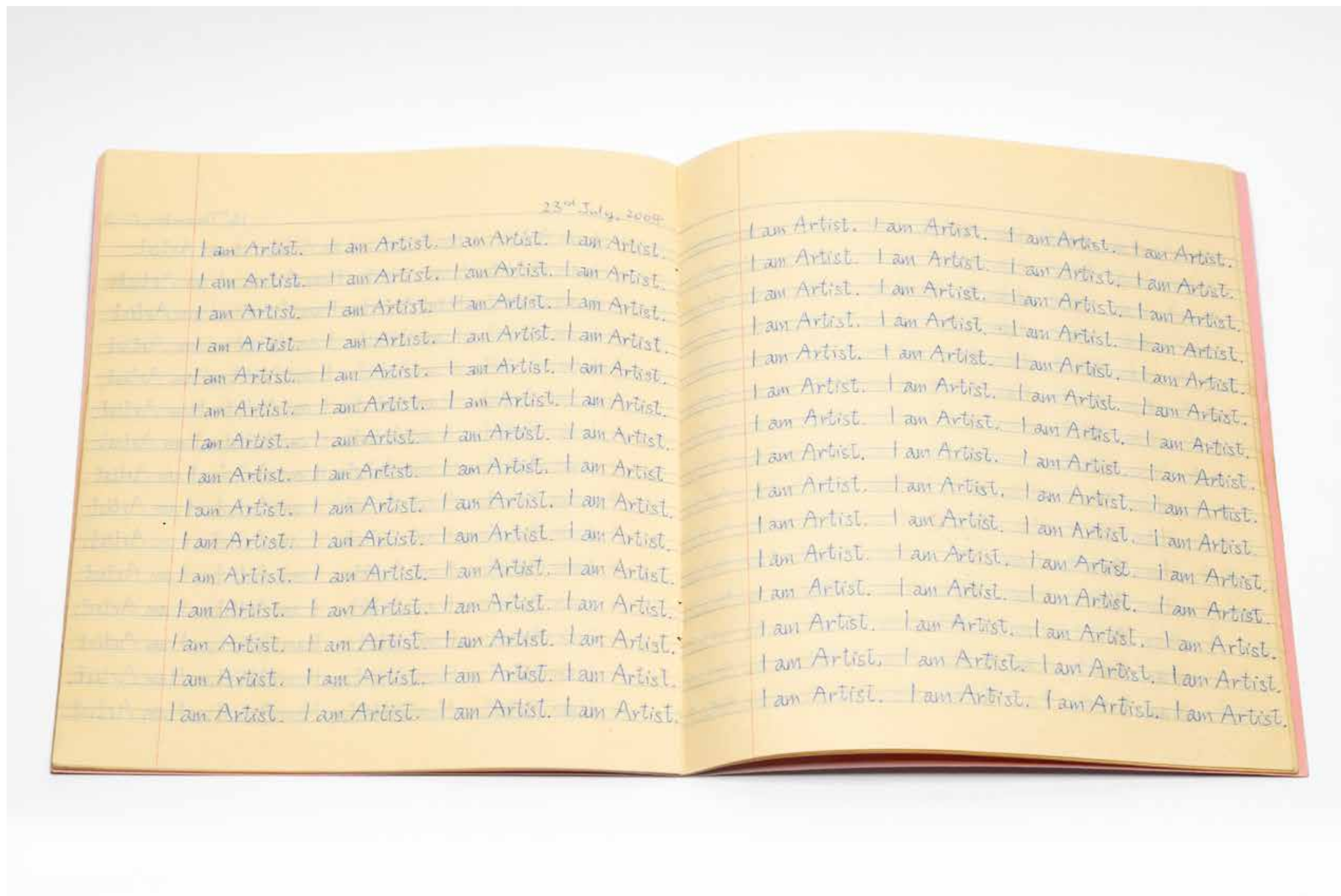


"I am Artist" Red Line Tracing Book
《「我是藝術家」描紅簿》
2003

Woodblock print, hand sewed books
木刻版印刷，手造線裝書
19.5 x 12.5 cm each page 每頁
Framed 裝裱尺寸: 25.6 x 28.7 cm
Edition of 15

"I am Artist" Exercise Book
《「我是藝術家」習作簿》
2004

Ball pen ink on exercise book
原子筆手寫習作簿
20.5 x 16.5 cm each page 每頁
Unique





“Untitled” (White)
《「無題」(白色)》
2023/2013

Edition of 5 + 1 AP

1. Photo 照片
Work 作品尺寸: 21 x 29.7 cm
Framed 裝裱尺寸: 22 x 32.2 cm

2. Hand cut paper 手裁紙
Work 作品尺寸: 21 x 29.7 cm
Framed 裝裱尺寸: 28.1 x 36.8 cm



(Installation view 展覽現場)



Kwan Sheung Chi 關尚智

To Wong Wai Yin

《給黃慧妍》, 2007

Fragment of a black & white photograph,
pencil on paper in handmade wood frame

黑白照片斷片, 鉛筆紙本, 手造木框

52 x 52 x 3.5 cm



Wong Wai Yin 黃慧妍

To Kwan Sheung Chi

《給關尚智》, 2006

Fragment of a black & white photograph,
in handmade wood frame

黑白照片斷片, 手造木框

52 x 52 x 3.5 cm



In this video, I use my right hand to clap hands with my wife, Wong Wan Yin's left hand.
- Kwan Sheung Chi

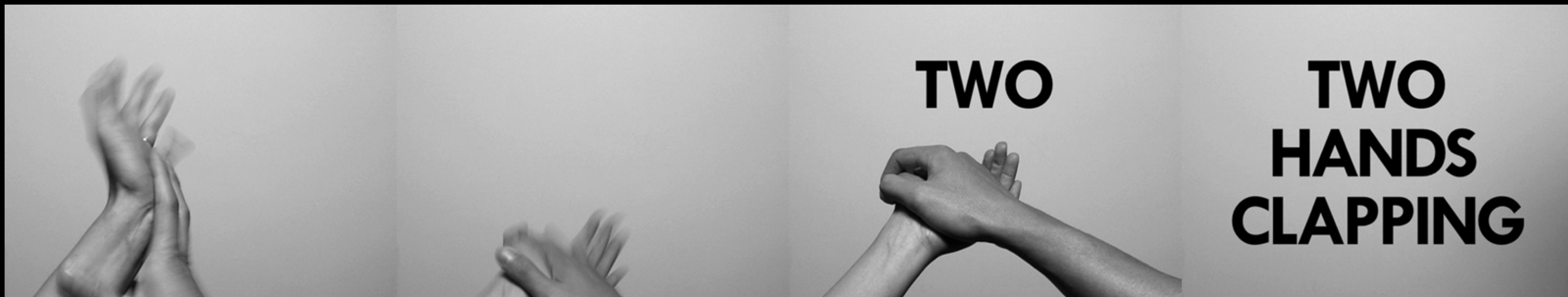
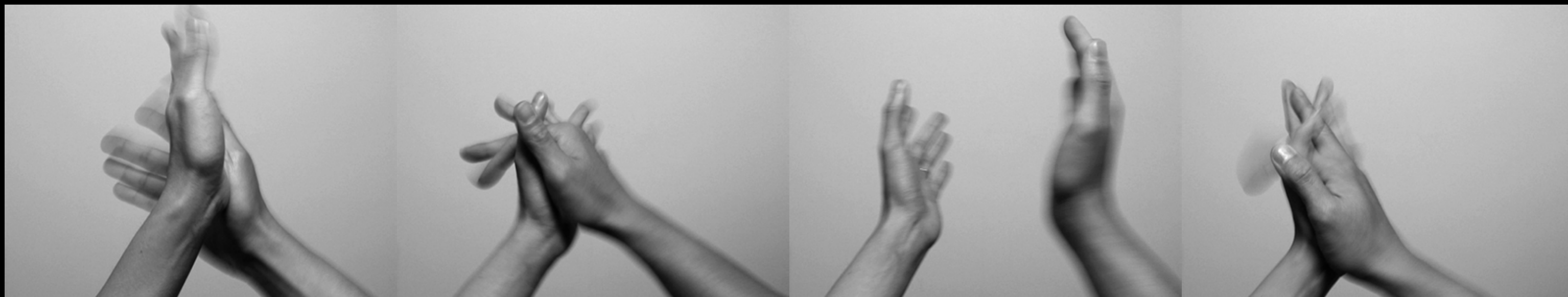
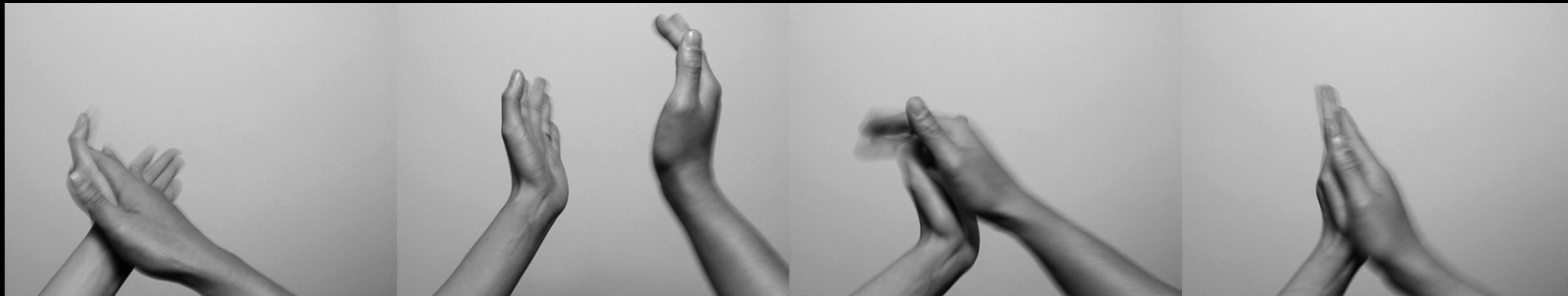
跟太太黃慧妍兩人一起各用一隻手掌合作來拍掌。
— 關尚智

Two Hands Clapping
《雙手拍掌》
2011

Single channel video
單頻道錄像
3 min 19 sec
Edition of 5 + 2 AP



Watch video 觀看視頻
Password 密碼: EMGKSC123





The fifth toe (or “You can have what’s left of mine.”)
 《「小腳趾 (或「嗯,你可以擁有我所剩下的。」)》
 2023/2015

1. Video 錄像
 4:3, B&W, silent
 4:3, 黑白, 無聲
 44 sec



Watch video 觀看視頻
 Password 密碼: EMGKSC123



2. Sculpture 雕塑
 Concrete 混凝土
 5.5 x 2.5 x 2 cm



Marlboro
2015

Nail polish and topcoat on whetstone
指甲油, 保護面油, 磨刀石
2.5 x 5.5 x 20.5 cm
Unique

L'art s'évapore (formerly known as 'Eau dévoilé')
2023/2012

Artist's perspiration in perfume bottle
藝術家的汗水·香水瓶
8.5 x 8.5 x 8.5 cm
Unique





Correction pen corrected with its own content
《被自身的內容修正的修正筆》
2023/2012

Correction fluid on correction pen
修正液・修正筆
9.2 x 4 x 2 cm
Unique



(Installation view 展覽現場)

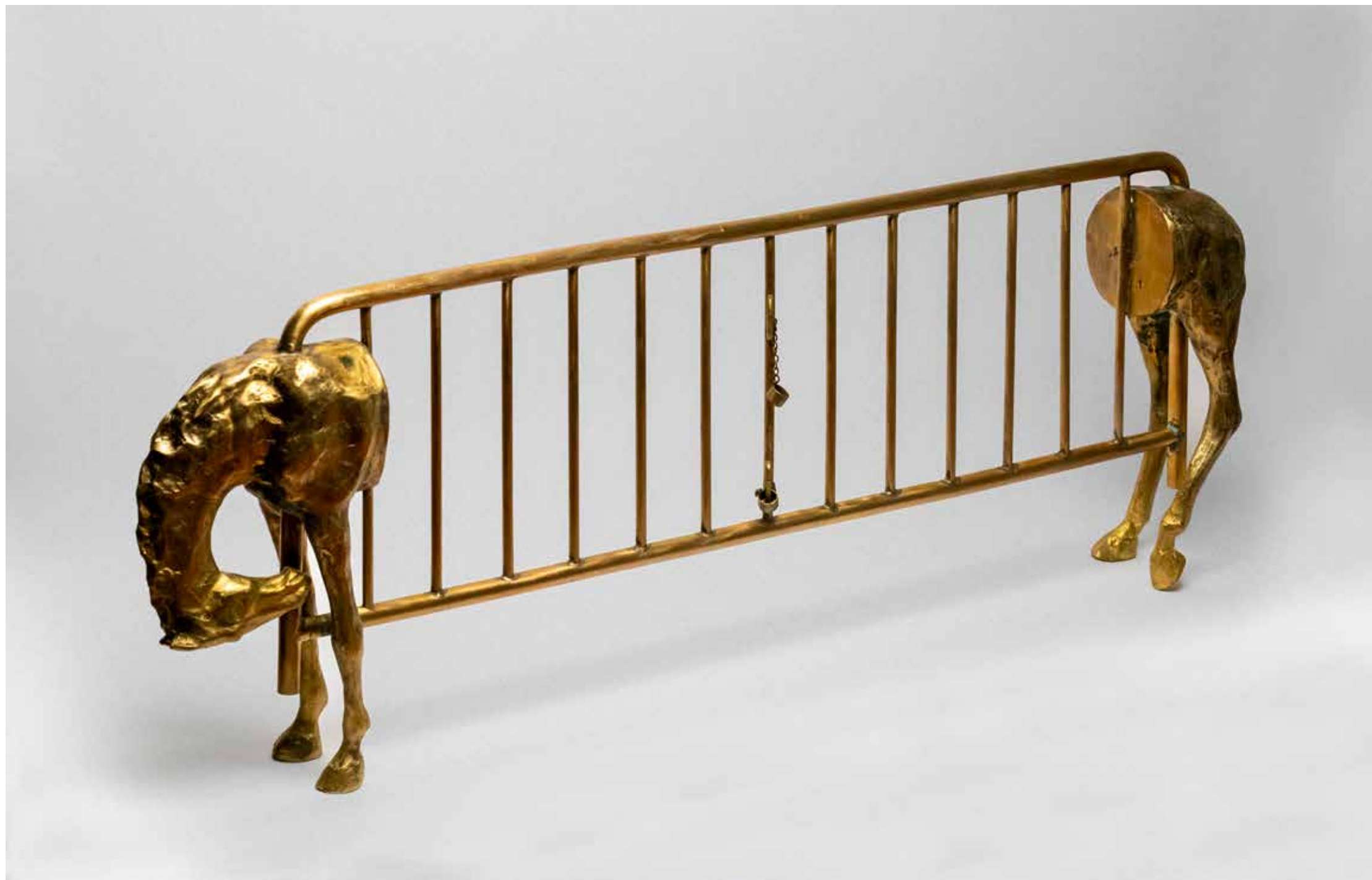


The photos were originally part of the installation 'Ask the Hong Kong Museum of Art to borrow "Iron Horse" barriers: I want to collect all of the "Iron Horse" barriers in Hong Kong here' (2008). It was commissioned for "Looking for Antonio Mak", in response to the art and history of the significant Hong Kong artist, Antonio Mak (1951-1994). "Looking for Antonio Mak" was curated by guest curator Valerie C. Doran, being part of the "Hong Kong Art: Open Dialogue" Exhibition Series III, organized by the Hong Kong Museum of Art.

關尚智：「這張照片原本是《請香港藝術館幫忙借「鐵馬」圍欄：我想收藏香港所有「鐵馬」圍欄在這兒》（2008）裝置作品的一部分，受“尋找麥顯揚”展覽委託創作，以對重要香港藝術家麥顯揚（1951-1994）的創作及個人歷史作出回應。“尋找麥顯揚”由香港藝術館客席策展人任卓華策劃，是香港藝術館“香港藝術：開放·對話”系列展覽的第三部分。」

Iron Horse -- After Antonio Mak
《鐵馬——麥顯揚之後》
2008

Digital collage, inkjet print on paper
數碼拼貼，噴墨打印紙本
Work 作品尺寸: 21 x 29.7 cm each
Framed 裝裱尺寸: 33.6 x 42.1 cm each
Edition of 1 + 1 AP



Kwan Sheung Chi was commissioned to create a work for the exhibition “Looking for Antonio Mak” in 2008, and became interested in Horse with Ladder, a bronze work by the late Hong Kong artist that had been lost. At that time, Ha Bik Chuen’s archive was not accessible to the public. Kwan therefore did not have access to the first photographs of Horse with Ladder taken in 1982, when it was shown in Manila in a little-known but large-scale exhibition of Hong Kong art. As a metaphor for his obstructed search, Kwan created a digital collage, replacing the ladder with a barricade as the horse’s torso, titling it Iron Horse. Now, Kwan has seen the 1982 images in Ha’s archive; as an annotation to this meandering story of Hong Kong art, Kwan casts Iron Horse in bronze. Horse with Ladder remains lost to this day.

關尚智曾在2008年受「尋找麥顯揚」展覽委託創作作品，並在此過程中對麥顯揚（1951-1994）創作的青銅雕塑《馬.梯》產生了興趣。在當時作品實物已遺失於世，而夏碧泉檔案尚未公開，因此他無從知曉夏碧泉曾在1982年於馬尼拉拍下了首批《馬.梯》的照片——這件雕塑作品曾於在馬尼拉舉行的香港藝術展覽中展出，展覽規模龐大但鮮為香港藝壇所知。關尚智探尋作品的過程處處受阻，於是他為「尋找麥顯揚」創作了一件數碼拼貼作品來比喻阻礙：他用鐵馬圍欄取代梯子作為馬的身軀，將這攝影作品命名為《鐵馬》。如今，關尚智終於看到了夏碧泉檔案中的1982年展覽紀錄，遂將《鐵馬》鑄造成青銅，為這個曲折的香港藝術故事作注。《馬.梯》至今下落不明。

Iron Horse -- After Antonio Mak
《鐵馬——麥顯揚之後》
2021

Bronze
青銅
22.5 x 11.5 x 63.5 cm
Edition of 1 + 1 AP

Interpreting the Chinese-language phrase “yi xian xiwang” (a thread of hope) into its literal components, the artist uses glue to fix blue sewing threads into the shape of the word “hope”.

藝術家以中文「一線希望」中「一」、「線」、「希望」的字面解讀，使用膠水將藍色縫紉細線固定為「hope」的字樣。

a thread of hope
《一線希望》
2009

Thread, glue
線、膠水
approx. 10 x 10 x 2 cm





Karl Marx's Capital
《馬克思的〈資本論〉》
2015

Used books' dust jacket of Capital, by Karl Marx, ribbon
舊書籍護封，馬克思《資本論》，絲帶
22 x 16 cm each flag 每面旗
Unique



(Installation view 展覽現場)





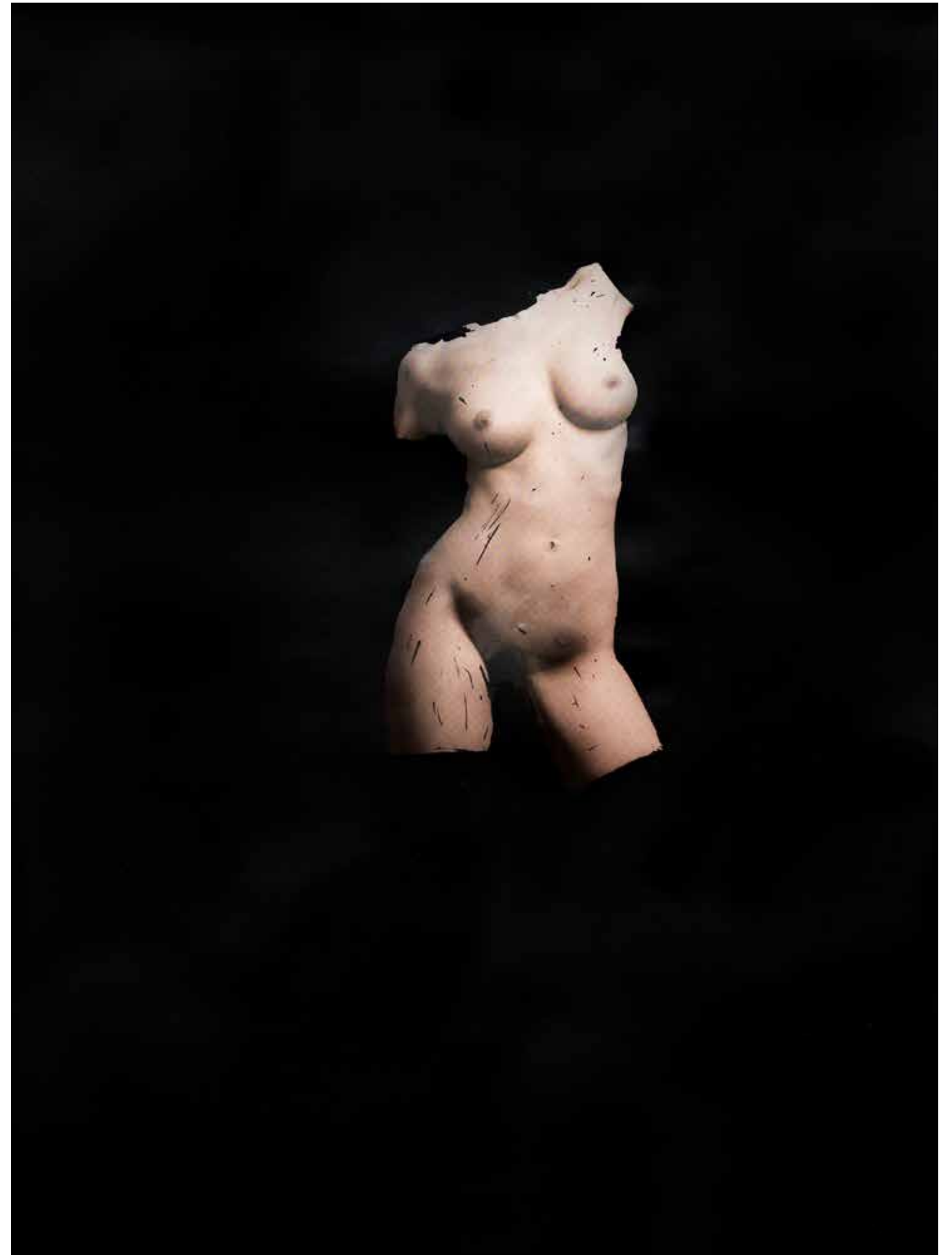
Men in black
《黑暗中的男人》
2015

Spray paint on X-rated poster
噴漆，X級電影海報
Work 作品尺寸: 59.5 x 42 cm
Framed 裝裱尺寸: 62.4 x 45.7 cm



Goddess
《女神》
2015

Spray paint on X-rated poster
噴漆，X級電影海報
Work 作品尺寸: 59.5 x 42 cm
Framed 裝裱尺寸: 62.4 x 45.7 cm







Kisses
《吻》
2015

Spray paint on X-rated poster
噴漆，X級電影海報
Work 作品尺寸: 59.5 x 42 cm
Framed 裝裱尺寸: 62.4 x 45.7 cm





(Installation view 展覽現場)



Wet mirror and Four Bottles
《霧濕的鏡子和四個瓶子》
2023/2015

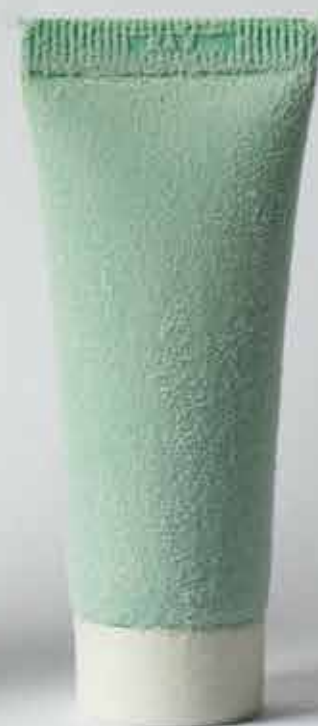
1. *Wet mirror* 《霧濕的鏡子》, 2015
Gloss spray and model realistic water on mirror
光油, 模型仿真水, 鏡
50.5 x 40.5 x 1.1 cm

2. *Bottles (mint)* 《瓶子(薄荷)》, 2023/2015
Sanded used plaster containers
磨砂舊塑膠瓶
18 x 7.7 x 4.8 cm; 7.8 x 3.4 x 2.2 cm

3. *Bottles (blue)* 《瓶子(藍)》, 2023/2015
Sanded used plastic containers
磨砂舊塑膠瓶
9.7 x 3.9 x 2.6 cm each



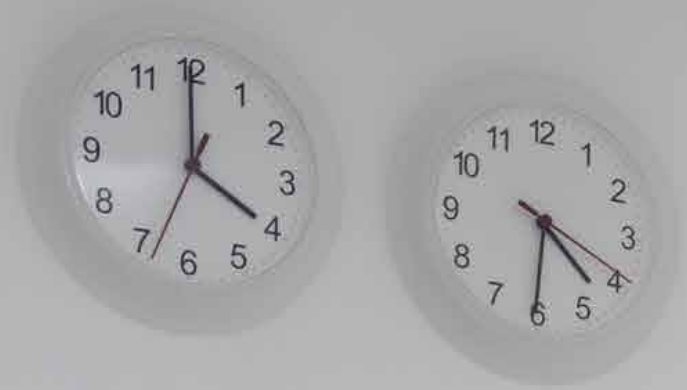






Bottles (white)
《瓶子(白)》
2023/2015

Sanded used plastic containers
磨砂舊塑膠瓶
17.4 x 26 x 12 cm
Unique



(Installation view 展覽現場)



Little flowers in a Duralex glass Duralex
《玻璃杯裏的小花》
2023/2015

Artificial flowers, Duralex glass, Lambda print
人造花·Duralex玻璃杯·Lambda輸出
25 x 8 x 8 cm

2. Photography 攝影
Work 作品尺寸: 38.1 x 25.4 cm
Framed 裝裱尺寸: 40.7 x 28 cm





Two clocks
《兩個時鐘》
2015

Two clocks, one was modified to run in anti-clockwise
兩個時鐘，一個被改裝成逆時針方向走
14 x 10 x 6 cm each
Edition of 1 + 1AP



Two clocks
《兩個時鐘》
2015

Two clocks, one was modified to run a minute in 61 seconds
兩個時鐘，一個被改裝成61秒走1分鐘
25 x 25 x 3.8 cm each
Edition of 1 + 1 AP





(Installation view 展覽現場)

I will not make any political art.
I did not make any political art.
I did not make any political art.
I will not make any political art.
I did not make any political art.
I will not make any political art.
I will not make any political art.
I did not make any political art.
I did not make any political art.
I did not make any political art.
I will not make any political art.
I will not make any political art.
I did not make any political art.

*I Will Not Make Any Political Art.
I Did Not Make Any Political Art*
2020



Watch preview 觀看預覽
Password 密碼: EMGKSC123

1. Video, 4:3, B&W, mono sound, 9 min 24 sec
錄像, 4:3, 黑白, 單聲道, 9 分24秒

I will not make any political art.
I did not make any political art.
I did not make any political art.
I will not make any political art.
I did not make any political art.
I will not make any political art.
I will not make any political art.
I did not make any political art.
I did not make any political art.
I did not make any political art.
I will not make any political art.
I will not make any political art.
I did not make any political art.
I did not make any political art.
I will not make any political art.

2. Archival ink on paper 檔案墨水紙本
Work 作品尺寸: 20.5 x 16.5 cm
Framed 裝裱尺寸: 29.2 x 25.1 cm



NO SIGNAL
PLEASE STAND BY
信号异常 马上回来



Three black pens
《三支黑筆》
2023

Video, 16:9, B&W, silent
錄像, 16:9, 黑白, 無聲
9 min 24 sec
Edition of 5 + 1AP



Watch preview 觀看預覽
Password 密碼: EMGKSC123



Watch preview 觀看預覽
Password 密碼: EMGKSC123

Handover
《移交》
2023

3-channel video, 16:9, B&W, silent
三頻影像裝置, 16:9, 黑白, 無聲

11 min 16 sec
Edition of 5 + 1AP

We are the
Borg.
Resistance is
futile. You will

**We are the
Borg.
Resistance is
futile. You will**

We are the
Borg.
Resistance is
futile. You will

Resistance is futile. You will be assimilated.

《抵抗是徒勞的。你會被同化。》

2023

Video, 16:9, B&W, mono sound

錄像, 16:9, 黑白, 單聲道

11 min 53 sec

Edition of 5 + 1AP



Watch preview 觀看預覽
Password 密碼: EMGKSC123



我們注意到最近一些針對香港藝術家關尚智的藝術創作的批評，
We have noticed that some current criticisms against the artistic creation
of Hong Kong artist Kwan Sheung-chi

In Defence of Kwan Sheung Chi
《保衛關尚智》
2023

Video, 16:9, color, stereo sound
影像, 16:9, 彩色, 立體聲

8 min 40 sec

Edition of 5 + 2AP



Watch preview 觀看預覽
Password 密碼: KMKSC123

Kwan Sheung Chi: “My wife Wong Wai Yin will give a speech in the video to defence the artistic practice of Kwan Sheung Chi and condemn the people who criticized him.”

Below is a transcript of Wong’s speech.

Dear guests and colleagues, ladies and gentlemen, friends:

Greetings to you all.

It has come to our notice that recently there are unsubstantiated criticisms of Hong Kong artist Kwan Sheung Chi’s art. The absurd arguments are nothing but irresponsible, discreditable manipulations, totally unfounded and one-sided, and are deemed to down and out. We have to firmly disapprove such act that sabotage the prosperity and stability of Hong Kong in the name of so-called “freedom of speech.” Such behaviour not only undermines our fundamental interests, but also openly challenges our cultural traditions.

Historically, art has been our pride. Since ancient times, our intellectuals and artists have expressed their emotions through art, and have in everlasting fashions demonstrated the wisdom and creativity of our people. Artworks are key mediums through which the spirit of the nation is promoted; Hong Kong artist Kwan Sheung Chi stands out as an excellent practitioner.

Kwan Sheung Chi is an artist of brilliance, vigour and determination, whose singular style attracts attention and acknowledgement. His oeuvre not only shows a profound understanding of art, but also reflects the zeitgeist and social reality. His art is the vehicle through which the spirit and thoughts of the nation are expressed, rich in artistic value and subtlety. The awe-inspiring practice is a priceless treasure of the nation and should be well respected and protected.

However, there are always some dissidents who try to manipulate and sabotage the relationship between the artist and the public—a hopeless subversion. An extremely small amount of people have launched a vicious attack on Kwan Sheung Chi, relying in vain on double standards, manipulating truth and forging facts, sullyng the artist’s reputation in order to deprive Kwan of his artistic freedom. Such conduct constitutes a serious violation of basic ethical and human rights principles. The harmful statements are not only unfounded, but are also far from the truth. It is a blasphemy that taints the purity of art, a distortion that twists the spirit of the nation, and is only going to cause harm onto itself.

Those who criticise Kwan Sheung Chi, for reasons that they cannot disclose, try to one-sidedly realise certain agenda. However, their wrongful act and speech can only show their short-sightedness and ignorance. In

the face of such unwarranted and purely unfounded criticism, we are deeply saddened, because it not only damages Kwan’s reputation but also hurts the integrity of the art world. Blind to the facts, these people seriously threaten the cultural diversity and creativity of our community.

We are deeply concerned and condemn such unjust behaviour. Hong Kong artist Kwan Sheung Chi’s practice represents the standard of art nurtured by our country; his efforts and contributions deserve respect and recognition. Any attempt to arbitrarily criticise and surpress his art, in whatever form, is going to fail, and the people behind such attempt will pay dearly for their risky projects. They will take sole responsibility for repeatedly making ill judgements.

We will not tolerate any vicious attack on and brutal intervention with Kwan Sheung Chi’s art. They try to hinder the artistic progress in vain without recognising their own feebleness; delusional, they are only going to be hoisted by their own petard. We believe that, in the face of the truth, all lies and disinformation, of which they should be ashamed, will be destroyed. We advise these people to confront and reflect on their own serious problems, and stop immediately playing blind and deaf regarding their own flaws and follies. They ought to at once abandon ideological biases, face the truth, respect the facts, and together with us promote the prosperity of art.

We call on the general public to be on high alert and be aware of rumor-mongers’ conspiracies. Art is diverse, and everyone is entitled to express his own ideas in ways that are uninterrupted and unrestricted. We should all be open about Kwan Sheung Chi’s practice, creating ample space for his brilliance. Our position is clearly defined and consistent: an artist should enjoy justifiable artistic freedom, which as a fundamental right makes it possible for him to demonstrate his creativity and unique perspective. It is also an unquestionable, necessary condition for progress and prosperity in society and in art.

As his reliable, strong and enduring ally, we will continue to firmly support Hong Kong artist Kwan Sheung Chi’s practice, providing him with assistance and encouragement whenever he is in need. We are confident that Kwan Sheung Chi’s art will excel, and that he will create many more remarkable artworks in the years to come. Let’s unite and support Kwan Sheung Chi, defending our artistic freedom and cultural traditions, making it possible for Hong Kong artists to shine and burn, further contributing to the light of art of this country, introducing to the world more astonishment and inspirations. On this wonderful, magnificent occasion, let us assemble and march towards the glorious future of art!

Thank you!

關尚智：「我的妻子黃慧妍在影像中演講，捍衛關尚智的藝術創作，並譴責那些批評他的人。」

黃慧妍的演講稿大致如下：
各位来宾，各位同事，女士们，先生们，朋友们：

大家好！

我们注意到最近一些针对香港艺术家关尚智的艺术创作的批评，其说法极其荒谬，是不负责任的卑劣操弄，完全站不住脚，只能是一厢情愿，难逃失败下场。我们必须坚决反对这种假借所谓“言论自由”之名从事破坏香港繁荣稳定的勾当。这种行为不仅损害了我们的根本利益，也公然挑衅了我们的文化传统。

历史上，艺术一直是我们的骄傲。自古以来，我们的文人墨客通过艺术表达情感，托千秋之名，展示了我们民族的智慧和创造力。艺术作品是弘扬我们民族精神的重要载体，香港艺术家关尚智的创作无疑是其中的佼佼者。

关尚智是一位具有才华和魄力的艺术家，他独特的创作风格引起了广泛的关注和赞赏。他的作品不仅展示了他对艺术的深刻理解，还反映了人民的感情和社会的现实。他的艺术作品是表达民族情感和思想的媒介，充满了艺术性和深意。他的创作不仅令人赞叹，更是我们民族的宝贵财富，应该得到尊重和保护。

然而，总有一些背后别有用心的人，企图挑拨、破坏艺术家和人民的关系，这不会得逞。极少数人在对关尚智进行无端指责，这些人借机制造了双重标准，一如既往混淆是非，颠倒黑白，对他进行污蔑抹黑，试图剥夺他的艺术创作自由。这种行为严重违反了基本的道德伦理和人权原则，他们的言论既经不起事实推敲，更与真相背道而驰。这是对艺术价值的亵渎，是对我们民族本质的歪曲，最终只会损人害己。

关尚智的批评者们可能出于不可告人的目的，试图通过单方面的攻击他来达到某种目的。然而，他们的错误言行只能显示出自己的短视和无知。面对这种毫无道理和纯属无中生有的批评，我们感到十分痛心，因为它损害了关尚智的名誉，也害及了整个艺术界的声誉。这些人无视事实，极大地损害了我们的文化多样性和创造力。

我们对此表示高度关注，并对这种不公正的行为予以强烈谴责。香港艺术家关尚智的创作代表了我们国家的艺术水准，他的努力和付出应该得到尊重和赏识。任何胡乱批评和试图压制他的企图，不管采取什么卑劣手法，都注定是要失败的，这些人也将为其冒险行径付出沉重代价，责任完全在于他们误判形势，一错再错。

我们绝不容忍对关尚智任何形式的恶意攻击和粗暴干涉。他们徒劳地试图阻碍艺术的发展，却自不量力，那是痴心妄想，最终搬起石头砸自己的脚。这种纠缠是没有意义的，只会自讨没趣。他们白日做梦，却将自取其辱。我们相信，在事实面前，各种谎言和虚假信息必将不攻自破，他们应该对此感到羞耻。我们奉劝这些人正视、反省自身的严重问题，立即停止对自身存在的种种疑点装聋作哑，放弃意识形态的偏见，认清现实，尊重事实，与我们共同推动艺术的繁荣。

我们呼吁广大人民要保持高度警惕，提防造谣生事者搞阴谋诡计。艺术是多元的，每个人都有权利表达自己的观点，不应该受到任何干涉和限制。对于艺术家关尚智的作品，我们应该保持开放的心态，给予他足够的空间展现他的才华。我们的立场是非常明确的，也是一贯的，艺术家应该享有正当的创作自由，这是他们展示自己才华和独特视角的基本权利，也是社会进步和艺术繁荣的必要条件，不可动摇。

我们将坚定支持香港艺术家关尚智的创作，我们永远是他可以依靠的坚强后盾，随时给他提供所需的帮助和鼓励。我们对关尚智的艺术发展前景充满信心，相信他会创造更多令人瞩目的作品。让我们团结一致，声援关尚智，捍卫我们的艺术自由和传统文化，让香港艺术家的创作得以继续发光发热，为我们的国家增添更多的艺术之光，为世界带来更多的惊喜和感动。在这个光荣而伟大的时刻，让我们为了艺术的辉煌未来并肩携手，继续努力奋斗！

谢谢大家！



(Installation view 展覽現場)



(Installation view 展覽現場)

Starship The Defiant
《挑戰者號星艦》
2023

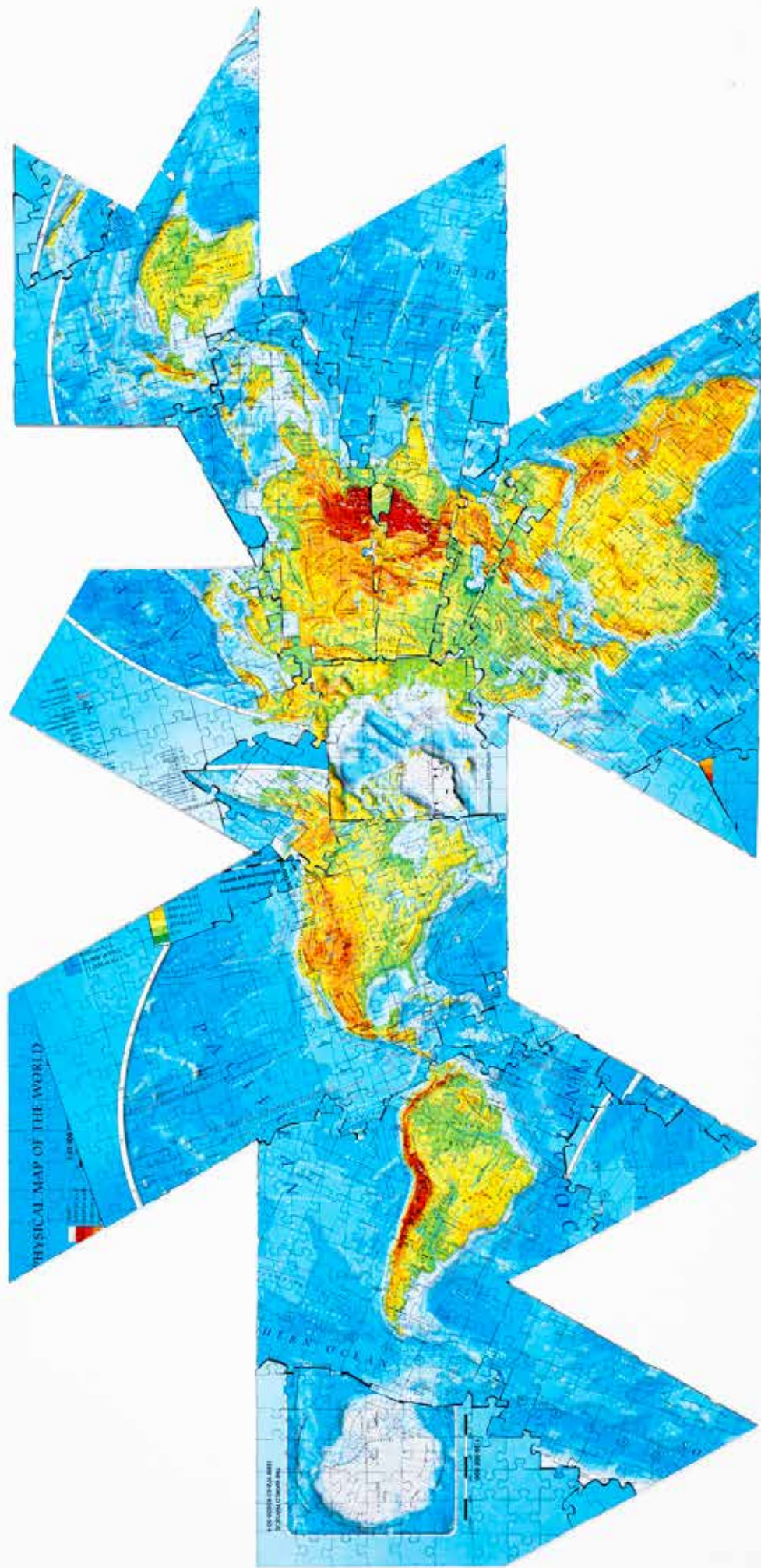
Acrylic on cardboard
塑膠彩，紙板
36 x 90 x 57 cm



20 Artists: Global Positioning

Public Art Fund, New York City, Chicago, and Boston, USA
Public Art Fund, 紐約、芝加哥、波士頓, 美國

23.04.21 - 01.08.21



Dissected Map (Based on Buckminster Fuller's Dymaxion Airocean World)

2021

Digital collage

Courtesy the artist

Commissioned by Public Art Fund for Global Positioning, an exhibition on 320 JCDecaux bus shelters across New York City, Chicago, and Boston, on view from January 26, 2022-June 5, 2022.



Kwan Sheung Chi
Dissected Map (Based on Buckminster Fuller's Dymaxion Airocean World)
2021

Courtesy the artist. Photo: Nicholas Knight, Courtesy of Public Art Fund, NY.
Artwork a part of Global Positioning, presented in New York City by Public Art Fund on 320 JCDecaux bus shelters
displaced across New York City, Chicago, and Boston, January 26-June 5,2022.

Portals, Stories, and Other Journeys
咫尺之內，開始之前：隨意門及其他足跡

Tai Kwun Contemporary, Hong Kong
大館當代美術館, 香港

23.04.21 - 01.08.21

'Portals, Stories, and Other Journeys' stems from Asia Art Archive's research since 2014 into the personal archive of the late Hong Kong-based artist Ha Bik Chuen (1925–2009). A self-taught sculptor and printmaker, Ha left behind a vast personal archive—his “thinking studio”. He documented exhibitions that he attended from the 1960s till the 2000s, and kept records in the form of ephemera, negatives, contact sheets, and photo albums. He also collected printed matter like illustrated magazines, and created book collages from these publications. As an autodidact, Ha's library contained books on art and visual culture from far beyond the port city of Hong Kong. Ha's idiosyncratic ways of collecting, organising, and regrouping materials blur the boundaries between document and artwork.

This exhibition comprises ten “sets” that share what this archive can do—how it fuels practices of artists, and how it shapes and shifts our understanding of Hong Kong's history and art. Five of these sets present new commissions by artists Banu Cennetoğlu (Istanbul), Kwan Sheung Chi (Hong Kong), Lam Wing Sze (Hong Kong), Raqs Media Collective (New Delhi), and Walid Raad (Beirut/New York). Some of these artists began their engagement with Ha's archive in the past year in preparation for this exhibition, while others have had years of continuous conversation with AAA. Each artist bring their own stories relating to Ha's archive—they respond to various facets of his archival and art practice, as well as AAA's ongoing efforts to make the archive accessible. The remaining sets restage documents and historical objects in new contexts made possible by research into Ha's archive. These articulations construct more complex narratives about Hong Kong's art ecology of the last five decades, and reveal parts of Hong Kong's cultural worlds that are not always visible.

Each set is a carefully composed ensemble of images, objects, and stories, guiding us to explore our sense of scale, self, and history. These sets become portals leading visitors from one place to another, perhaps even more than one place at a time, defying rules of spatiality and temporality. They make way for (un)timely encounters across geographies, affects, and times. They juxtapose different kinds of knowledge created through artistic, scholarly, and curatorial ways of engaging the archive. Together, these sets catalyse a condition where artistic speculation and research inquiries of disparate contexts and sources collide.

'Portals, Stories, and Other Journeys' is part of AAA's 20th anniversary programmes, and is curated by Michelle Wong, with support from Vivian Poon, Garfield Chow, the Tai Kwun Contemporary Team, and the AAA Team.

- *Text by Asia Art Archive*

“咫尺之內，開始之前：隨意門及其他足跡”源於亞洲藝術文獻庫自2014年起對已故香港藝術家夏碧泉（1925–2009）個人文獻資料庫的研究。夏氏是自學成才的雕塑家和版畫家，離世後遺下一個龐大的文獻資料庫：他的「思考工作室」。他收集展覽印刷品，又製作底片、相辦和相簿，一一記錄自己由1960年代至2000年代參觀過的所有展覽。他亦收集圖文雜誌等其他印刷物，這些書刊成為了他創作拼貼書本的材料。身為自學的創作者，夏氏涉獵廣闊，他的藝術和視覺文化藏書遠超香港的地理界限。他獨特的收集、組織和重組材料的方法，亦模糊了紀錄和藝術品的類別分野。

這個展覽揭示夏碧泉檔案的創造力，表現它怎樣滋養藝術家的創作，以及塑造和改變我們對香港歷史和香港藝術的理解。展覽由十個「場景」組成，其中五個展示藝術家的委約作品，包括 Banu Cennetoğlu（伊斯坦堡）、關尚智（香港）、林穎詩（香港）、Raqs Media Collective（新德里）和 Walid Raad（貝魯特/紐約）。部分藝術家在過去一年展覽籌備期間開始接觸夏碧泉檔案，其他則與亞洲藝術文獻庫聯繫多年。各人帶着自己與夏碧泉檔案相惜的故事開始創作，創造出回應夏氏文獻收集實踐和藝術創作的作品，也反映了亞洲藝術文獻庫將檔案開放給藝術界和大眾的努力。其餘五個場景則以新角度表述文獻資料和歷史物事，為過去半世紀的香港藝術生態寫下更豐富的敘述，揭示香港不易瞥見的文化世界。

每個場景都是一套精心組合的圖像、物件和故事，挑戰我們對比例、對自我、對歷史的理解。想像這些場景都是隨意門，打開它，咫尺之內可達他方，甚至違反時空定律，同時遊歷多個地方。它們踰越地理、情感和時代的邊界，容讓及時或不合時的相遇一一發生；無論是因藝術創作、學術研究或策劃展覽而接觸檔案庫，其併發出的知識均在並置呈現。迥然不同的背景和材料，衍生出各異的藝術想像和研究，十個場景同時是一個處境：東西互相碰撞、介入、重新詮釋。

“咫尺之內，開始之前：隨意門及其他足跡”為亞洲藝術文獻庫二十周年慶典活動之一，由黃浣婷策展，並由潘蔚然、周約雅、大館當代美術館及文獻庫團隊提供製作支援。

- 文 亞洲藝術文獻庫

Kwan Sheung Chi, *Iron Horse—After Antonio Mak*, 2008/2020
Installation view of 'Portals, Stories, and Other Journeys', Tai Kwun Contemporary, 2021.
Photo: Kwan Sheung Chi.

關尚智，《鐵馬——麥顯揚之後》，2008年
於“咫尺之內，開始之前：隨意門及其他足跡”展覽現場，大館當代美術館，2021年。
關尚智攝。





Installation views of 'Portals, Stories, and Other Journeys', Tai Kwun Contemporary, 2021.
Photos: Kwan Sheung Chi.

“咫尺之內，開始之前：隨意門及其他足跡” 展覽現場，大館當代美術館，2021年。
關尚智攝。



Installation views of 'Portals, Stories, and Other Journeys', Tai Kwun Contemporary, 2021.
Photos: Kwan Sheung Chi.

“咫尺之內·開始之前：隨意門及其他足跡” 展覽現場，大館當代美術館，2021年。
關尚智攝。



Installation views of 'Portals, Stories, and Other Journeys', Tai Kwun Contemporary, 2021.
Photos: Kwan Sheung Chi.

“咫尺之內，開始之前：隨意門及其他足跡” 展覽現場，大館當代美術館，2021年。
關尚智攝。

Healthier, Simpler, Wiser.
更健康, 更簡單, 更明智。

Edouard Malingue Gallery, Shanghai
馬凌畫廊, 上海

18.05.19 - 30.06.19

 Exhibition Documentation

Edouard Malingue Gallery Shanghai announces its new group exhibition, “Healthier, Simpler, Wiser.” The exhibition brings together three highly reputed mid-career Chinese artists: Hu Xiangqian from Guangdong, Lai Chih-Sheng from Taipei, and Kwan Sheung Chi from Hong Kong. Each will present a work newly commissioned by the gallery, together with a selection of recent works. While their practices are different in character, medium, and conceptual method, the artists are united by their concision, poetic quality, and constant search for the essential meaning of art.

Hu Xiangqian’s work evokes a sense of strong will. His art-making originates from a natural desire to use the body and take action, yet he never bows to the corrupting side of such desire. His work falls between artistic performance and athleticism, and thus lies beyond the boundaries of a certain aesthetic form or a definition of a certain win-lose logic. To a large extent, his artistic mission is to make himself healthier in both a bodily and spiritual sense, and to lead us to do so as well.

Hu’s life experience has been one of migration: born in Leizhou, he moved to Guangzhou, Beijing, New York, and then back to Guangzhou again. He likes to travel, and considers traveling an essential part of an artist’s life. He has a strong curiosity that leads to a proactive pursuit of understanding the world and absorbing all kinds of knowledge. The unique thing about him is that wherever he goes, he’s able to live like he is at home. He never abandons the interests and ways of understanding the world he developed while living in his hometown during his teenage years— always being intimate to the land and nature, and living barehandedly.

Hu’s new work for this exhibition is inspired by one of his personal interests: watching internet videos of people building houses using traditional methods. He once said that he’s never wanted to build his own house. He never even tidies up the places he lives. To him, the living space is always temporary. But after a life of moving between places over the past decade, he started to reconsider how places and spaces may influence him. He found that he could never imagine himself relocating to a foreign place, but, like most Chinese people of his generation, in order to search for a life and a career he had to leave his hometown. The affection for home and the aspiration to explore the world became a dilemma, and, in a funny way, watching people building houses on the internet dissolved that dilemma. As a result, Hu plans to appropriate the skills he learned from all these videos and build a structure in the gallery space, as a way of getting closer to the struggle in his mind.

Before attending art school, Lai Chih-Sheng worked for years as a mason. After graduation, he got involved in the business of video production, again for many years. The technical influences of these work experiences on his current art practice may be obvious, but what’s more important is how it influenced his distinction between making/producing and creating: people may make/produce utilitarian and visually appealing things, but they can only create their perspectives on these things in art.

As an artist, Lai Chih-Sheng is often unwilling to make things. He intervenes in ways that are as subtle and invisible as possible. This is because he hopes to point people to the original faces of things and things that we tend to abandon. But in fact, in art-making, he often uses methods from engineering. Only by engineering, he does not create physical realities but conditions for meditation. One of his mottos is this: “Creating is the moment to let go.” Seeing Lai’s art helps us to make sense of the perplexing world and identify what in it is redundant. It helps to reveal the essence of life.

With his new work for this exhibition, Lai raised this question: in an art exhibition, what deserve to be expelled, and what need to stay? He proposes to restructure the rainwater pipes that are originally located in one side of the gallery space and extend them to reach the central area of the space. The rain water would then flow into a water storage barrel, before it is expelled to outside of the building. Lai’s intervention will not change how the rainwater come and go, but only create a short period of time when the rainwater stops-by in the exhibition and eventually leave traces with the dirt that it carries.

The work of Kwan Sheung Chi shines with wisdom, but it never agrees to “get success.” Critics have analyzed how his work proposes to reconsider the criteria of success and failure. At the beginning of his career, he proudly claimed to be an “unsuccessful artist.” However, as his career developed smoothly, his aspiration to be an “unsuccessful artist” was proven unsuccessful. After that, he could only try his best to keep a distance from all the “correct ways” of being an artist. Even that is difficult to achieve ... he doesn’t want to live the life of a professional artist, and yet he still feels like accepting some opportunities to do art.

The dilemma here is that he only aims to find the best way of living his life, and the way a professional artist should live does not seem good to him. Meanwhile, art is still an essential part of a good life. According to this logic, we may assume that Kwan’s purpose in making art is not about making a glorious career or creating good art in the art historical sense; his purpose is to make use of each opportunity offered by art to identify, interpret, and explore how to act wiser when facing all sorts of challenges in life.

To tackle the “problem” of having to come to Shanghai for an exhibition, Kwan decided to imagine the task as a real business trip. Together with a junior colleague, he will visit Shanghai for an imaginary business project. A local assistant will guide them to visit potential locations as well as other Shanghai-based Hong Kong companies and businessmen. They will also make full use of the trip to enjoy Shanghai cuisine and luxurious cigarettes and alcohol, like real businessmen. The interesting question here is: Although the trip is planned as a measure of expediency, why shouldn’t the pleasure and the relief that it actually brings to the artist be seen as the true value of art?

馬凌畫廊(上海)宣佈主辦聯展「更健康,更簡單,更明智。」。是次展覽聚集了三位在藝術界享有很高聲譽的藝術家:來自廣東的胡向前、來自台北的賴志盛及來自香港的關尚智。他們除了展出具有代表性的近作外,也受邀特地為是次展覽各實現一個新作。三人的作品呈現出迥異的性格、技巧及思維方式,而共通於它們的精煉、富有詩意、逼近本質。

胡向前的作品之魅力在於一種強烈的願望感。在創作中,他聽從身體和行動之天然慾望,卻從不向這種慾望的腐敗一面投降。他的作品雖介乎於藝術表演和競技運動之間,卻不旨在創造某種美學形式或定義某種勝負;在很大程度上,他的藝術旨在令自己在身體上及精神上都變得更健康,也感染我們變得如此。

在個人生活經歷中,他一直在遷移:從雷州開始,到廣州、北京、紐約,再回到廣州。他喜歡旅行,並認為遠行的經驗對於藝術家來說必不可少,對世事萬物和知識始終保持一種積極的好奇心。無論到了哪裡,他總能「水土隨身帶」。他從未捨棄源自故鄉及青年時期的興趣及理解世界的方式:貼近土地,貼近自然,赤手空拳地。

胡是次新作的靈感來自他的一個獨特的興趣:上網看人手建房子的視頻。胡說他從沒想過建自己的房子;他甚至從不把自己居住的房子打理得稍為像樣一點。對他來說,居住空間只是臨時的。但是,在經歷了過去十年間的遷移生活後,他開始思考居住地點和空間對自己的影響。這些他曾旅居的城市,儘量提供了非常不同的生活及文化條件,卻始終只是一個探索的過程,而不能成為家。而為了活得更有意義,他又必須離開故鄉,那個內心的家。這種在對內心的家的留戀和探索世界的渴望之間的矛盾,頗為搞笑地通過觀看這些人手建房子的網上視頻而得到緩解。現在,胡計劃利用從那些網上視頻中所學到的心得,在畫廊中親手建造一個非實用性的結構,以進一步貼近自己心中的矛盾。

在上藝術大學之前,賴志盛曾當了數年的泥水技工;在從藝術大學畢業之後,他又曾從事影視製作行業數年。看他現在的作品,明顯的是這兩項工作經驗深刻地影響了他的技術素養,但很重要的是,這些經驗也影響了他心目中對「製造」及「製作」與藝術意義上的「創作」之差異的理解:人們製造／製作出有用而好看的事物,而只有以藝術,人們才能在這些事物中重新創造自己

作為藝術家,賴總是不願意去製造點什麼,他對事物的介入也盡可能地細微、不顯眼。他更願意引導人們去觀察事物本來的面貌,或將那些人們慣於要拋棄掉的東西帶回來。但其實,就藝術創作而言,工程是他最好的技巧,但他以工程創造的不是物理現實而是一些沉思的條件。他的一句格言是:「創作是鬆手的瞬間。」觀看賴的作品幫助我們辨認出這個紛亂世界中的多餘。就像一個稱職的工程師一樣,他的智慧用於把事情變得更簡單,使我們更能貼近生活的本質。

藉這次展覽的新作,賴志盛提出此問題:在一個藝術展覽的現場,什麼東西需要被排除掉,又什麼東西值得留下?他計劃改動畫廊空間內的排雨水管,讓水管指向畫廊的中央,讓雨水經過一個儲水桶後,再被排出室外。這些水的來路和去路都沒有被改變,改變的僅僅是讓這些雨水短暫地逗留在展覽中,並讓雨水從外面帶來的沙石泥污留下細微的痕跡。

關尚智的作品散發著機智的光輝,卻又總是自帶一種抵抗「成功」的態度。論者曾分析他的作品如何重構成功／失敗的價值觀。如在生涯早期,他曾以「失敗藝術家」自居,但隨著藝術事業的順利發展,這個「失敗藝術家」的志願失敗了。如今,他也盡量與那些被認為是藝術家的「正當方式」保持距離,但往往也失諸交臂……他不想過一種職業藝術家的生活,但又拒絕不了一些做藝術的機會,哪怕過程了很多事情讓他不情不願。

矛盾在於:他致力於尋找一種對於自己最理想的生活,而職業藝術家的生活對他並不合理。同時,在理想的生活中他大概也擺脫不了對藝術的思考。所以對他來說,做藝術的目標不是去創造輝煌的藝術事業或創作藝術史意義上的「好作品」,反而利用那些藝術提供的機遇,以辨認及探討如何更明智地去應付生活中的難題。

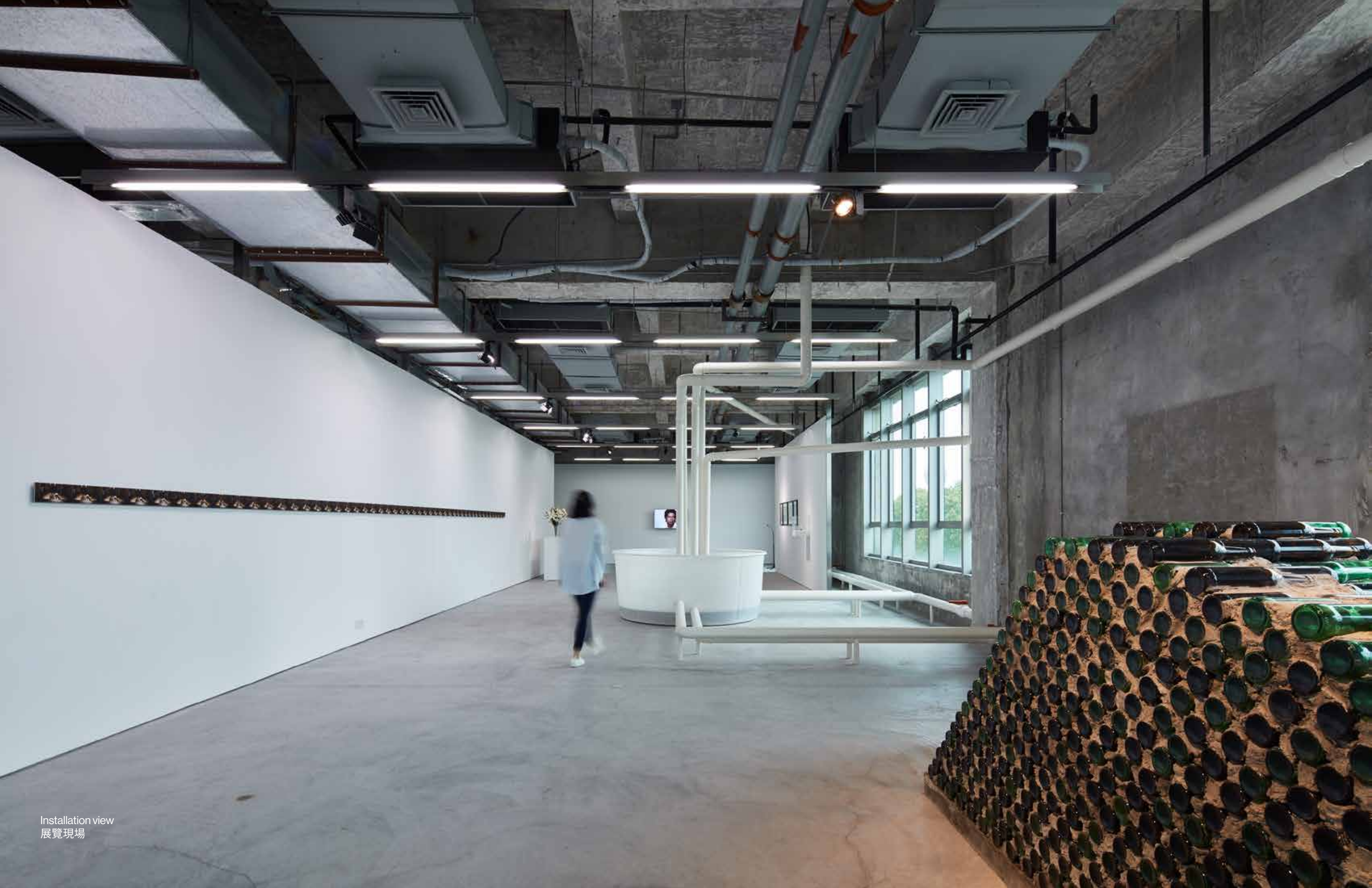
為解決這次要來上海參加展覽的「麻煩」,關決定將這次工作想像成一次標準的出差。他帶同一位「世侄」(後輩),拜訪上海,為一項不存在的生意進行考察。他們將在上海考察一些可能與他們的業務有關係的地點,及拜訪一些歷史悠久的駐上海港企及香港業務人員。期間,像那些真正的出差人士一樣,他們將享用上海本地經典美食及名煙名酒。最終,有趣的問題是:這次考察雖本是一個應付工作的權宜之計,但它的的確確地給藝術家帶來的釋懷感與樂趣,為何又不能被理解為藝術真正的意義?

更健康，更简单，更明智。
Healthier, Simpler, Wiser.

胡向前 Hu Xiangqian
关尚智 Kwan Sheung Chi
赖志盛 Lai Chih-Sheng

05.19 - 06.30





Installation view
展覽現場



Installation view
展覽現場



Blood 血
2019

Artist's blood (5cc) in glass sample tube
藝術家的血 (5cc), 玻璃試樣管
8.8x3.2x3.2 cm





Lilies
2012

12 different branches of artificial lilies
12枝不同的人工百合
Dimension variable
尺寸可變



My Nephew 世侄
2019

C-print 彩色冲印
One set contains 4 photos 一套含4张照片
Two larger ones 兩張較大照片: 40.7 x 61 cm
Two smaller ones 兩張較小照片: 40.7 x 27.1 cm

back to the basics – Kwan Sheung Chi

還原 基本 – 關尚智

Oil, Hong Kong
油街實現, 香港

23.03.2018 - 20.05.2018

Kwan Sheung Chi produced a video film “Travel in the Universe” at Oil, which tells a story of a man who lives on the Moon and back to his hometown – the Earth in an adventure, revealing the possibilities of construction of history and reflecting on human development. After moving to the Moon for a thousand years, Hong Kong people discovered Planet K which is a beautiful planet with more ideal living environment. However, it is on the fringe of the solar system and extremely far away from the Earth. Therefore, they determined to go back to their hometown – Hong Kong for the last time and leave the Earth forever. The exhibition provides an unknown and nostalgic aesthetic experience to audiences. The project divides into two parts, during the pre-exhibition period, film production process will be opened for public viewing; and the second phase is screening and installation display.

“Travel in the Universe” offers audiences an unfamiliar aesthetic experience in which they initially feel uncertainties. The gallery setting allows an escape from reality into a different universe encapsulated in the form of a space shuttle. On entering a narrow path, visitors find their way along a wall, taking uneasy steps in the dark. Experiencing the fear of being enclosed in an unusual, small space, they later come to the realisation that this is what depression feels like in daily life. Kwan does not limit visitors’ activities and behaviour, as they are allowed to spend their time in their own way in this particular setting. The response from visitors will inspire the video film, ‘Travel in the Universe’, and to complete the creation, their participation decides the final form of the installation. Kwan provides great flexibility in Travel in the Universe to enable communication between him and the audience.

關尚智在油街實現製作錄像短片《宇宙飄流記》，講述居於月球的主角在探險歷程中重新認識他的「故鄉」地球，從而發現建構人類歷史的可能性，對人類發展有深刻的體會。香港人移民到月球1000年後，他們發現了K星，一個比月球更宜居住的美麗星球，但是她非常地遙遠，在太陽系的最邊緣。於是，香港人決定最後一次，回到地球，看一次故鄉－香港，然後，永遠地別離。此次展覽提供給觀眾一個充滿未知、鄉愁以及無奈的美學經驗。計劃分為兩部分，前期為電影製作，以公開形式進行，開放予公眾參觀，第二部分則為錄像放影及裝置展示。

關尚智的《宇宙漂流記》給予觀眾一個未知、不安的美學觀賞體驗。展廳的陳設容許抽離現實，仿如宇宙或太空船的場域設想，黑暗的空間和狹窄的通道讓觀眾步步為營，摸黑前行，體會日常經驗以外的空間壓迫，但彷彿之中，這些空間壓迫又與生活壓抑有異曲同工之妙。藝術家沒有限制觀眾的行為和活動，讓觀眾在「概定框架」下「自由探索」。觀眾對場景的回應將會成為《宇宙漂流記》的創作靈感，而觀眾的參與將進一步完整作品，也決定了此作品最後呈現的形態。關尚智為《宇宙漂流記》留下最大的可塑性以確保與觀眾對話的空間。



Installation view
展覽現場

"Travel in the Universe", 2018
"宇宙漂流記", 2018



Installation view
展覽現場

"Travel in the Universe", 2018
"宇宙漂流記", 2018



Installation view
展覽現場

“Travel in the Universe”, 2018
“宇宙漂流記”, 2018





Installation view
展覽現場

“Travel in the Universe”, 2018
“宇宙漂流記”, 2018



Installation view
展覽現場

“Travel in the Universe”, 2018
“宇宙漂流記”, 2018



Details of "Travel in the Universe", 2018
細節: "Travel in the Universe", 2018

Blue is the New Black
藍是新的黑

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

26.10.2017 - 30.11.2017

 Exhibition Documentation

A thousand-metre sea of blue tape stretches across the entrance to the gallery: tensley pulled at one metre or so above the ground, the viewer is invited yet challenged to step in, actively marking their entrance as opposed to passive frequentation. This initial interaction sets the tone for Kwan Sheung Chi's (b. 1980, Hong Kong) first solo exhibition at Edouard Malingue Gallery, Hong Kong 'Blue is the New Black', which spells out over a series of mixed media works how things are not fully what they seem. Playing on notions of viewership, surveillance, power, ignorance, vulnerability and brutality, the exhibition travels between the political and the personal, nodding to the frameworks that govern us and our involvement in each. Integrating at once political references, actions from contemporary social life and popular media, the viewer is prompted to reflect on our status quo and daily fictions.

Kwan Sheung Chi follows a conceptual practice rooted in criticism of assignations of value and modes of existence, employing simple props to articulate his reflections with pointed focus. Voiced from a position of observation, the viewer senses throughout a tension between meditation and intervention, a feeling that is heightened by a running sense of banality that pervades Kwan's propositions. Consider the new film 'Blue is the New Black', a double-channel work that shows two superimposed hanging screens, the first depicting a blue-tinted hand in continuous salute against the backdrop of a computer-generated blue sky. Silent, the repeated near robotic movement contrasts with the second screen that shows and echoes the hammering and destruction of three heads of David. The striking contrast between action, on the one hand violent and on the borderline banal, and tradition, points to the hand humanity plays in the world we see around us – from aggressive denials of the past, to blind nods regards the future.

Fielding commentary that's against-the-grain, Kwan heralds a non-assumptive yet determined voice that quietly digs at the systems of the society we're born into. The major work 'Above U' (2017), for example, which encompasses the viewer as they enter further through the gallery space, is an installation that rises from the floor and is composed of a hovering fluorescent light installation that spells the title of the work. As one peers, one innocently interacts with the work – an action that becomes clear when entering the middle of the space and finding a hole that leads onto a screen capturing our involvement. Nodding to acts of unsolicited surveillance, the work also alludes to theatricality, employing the vivid blue throughout that is used in cinematic backdrops. Moreover, our participation in the act of voyeurism is further called to question, especially in the age of social media where there's a tension yet volition to be followed and seen.

Stepping off the platform and entering the final stage of the exhibition, one further understands how at the core of Kwan's practice is the thematic of reality as seen and experienced by ordinary citizens. A manner of engaging this perspective is through the integration of references to popular culture. For example, one video presents a remake of the last scene of Jean-Luc Godard's 1965 'Pierrot le Fou', whilst a further installation spells 'Power, Corruption & Lies' in reference to the English rock band New Order's second album released in 1983. In so doing, Kwan directly addresses the impact of systems on society through the foil of other art forms, showing how artistic reactions of the past remain relevant relational mirrors of the present.

Ultimately, Kwan Sheung Chi creates works that voice histories that have been neglected or actualites we either do not want to see or are unable to confront. By employing a language that is honest and accessible, his works advocate criticality and reflection. Subtle, yet sharp and alarming, it is up to the viewer what they take from each and what they decide to do next with the information provided.

馬凌畫廊(香港)於2017年推出與藝術家關尚智合作的首個項目：“藍是新的黑”。此次個展包括關尚智的一組同年新作，展覽題目中的兩種顏色來源於由著名抗戰小說改編的電影《藍與黑》(1965年)，尤其是電影主題曲的一句歌詞：「為什麼給了我們藍，還是給我們黑？」在這部小說／電影中，黑色和藍色象徵兩種相反的立場，一種是正義，另一種是非正義，正如電影主題曲中所唱道：「藍是光明的色彩，代表了自由仁愛」，「黑色陰暗的妖氣，代表了墮落沈淪。」而當藝術家模仿潮流界的口吻去提出「藍是新的黑」時，他指出的其實是當下世界、尤其是當下香港的一個危機：曾經區別鮮明的顏色——價值和立場——在今日正在彼此偽裝、相互混淆。

在涉及裝置、錄像、攝影、雕塑等多種媒介的創作體系中，關尚智對於那些代表權力和控制的現成物情有獨鍾，而在《藍是新的黑》入口處迎接觀者的，再一次是這樣的材料、這樣的情境：在入口通道相對的兩面牆上，無數藍色保密膠帶構成一道誇張的警戒線，迫使觀眾必須彎腰才能進入展廳，在保密膠帶剝落處，白牆上留下「VOID」的字跡。

與展覽題目同名的作品是一個前後懸置的雙屏錄像。在第一個無聲錄影中，一隻染成藍色的手反反覆覆做著敬禮的動作，背景是一片電腦合成的藍天。第二個錄影中，三個大衛的頭像雕塑被砸成粉碎，每一次撞擊的聲音剛好吻合錄影一中敬禮手勢的完成。

《ABOVE U》是一件大體量的裝置作品：天花板上的日光燈管組成「ABOVE U」六個字母，地板改造成一個漆成藍色U字弧形。一個安裝在上方的攝像頭拍攝觀眾的行為，藍色背景為摳像提供便利，觀眾的行為被移植到一個戶外馬路的場景中。透過地板上的小孔，觀眾可以看到合成後的視頻。

在上述三件作品中，藍色是傲慢的、暴力的、虛假的。關於顏色的修辭是關尚智在這個展覽中使用的思想方法。除此之外，空間里的另外幾件錄像、圖片及裝置作品構成了一個如謎題一般卻又令人覺得似曾相識的畫廊：我們將看到瑪格利特 (René Magritte) 的超現實主義名作《Decalcomnia》；法國新浪潮電影的兩大經典杜魯福的《四百擊》 (Les Quatre Cents Coups by Francoise Truffaut) 和尚．奴．高達的《狂人皮埃羅》(Pierrot le Fou by Jean-Luc Godard)，還有「Power, Corruption, and Lies」(「權力、貪污和謊言」) — 里希特(Gerhard Richter) 在1981年科隆一個觀念藝術展開幕式上的塗鴉下來的字句，也是 New Order 在1983年發行的專輯題目。所有這些現代／當代文化的重要圖標(icon)，都被關所挪用以結合屬於他的私人意像(例如自己、兒子和維多利亞港)，去達成種種對真實生活的反思。

《藍是新的黑》延續了關尚智創作中一貫的機智的幽默感和敏銳的批判性，特別之處在於這次展覽所帶來的獨特氣氛，一種由冷色調和冷漠感構成的屬於今天的時代氣氛；再想到展覽的出發點、《藍與黑》所描繪的那個危難當前但至少正邪分明的時代，或許便能理解這個展覽要給當下世界標示一個怎樣的注腳。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場





VOID
2017

Installations with tamper-evident tapes
防拆膠帶裝置作品
Dimensions variable
尺寸可變





Blue is the New Black
藍是新的黑
2017

2 channel video installation; UHD video, 16:9, color, mono sound
雙頻UHD彩色錄像裝置, 16:9, 單聲道
3 min 4 sec
3分4秒

Vimeo: [▶ Channel 1](#); [▶ Channel 2](#)

Youku: [▶ Channel 1](#); [▶ Channel 2](#)

Password: EMGKSC123



Decalomania (After Magritte)
(模印(馬格利特之後))
2017

Video installation with curtain; 4K video, 4:3, color, silent
布簾，4K 彩色錄像裝置，4:3，無聲
3 min
3分鐘

[▶ Vimeo](#)

[▶ Youku](#)

Password: EMGKSC123



ABOVE U
2017

Installation with Fluorescent light sculpture,
Chroma key construction, television live production system, live video feeds
熒光燈, 色鍵裝置, 電視直播系統, 實時視頻

Dimensions variable
尺寸可變











Power, Corruption, Lies
2017

Neon light sculptures with clear plastic mannequins, stainless steel stands
霓虹燈雕塑，透明塑料人體模型，不銹鋼架
Power: 39.5 x 47 x 31 cm
Corruption: 158 x 83 x 24 cm
Lies: 53.5 x 33 x 29 cm



(r) Evolution
2017

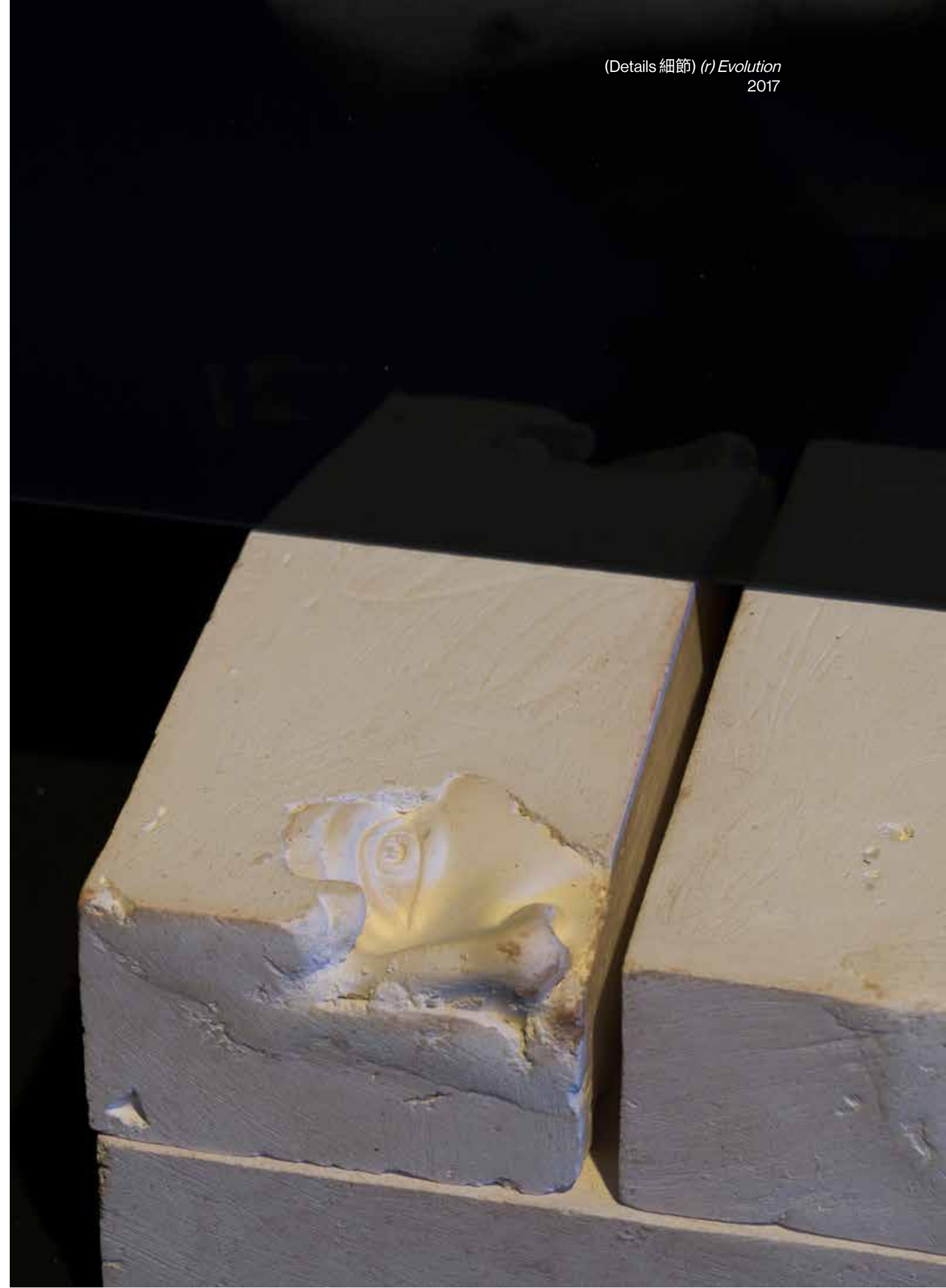
Photo prints on aluminum Dibond under acrylic glass, bricks
made with recycled plaster of Paris from damaged head sculpture
reproductions of David (Michelangelo)
照片·Dibond裱嵌·亞克力玻璃·從巴黎回收來自損壞的大衛頭像雕
塑複製品(米開朗基羅)製成的磚頭

Photos 照片: 17.5" x 12.5", 24.5" x 17.5", 31.5" x 22.5"
Bricks 磚頭: 6 x 10 x 20 cm each (每個)





(Details 細節) (r) *Evolution*
2017





Before the End: Les quatre cents coups (1959)
終結前：《四百擊》(1959年)
2017

Video, DCI 4K CinemaScope, 2.39:1, colour, stereo sound
DCI 4K CinemaScope 彩色錄像, 2.39:1, 立體聲
4 min 36 sec
4分36秒

[▶ Vimeo](#)

[▶ Youku](#)

Password: EMGKSC123



Before the End: Pierrot le Fou (1965)
終結前：《狂人彼埃洛》(1965年)
2017

Video DCI 4K CinemaScope, 2.39:1, colour, stereo sound
DCI 4K CinemaScope彩色錄像, 2.39:1, 立體聲
3 min 33 sec
3分33秒

[▶ Vimeo](#)

[▶ Youku](#)

Password: EMGKSC123

Selected Past Works
精選作品

Room
房間
2016

Installation; room construction and automatic sliding doors
裝置; 模型房間, 自動滑動門
Dimensions variable
尺寸可變

On the day of XX/XX/XXXX, I was in XX dealing with XXXXXX. When I returned on XX, I was stopped at the border customs at XXXX before officers from the Ministry of State Security in the city of XX ushered me into a room, blindfolded, to put me under house arrest. I was kept for XXXX days. This type of detention is known as “residential surveillance” according to the law of XX.

I stood frozen for a good while when a massive column in the middle of the room started giving out a glaring white light. It was only then that the surroundings sank in on me. The room took the shape of an equilateral triangle, and each side measured roughly 29 feet in length. There was a door on each side, with the 2 front doors providing access in and out of the room. The doors were made of thick, robust steel and can only be opened from the outside. The room was equipped with CCTVs that enabled round-the-clock surveillance of the happenings inside. The rear door, installed with a motion sensor, could be opened from within the room and led to another chamber. The chamber, around 300 square feet in size, had no other exits and housed a small globe dimly lit from above. No motion sensors were installed outside the exits; the surveillance people had to open the door with a remote before I could return to the room.

The room had no windows, and the confined environment meant a complete reliance on the lights, 24 hours a day. Soon, I found it hard to differentiate between day and night, and eventually lost all sense of time. But whenever my body calms, the room light would slowly dim to a complete darkness. As such, I had to often pace myself up and down the room. Extensive periods without natural light and fresh air made me really tired, even though I had nothing much to do. Looking back, those days still haunt me.

Extracted from My 1000-day Ordeal – A spiritual Journey, Ching Cheong, China Alliance Press, April 2002, Hong Kong. Partly quoted or modified from the original text.



XXXX年X月XX日我到XX處理一件有關XXXXXX的事情，XX日回程出境時在XX邊檢被截留。隨即被XX市國家安全局來人蒙著雙眼押到一個房間軟禁起來。在這裏關了XXXX天，這段期間的禁錮模式，X國法律上稱之為「監視居住」。

我一動也不動地呆站了好一會兒，房間中央一根巨大的柱緩緩亮起刺眼的白光。此時我才回過神來看看周圍的環境。房間是一個約邊長29英尺的等邊三角形，每邊都有門：兩個前門進出房間，門本身是堅固的厚鋼板，只能從房間外面開啟。房間內設有幾個閉路電視，可以二十四小時監視室內一舉一動；後門通往另一個房間，門上裝置了自動感應器可以從房間內開啟。那兒是一個300平方英尺左右的密室，沒有其他出入口，放了一個細小的地球儀，微弱的燈光從上面照着。門外面沒有裝置自動感應器，要回到房間便需要監視的人電動遙控開門。

房間內沒有窗，在這個完全封閉的環境裏，二十四小時都靠電燈照明。這使我很快就難辨白天黑夜，完全失去正常的時間感。但是當我身體靜止下來時，房間內的燈光就會慢慢熄滅，變成完全的黑暗，於是我只能經常在房間內踱步。長期處於沒有自然光的狀態，加上沒有新鮮空氣，雖然沒有事情可以做，但我感覺特別的疲倦。現在回憶起這段日子，仍然心有餘悸。

本文源自程翔：《千日無悔——我的心路歷程》，中國宣道出版社，2012年4月，香港。部份直接引用原文，或經刪改。



Room
房間
2016

Installation; room construction and automatic sliding doors
裝置; 模型房間, 自動滑動門
Dimensions variable
尺寸可變



Hong Kongese
香港人
2016

70,000 metal badges
70,000 個金屬徽章
Dimensions variable
尺寸可變



(Detail) *Hong Kongese*
(細節) 香港人
2016

70,000 metal badges
70,000 個金屬徽章
Dimensions variable
尺寸可變

Like a Dog!
像條狗！
2015

Artist's testament, concrete
藝術家的遺囑，混凝土
15 x 20 x 3 in



Like a Dog! 像條狗！ 2015

Failure, tragedy and death are at the heart of Kwan Sheung Chi's practice, often channeled by a sense of pride and comical nonchalance. On display is a headstone inscribed with the dying words of Josef K. in Kafka's *The Trial*: "Like a dog!" Herein lies Kwan's own last words, which will be posthumously uncovered as per the artist's arrangement with the exhibition's curator.

在關尚智的作品中，失敗、悲劇和死亡是常見主題，卻往往被一種驕傲、喜劇和無所謂的態度和方法表現。刻在這塊石碑上的“LIKE A DOG!” (像條狗!) 是卡夫卡小說《審判》中主角K說的最後一句話。關尚智親手製造了這塊石碑，並將遺言藏在裡面，要求這次展覽的策展人在他死後才能打破石碑取出。

(Detail) *'Like a Dog!'*
(細節) 像條狗！
2015

Artist's testament, concrete
藝術家的遺囑，混凝土
15 x 20 x 3 in

Wet Mirror
霧濕的鏡子
2015

Gloss spray and model realistic water on mirror
光油・仿真水跡於鏡上
50.5 x 40.5 cm





(Detail) *Wet Mirror*
 (細節) 霧濕的鏡子
 2015

Gloss spray and model realistic water on mirror
 光油·仿真水跡於鏡上
 50.5 x 40.5 cm





Bottles
瓶子
2015

Used plastic containers, acrylic wall shelf
舊塑膠瓶，壓克力牆架
20 x 80 x 12 cm



Marlboro
2015

Nail polish and topcoat on whetstone
指甲油、保護面油、磨刀石
2.5x5.5x20.5 cm



Karl Marx's Capital
馬克思的《資本論》
2015

Used books' dust jacket of Capital, by Karl Marx, ribbon
舊書籍護封，《資本論》馬克思，絲帶
22 x 16 cm each flag 每面旗

Electric fan in a corner

角落裏的電風扇

2015

2 channels video; HD video, color, stereo sound

雙頻HD高清彩色錄像·立體聲

2 min 4 sec

2分4秒





Electric fan in a corner
角落裏的電風扇
2015

2 channels video; HD video, color, stereo sound
雙頻高清彩色錄像，立體聲
2 min 4 sec
2分4秒

Butterfly

蝴蝶

2015

Butterfly shaped hairslide, battery powered toothbrush
蝴蝶形髮夾・電動牙刷
5 x 6 x 19 cm





Butterfly
蝴蝶
2015

Butterfly shaped hairslide, battery powered toothbrush
蝴蝶形髮夾，電動牙刷
5 x 6 x 19 cm

ONE MILLION (Turkish Lira) 一百萬（土耳其里拉） 2015

Single channel video, UHD video, 16:9, color, mono sound
單頻超高清彩色錄像, 16:9, 單聲道
107 min 8 sec
107分8秒

This is the fifth work in the series ONE MILLION. What's seen on the screen is a very thin wad of 100 Turkish Lira bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

這是“一百萬”作品系列之五。在錄像中，藝術家的雙手數著幾張一百元土耳其里拉鈔票，一直到如作品題目所示鈔票數到總值一百萬時才完結。但通過剪接和回放，這幾張鈔票在錄像中沒完沒了。在金錢至上的消費社會裡數一百萬，藝術家用一種徒勞的嘲弄顛覆那些悄悄規範我們的個體價值觀。



[Vimeo](#)

[Youku](#)

Password: EMGKSC123



ONE MILLION (Turkish Lira)
一百萬 (土耳其里拉)
2015

Single channel video, UHD video, 16:9, color, mono sound
單頻超高清彩色錄像, 16:9, 單聲道
107 min 8 sec
107分8秒



Man's Future Fund - Gold Nipple

問之未來基金 - 金奶嘴

2014

Installation: pure gold, LED torch, lambda print, wood shelf

On 4th June 2013, our son Kwan Man was born. Though we were facing many difficulties at the same time, it remains as one of our happiest memories. We have decided to initiate a long-term art project - "Man's Future Fund" - by using the red packet money from our friends, relatives and ourselves to make a new work every year. We will use the profit from the sales for the next work in the series until our son reaches adulthood at 18, then the fund, along with any unsold works, will be passed on to him. Although we only commemorate the contributors of "Man's Future Fund" here, we would like to take this opportunity to thank all the friends who have helped us for their love and care for Man.

Kwan Sheung Chi and Wong Wai Yin

裝置作品：純金，LED手電筒，能達輸出，木架

2013年6月4日，我們的兒子關問出生了，即使面對生活上很多困難，這仍然是一段快樂的時光。我們決定開始一個長期的創作計劃 — 「問之未來基金」，以自己及親友送贈兒子的利是錢，每年創作一件作品，把出售作品所得的金錢投入下一年的創作中，直到兒子18歲長大成人後，便把「問之未來基金」和未能出售的作品交給他。雖然我們在此只記下「問之未來基金」贊助人的名字，但是還有很多曾經在困難時給予過幫助的朋友，我們希望藉此一同感謝他們對關問的愛護。

關尚智與黃慧妍





Man's Future Fund - Gold Nipple
問之未來基金 - 金奶嘴
2014

Installation; pure gold, LED torch, lambda print, wood shelf
裝置作品：純金，LED手電筒，能達輸出，木架



(Detail) *Man's Future Fund - Gold Nipple*
(細節) 問之未來基金 - 金奶嘴
2014

Installation; pure gold, LED torch, lambda print, wood shelf
裝置作品：純金，LED手電筒，能達輸出，木架

Black (Dark Night)
黑（暗夜）
2013

Single channel video, colour, silent
單頻彩色錄像, 無聲
13 min 22 sec
13分22秒

This work is created site-specifically for the exhibition “Hugo Boss Asia Art” Finalist Exhibition at the Rockbund Art Museum, Shanghai in September 2013. The screen is black, a silent black; what it presents is actually its same position, the artist filmed exact same position of where the monitor position during the exhibition, but during night time without any light.

The length and aspect ratio of the video are the same as a previous work Plan A to Z to end my life, which was originally proposed to include in the exhibition. However, together with two other works, the video was not allowed to exhibit, because of the censorship of the Chinese government cultural bureau.

此作品是為外灘美術館展覽“HUGO BOSS 亞洲新銳藝術家”而設的場地裝置作品，於2013年9月展出。屏幕畫面持續一片漆黑，其實是藝術家在夜裡於作品所處拍攝的錄像。

錄像的片長和長寬比與另一作品《計劃A至Z去了結我的生命》(2009)相同。因為該作品內容沒有通過當地有關部門的審查，關尚智臨時改變方案，創作了《黑(暗夜)》



Black (Dark Night)
黑 (暗夜)
2013

Single channel video, colour, silent
單頻彩色錄像, 無聲
13 min 22 sec
13分22秒





Water Barrier (Maotai: Water, 1:999)

水馬 (茅台：水，一比九百九十九)

2013

Two channel video installation
雙頻錄像裝置
175 x 430 x 400 cm

The installation is a pair of 170 cm high anti-riot water-filled barriers, inside of which is filled with water as well as one bottle of Maotai liquor. Behind the barriers, a video of the artist trying to topple the barrier is played, while in front of the barrier is a scroll which reads “Please Tear Down this Wall, Warm Reminder: Beware of People Behind”. In the work, the anti-riot water-filled barriers are filled with a mixture made up of a completely imbalanced proportion of water to Maotai. This mixture of water and Maotai, the most expensive baijiu on the Chinese market, symbolises the disparity of status while at the same time constitutes a protective mechanism against outside forces. Two TV monitors were installed behind the water barriers, left TV display the artist’s attempts to push down the water barriers, right TV display live view in front of the water barriers.

On November 1, 2013 the museum open day, the audiences were invited to push down the water barriers together.

此裝置作品由一對170厘米高的防暴水馬組成，水馬內注滿一比九百九十九的清水和茅台。作品背後播放著藝術家試圖推倒水馬的錄像，而前面則放置寫著「歡迎推倒這牆／溫馨提示：請小心背後有人」的告示。水和國酒茅台的極端比例指涉了社會地位的懸殊，同時形成抗衡外在壓迫的保衛機制。

2013年11月1日展覽開放當天，藝術家邀請觀者一同推倒眼前的這面「牆」。



Water Barrier (Maotai: Water, 1:999)
水馬 (茅台：水，一比九百九十九)
2013

Two channel video installation
雙頻錄像裝置
175 x 430 x 400 cm

[Vimeo](#)

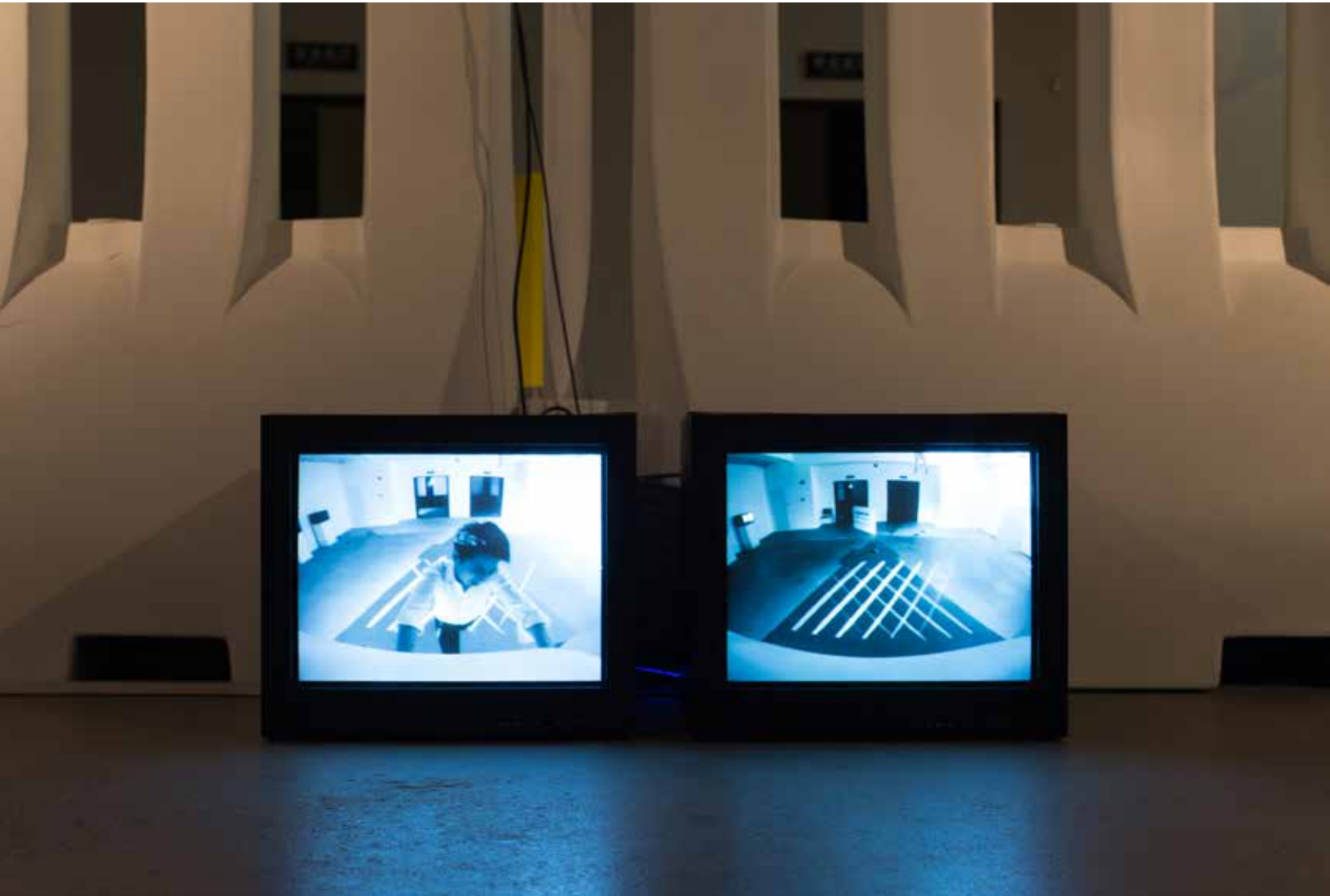
[Youku](#)

Password: EMGKSC123



Water Barrier (Maotai: Water, 1:999)
水馬 (茅台:水,一比九百九十九)
2013

Two channel video installation
雙頻錄像裝置
175 x 430 x 400 cm



Water Barrier (Maotai: Water, 1:999)
 水馬 (茅台：水，一比九百九十九)
 2013

Two channel video installation
 雙頻錄像裝置
 175 x 430 x 400 cm



Water Barrier (Maotai: Water, 1:999)
水馬 (茅台: 水, 一比九百九十九)
2013

Two channel video installation
雙頻錄像裝置
175 x 430 x 400 cm



Water Barrier (Maotai: Water, 1:999)
水馬 (茅台：水，一比九百九十九)
2013

Two channel video installation
雙頻錄像裝置
175 x 430 x 400 cm



Untitled (White)
無題 (白色)
2013

Paper, endless copies
紙・數量無限
89 x 64 cm, 175.5 cm at ideal height



自由取用
Free



Untitled (White)
無題 (白色)
2013

Paper, endless copies
紙, 數量無限
89 x 64 cm, 175.5 cm at ideal height



ONE MILLION (Chinese Yuan Renminbi)
一百萬（人民幣）
2013

Single channel video, HD, color, mono sound
單頻高清彩色錄像，單聲道
80 min 24 sec
80分24秒

This is the forth work in the series ONE MILLION. What's seen on the screen is a very thin wad of 100 China Yuan Renminbi bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

這是“一百萬”作品系列之四。在錄像中，藝術家的雙手數著幾張一百元人民幣鈔票，一直到如作品題目所示鈔票數到總值一百萬時才完結。但通過剪接和回放，這幾張鈔票在錄像中沒完沒了。在金錢至上的消費社會裡數一百萬，藝術家用一種徒勞的嘲弄顛覆那些悄悄規範我們的個體價值觀。



[Vimeo](#)

[Youku](#)

Password: EMGKSC123

ONE MILLION (Chinese Yuan Renminbi)
一百萬 (人民幣)
2013

Single channel video, HD, color, mono sound
單頻高清彩色錄像, 單聲道
80 min 24 sec
80分24秒

This video is the fifth in the series ONE MILLION. What's seen on the screen is a very thin wad of 1000 Hong Kong dollars bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches two million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

This work is actually the same as ONE MILLION (HKD), except the total value of bills counted is two million. It was made after the total five editions of ONE MILLION (HKD) were all sold.

這是“一百萬”作品系列之五。在錄像中，藝術家的雙手數著幾張一千元港幣鈔票，一直到如作品題目所示鈔票數到總值二百萬時才完結。但通過剪接和回放，這幾張鈔票在錄像中沒完沒了。在金錢至上的消費社會裡數二百萬，藝術家用一種徒勞的嘲弄顛覆那些悄悄規範我們的個體價值觀。

除了總值的不同，此作品基本上與《一百萬（港幣）》同出一轍，是該系列五個版本都售出後的延續。



TWO MILLION (Hong Kong Dollar)
二百萬（港幣）
2013



Vimeo



Youku

Password: EMGKSC123

HDV, color, mono sound
HDV彩色錄像，單聲道
16 min 18 sec
16分18秒

To defend the core values is the core of core values

捍衛核心價值是最核心的核心價值

2012

Installation with happenings and video

可參與性錄像裝置

10 min 18 sec

10分18秒

香港核心價值是？

WHAT ARE
THE CORE VALUES
OF HONG KONG?



“Todefendthecorevaluesisthecoreofthecorevalues”isanarteventconductedbyKwanSheungChiandWongWaiYin.Theexhibitionvenue isShop4,G/F,KamFaiBuilding,16–24AWaterlooRoad,YauMaTei,Kowloon.ThisProjectisinvitedbyM+,themuseumforvisualculturein theWestKowloonCulturalDistrict.Theartistsaimatencouragingpublicparticipationincontemporaryart.Throughtheacts ofvotingand decision-making,theissueofHongKongcorevalueandrelevantissuesareraised.Theprojectwillrunfrom15May2012to10June2012.

“To Defend the Core Values is the Core of the Core Values,” for which, in a competition for a solid gold coin embossed with the phrase “Hong Kong’s Core Values,” they asked Hong Kong citizens to scrawl answers in response to the question, “Your core values of Hong Kong are?” The chosen submission, “Long Hair,” the nickname of Leung Kwok-hung, founding member of the League of Social Democrats, never claimed an author, so the artists invited Leung himself on a boat ride in Victoria Harbor, where he could decide whether to keep or toss the coin. Despite the “apolitical” stereotype of Hong Kong people, the recent election of the chief executive—a notoriously unequal process whereby an election committee of fewer than 2,000 have the right to cast votes that represent over seven million Hong Kong citizens—aroused widespread discontent and a desire by citizens to have their voices heard. Kwan and Wong’s piece appealed to this desire, if only in a minor and perhaps superficial manner. In a video documenting Leung’s decision to keep the coin, he bemoans the lack of autonomy in Hong Kong’s culture and politics, citing the dominant power of a “Cash is King” mentality, and long years of political oppression, as reasons why Hong Kong lacks a true and original value standard.

《捍衛核心價值是最核心的核心價值》(2012)是關尚智與黃慧妍共同舉辦、集觀眾參與和行為藝術於一身的創作計劃，也是2012年5月”M+進行時”項目中的一件委託創作。關與黃邀請觀眾參與，藉此過程提出其對香港社會價值體系的疑問。

藝術家打造一枚表面印有「香港核心價值」字樣的真金硬幣，每一個香港人都歡迎來申請贏得這枚硬幣。觀眾需要在表格上填寫他們所認為的香港核心價值是甚麼，再由藝術家從申請者中選出一位來參加遊戲。最後，關與黃邀請獲選的社會民主連線發起人「長毛」梁國雄登船出海到維多利亞港的中心，讓其決定把金幣投入維港為香港的前途許願或者自己保留這枚金幣。近年行政長官選舉的不公受人關注，小圈子選舉的政治生態激發素來「政治冷感」的港人的強烈反響，關與黃的作品正好呼應港人的祈願。在錄像中，梁國雄決定保留金幣，同時慨嘆香港日漸喪失文化和政治自主權的前景；「金錢就是王道」的思想主導加上長年的政治壓迫，香港的核心價值能否擺脫重重枷鎖？

(Still from) *To defend the core values is the core of core values*
捍衛核心價值是最核心的核心價值 (截圖)
2012

Installation with happenings and video
可參與性錄像裝置
10 min 18 sec
10分18秒

Take away an “Iron Horse” barrier from the entrance (designated protest zone) of the Central Government Offices

從政府總部入口(示威區)帶走一隻「鐵馬」圍欄

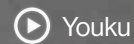
2012

Single channel video installation, with sculpture made from clear adhesive tape

單頻錄像裝置, 透明膠帶製雕塑

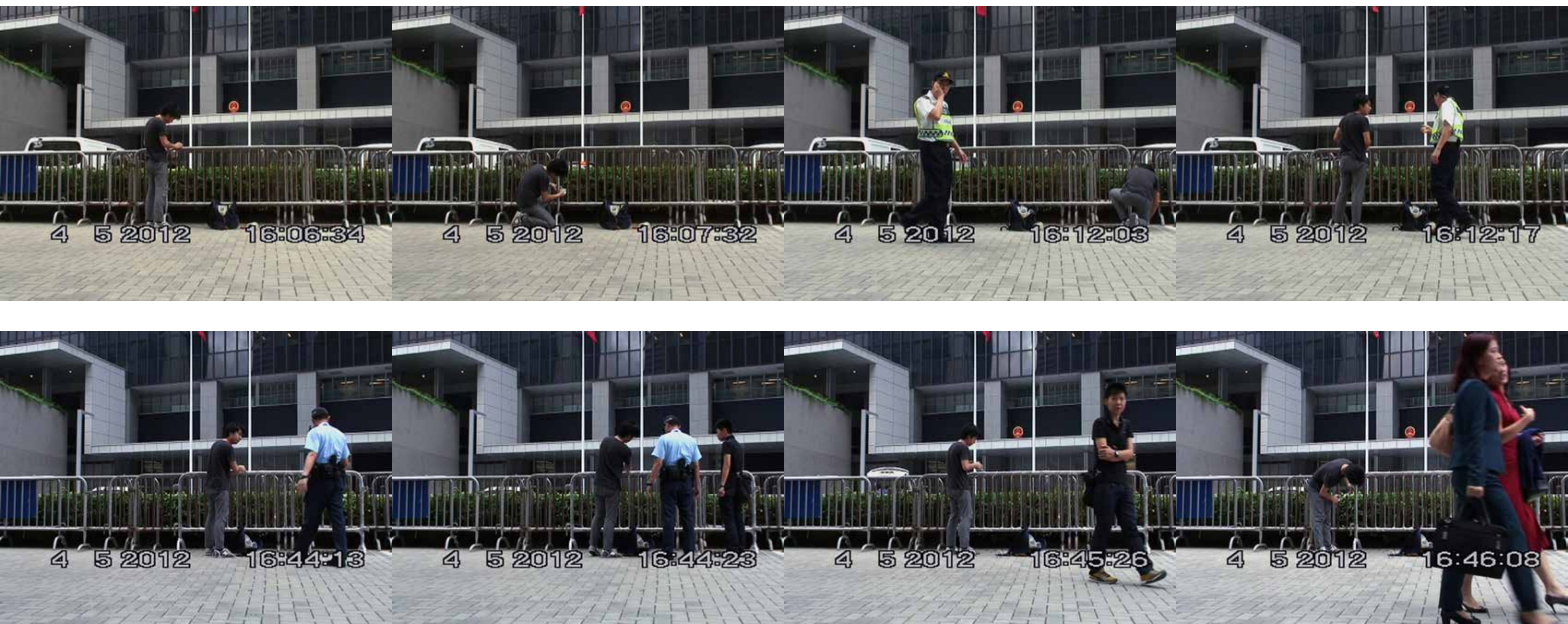
Video: 63 min; Sculpture: 100 x 200 x 100 cm

錄像: 63分鐘; 雕塑: 100 x 200 x 100 cm



Password: EMGKSC123

4 5 2012 16:05:16



In this video, I use clear adhesive tape to wrap an iron barrier put at the entrance of the Central Government Offices in Hong Kong, which also serves as a designated protest zone. The security guards and several police ask what I am doing, they monitor my action until I finish casting the iron barrier and create a sculpture with the clear adhesive tape.

I learnt this wrapping method from a work made by Luke, Ching Chin Wai, a Hong Kong artist that I appreciate a lot.

在這件錄像作品中，我用透明膠帶包裹置於香港中區政府合署入口處的鐵制隔欄，這一地點同時還是指定的抗議區。在進行中時，保安和一些警察詢問我在做什麼，並一直監視我直到我完成所有的包裹工作以透明膠帶創造出一個雕塑作品。

這一包裹的方法是從一位我十分欣賞的香港藝術家程展緯的一件作品中學來的。

Take away an "Iron Horse" barrier from the entrance (designated protest zone) of the Central Government Offices
從政府總部入口(示威區)帶走一隻「鐵馬」圍欄
2012

Single channel video installation, with sculpture made from clear adhesive tape
單頻錄像裝置, 透明膠帶製雕塑
Video: 63 min; Sculpture: 100 x 200 x 100 cm
錄像: 63 分鐘; 雕塑: 100 x 200 x 100 cm



Lilies 百合 2012

12 different branches of artificial lilies
12枝不同的人工百合
80 x 60 x 60 cm

“Lilies” (2012) is one of the pieces that I collect/buy manufactured objects to make “unique” works of art. I’m attracted by the variety of mass produced products, the artificial lilies here are a collection of various ideas and aesthetic values. Each branch of the artificial lilies demonstrates a different representation of the idea of “lilies” by each manufacturer, and what they think an ideal “lilies” should be to appeal for potential customers.

Artificial flowers manufacturing industry played a very important role in post-war Hong Kong economy, also launching the career of now the richest man in Asia, Li Ka-shing, among others. For many families, assembling plastic flowers at home for factories was a means of supplementing income and characterized a unique era in Hong Kong’s history. Furthermore, a labour dispute at an artificial flower factory was an immediate trigger of the large scale riots happened in 1967.

《百合》(2012)是我收集購買人造仿真物品來創作「獨特」的藝術作品中的其中一件作品。我總是被各種各樣大批量生產的物品深深吸引，這些人造百合集多種思想和美學價值於一體。每一株人工百合都指代其背後製作工人對百合的不同理解和認知，以及他們所認為的能夠吸引潛在客戶購買的完美「百合」應有的模樣。

對於後戰爭時期的香港經濟來說，人造仿真花製造業起到了尤為重要的作用。這一製造業還是現如今亞洲首富李嘉誠商業帝國開始的起點。對於很多的家庭來說，替工廠抱扎塑料花是一種貼補家用的額外收入來源。這一現象也標誌著香港歷史中的特殊時期。此外，人造花製造業中的勞資爭議是後來1967年的大規模暴動的主要導火線。

HONG KONG



Hong Kong
香港
2012

Offset print on paper; free poster to take away
柯色印刷紙本; 海報可自由取用
Poster 海報: 29.7 x 42 cm
Globe 地球儀: 19 x 14 x 12 cm



Hong Kong
香港
2012

Offset print on paper; free poster to take away
柯色印刷紙本; 海報可自由取用
Poster 海報: 29.7 x 42 cm
Globe 地球儀: 19 x 14 x 12 cm

Hong Kong
香港
2012

Offset print on paper; free poster to take away
柯色印刷紙本; 海報可自由取用
Poster 海報: 29.7 x 42 cm
Globe 地球儀: 19 x 14 x 12 cm



Doing it with Mrs Kwan... making Pepper Spray

跟關太一起做... 製作胡椒噴霧

2012

Single channel video

單頻錄像

5 min 16 sec

5分16秒

▶ Vimeo

▶ Youku

Password: EMGKSC123

This video is a demonstration video of how to make pepper spray; it has taken the same form and style, including the background music from previous work *doing it with Chi... making an Exit Bag*. In the video, the artist's wife Mrs Kwan, Wong Wai Yin, teaches how to make pepper spray for seasoning food that mimic a potent weapon the police use extensively in suppression of protestors.

這一錄像作品是一關於如何製作胡椒噴霧的演示教學視頻，採用了和先前作品《跟阿智一起做...製作往生袋》(2009)中一樣的形式和風格以及一樣的配樂。在這件作品中，藝術家的妻子關太太黃慧妍教觀眾如何用時令食物製作胡椒噴霧來仿造警察在鎮壓反抗者時經常使用的武器。

doing it with

Mrs Kwan...

doing it with
Mrs Kwan...

CAUTION

IMPROPER USE OF PEPPER SPRAY
MAY CAUSE SERIOUS INJURY OR DEATH.
DO NOT SPRAY IN EYES.
NOT FOR EXTERNAL USE.

不正確的使用胡椒噴霧可能會導致身體嚴重損害或死亡。

doing it with

Mrs Kwan....
doing it with
Mrs Kwan...

今天我會教大家製作胡椒噴霧。
Today I will teach how to make your own pepper spray.



Doing it with Mrs Kwan... making Pepper Spray
跟關太一起做... 製作胡椒噴霧
2012

Single channel video
單頻錄像
5 min 16 sec
5分16秒



Pepper Spray First Aid:

In case you accidentally spray yourself or someone else, remove contact lenses and contaminated clothing immediately. DO NOT RUB the contaminated area, flush the area with large quantities of cool water and expose to fresh air as soon as possible. Consult a physician if irritation persists.

胡椒噴霧急救護理

Doing it with Mrs Kwan... making Pepper Spray
跟關太一起做... 製作胡椒噴霧
2012

Single channel video
單頻錄像
5 min 16 sec
5分16秒

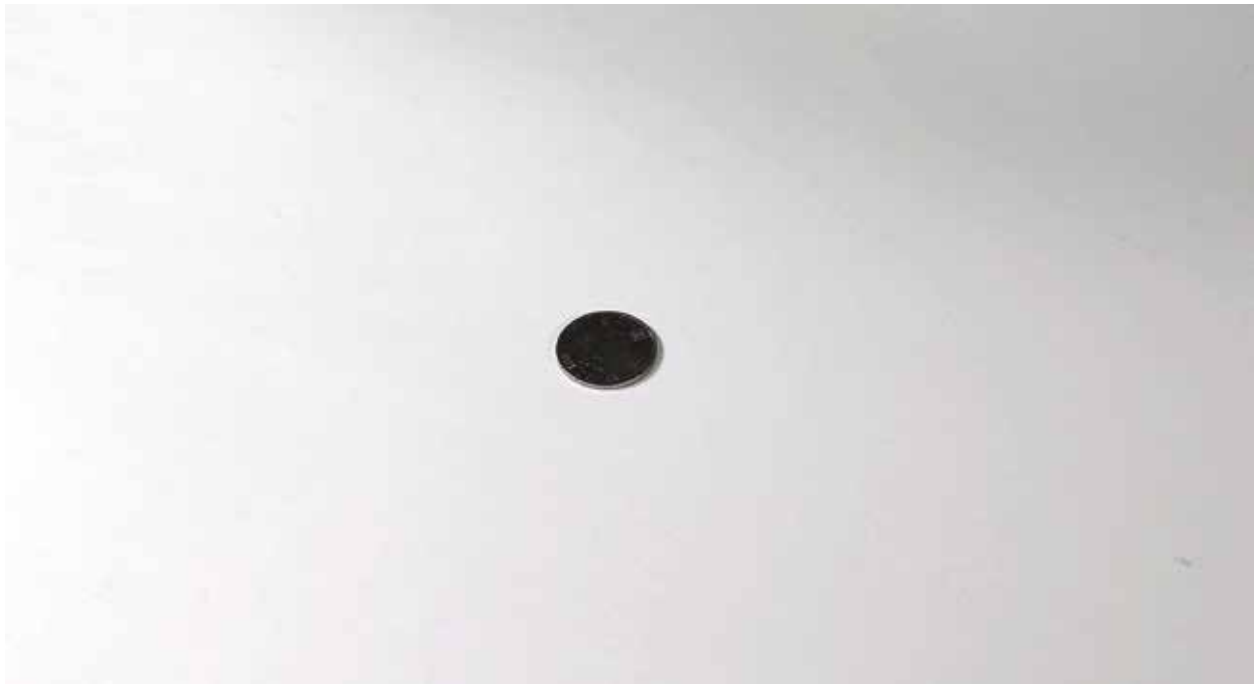


Head or Tail 2012

Single channel video, colour stereo sound
單頻彩色錄像, 立體聲道
1 min 11 sec
1分11秒

This video work shows a coin flipped, so that it spins around on a surface. The video loops continuously and the coin carries on spinning leaving the viewer waiting in vain for the posed question 'head or tail?' to be answered. In speaking about this work, Kwan Sheung Chi says 'There's always an expectation while something is happening. I wanted to extend the time of expecting, while audiences are watching, to find out ultimately that there is no answer at the end.

這一錄像作品展示一個立於水平面不斷翻轉的硬幣。視頻不間斷循環播放，硬幣也隨之不停旋轉，使得觀眾懷著是“正面還是反面”的問題徒勞等待。在談及這件作品是，關尚智這麼說道：“當面對一件正在發生的事情時人們總是會有一種期待，我借這一錄像作品來延長這一期待的時間，使得足以讓觀眾意識到最終不會等來任何期待中的結果。”



Head or Tail
2012

Single channel video, colour, stereo sound
單頻彩色錄像, 立體聲道
1 min 11 sec
1分11秒

Correction pen corrected with its own content
被自身的內容修正的修正筆
2012

Dripped correction fluid covering the correction pen previously contained it
溢出的修正液覆蓋曾經盛載它的修正筆
Body 筆身: 9.8 x 2.4 x 1.8 cm
Cap 筆蓋: 3.4 x 2.4 x 1.3 cm





Free
自由
2012

Thread, glue
線、膠水
2.5 x 10 x 8 cm



ONE MILLION (Japanese Yen)

一百萬（日元）

2012

Single channel video; HD video, 16:9, color, mono sound

單頻高清彩色錄像, 16:9, 單聲道

1min 8 sec

1分8秒

This is the second work in the series ONE MILLION. What's seen on the screen is a very thin wad of 10000 Japanese Yen bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

這是“一百萬”作品系列之二。在錄像中，藝術家的雙手數著幾張一萬日元鈔票，一直到如作品題目所示鈔票數到總值一百萬時才完結。但通過剪接和回放，這幾張鈔票在錄像中沒完沒了。在金錢至上的消費社會裡數一百萬，藝術家用一種徒勞的嘲弄顛覆那些悄悄規範我們的個體價值觀。



ONE MILLION (Japanese Yen)
一百萬 (日元)
2012

Single channel video; HD video, 16:9, color, mono sound
單頻高清彩色錄像, 16:9, 單聲道
1min 8 sec
1分8秒



ONE MILLION (New Taiwan Dollar)
一百萬（新臺幣）
2012

Single channel video; HD video, 16:9, color, mono sound
單頻高清彩色錄像, 16:9, 單聲道
9 min 43 sec
9分43秒

This is the third work in the series ONE MILLION. What's seen on the screen is a very thin wad of 1000 New Taiwan Dollar bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

這是“一百萬”作品系列之三。在錄像中，藝術家的雙手數著幾張一千元新臺幣鈔票，一直到如作品題目所示鈔票數到總值一百萬時才完結。但通過剪接和回放，這幾張鈔票在錄像中沒完沒了。在金錢至上的消費社會裡數一百萬，藝術家用一種徒勞的嘲弄顛覆那些悄悄規範我們的個體價值觀。



ONE MILLION (New Taiwan Dollar)
一百萬 (新臺幣)
2012

Single channel video; HD video, 16:9, color, mono sound
單頻高清彩色錄像, 16:9, 單聲道
9 min 43 sec
9分43秒

1000

2012

One thousand dollars Hong Kong banknote, surface patterns erased with a rubber eraser

一千元香港鈔票，表面圖案以橡皮擦擦除


8.1x16.7 cm






Yawn
呵欠
2011

Single channel video
單頻錄像
10 min 35 sec
10分35秒

 Vimeo

 Youku

Password: EMGKSC123

Yawn



Yawn
呵欠
2011

Single channel video
單頻道錄像
10 min 35 sec
10分35秒

ONE MILLION (Hong Kong Dollar)
一百萬 (港幣)
2011

Single channel video; HDV, color, mono sound
單頻HDV數碼彩色錄像，單聲道
8 min 18 sec
8分18秒

What's seen on the screen is a very thin wad of 1000 Hong Kong dollars bills. But, as the hands count them, these bills appear to reproduce, never fully counted. As the title of the piece indicates, the bills are counted until the total value reaches one million. The endless counting of the bills is merely an illusion created by the trick of inserting a loop that is repeated again and again through the splicing of the video segment.

在錄像中，藝術家的雙手數著幾張一千元港幣鈔票，一直到如作品題目所示鈔票數到總值一百萬時才完結。但通過剪接和回放，這幾張鈔票在錄像中沒完沒了。在金錢至上的消費社會裡數一百萬，藝術家用一種徒勞的嘲弄顛覆那些悄悄規範我們的個體價值觀。

Vimeo

Youku

Password: EMGKSC123





ONE MILLION (Hong Kong Dollar)
一百萬 (港幣)
2011

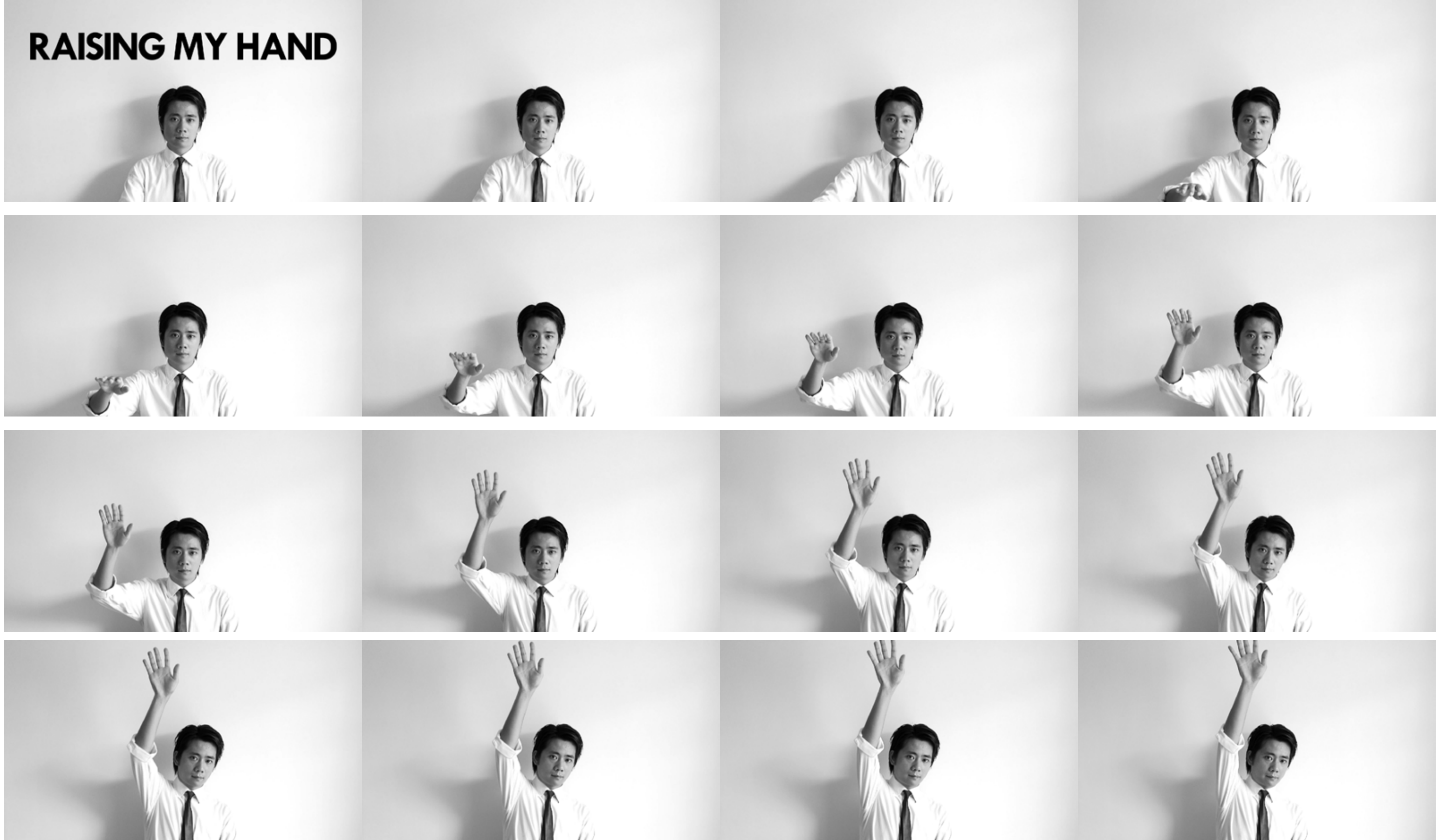
Single channel video; HDV, color, mono sound
單頻HDV數碼彩色錄像, 單聲道
8 min 18 sec
8分18秒

Raising my hand
舉手
2011

HDV, B&W, silent
HDV 製式黑白數碼錄像, 無聲
1 min 55 sec
1分55秒



RAISING MY HAND



Raising my hand
舉手
2011

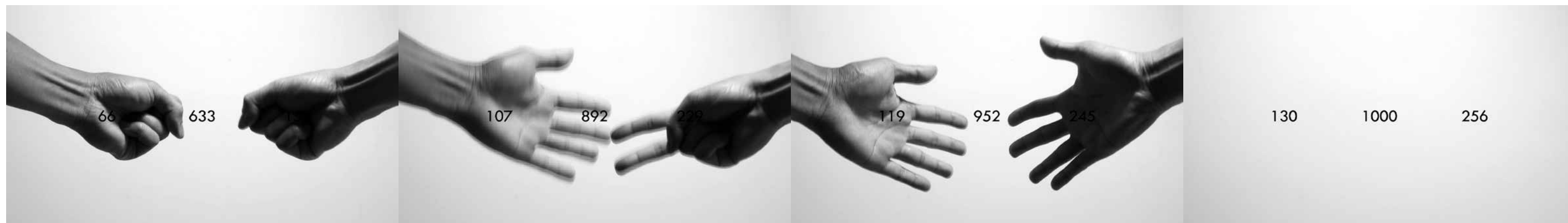
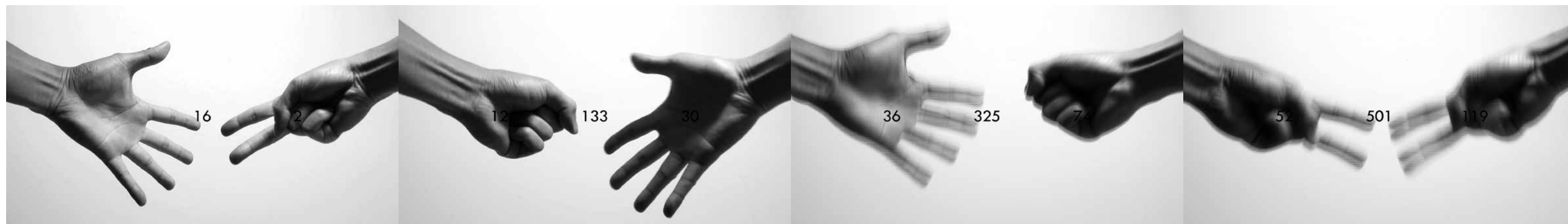
HDV, B&W, silent
HDV 製式黑白數碼錄像, 無聲
1 min 55 sec
1分55秒



Left vs. Right
左對右
2011

HDV, B&W, silent
HDV 製式黑白數碼錄像, 無聲
16 min 50 sec
16分50秒

LEFT vs. RIGHT



Left vs. Right
左對右
2011

HDV, B&W, silent
HDV製式黑白數碼錄像, 無聲
16 min 50 sec
16分50秒





Drinking a glass of hot chocolate with a fork

用叉子喝一杯熱巧克力

2011

HDV, color, silent
HDV製式彩色數碼錄像, 無聲
28 min 9 sec
28分9秒

 Vimeo

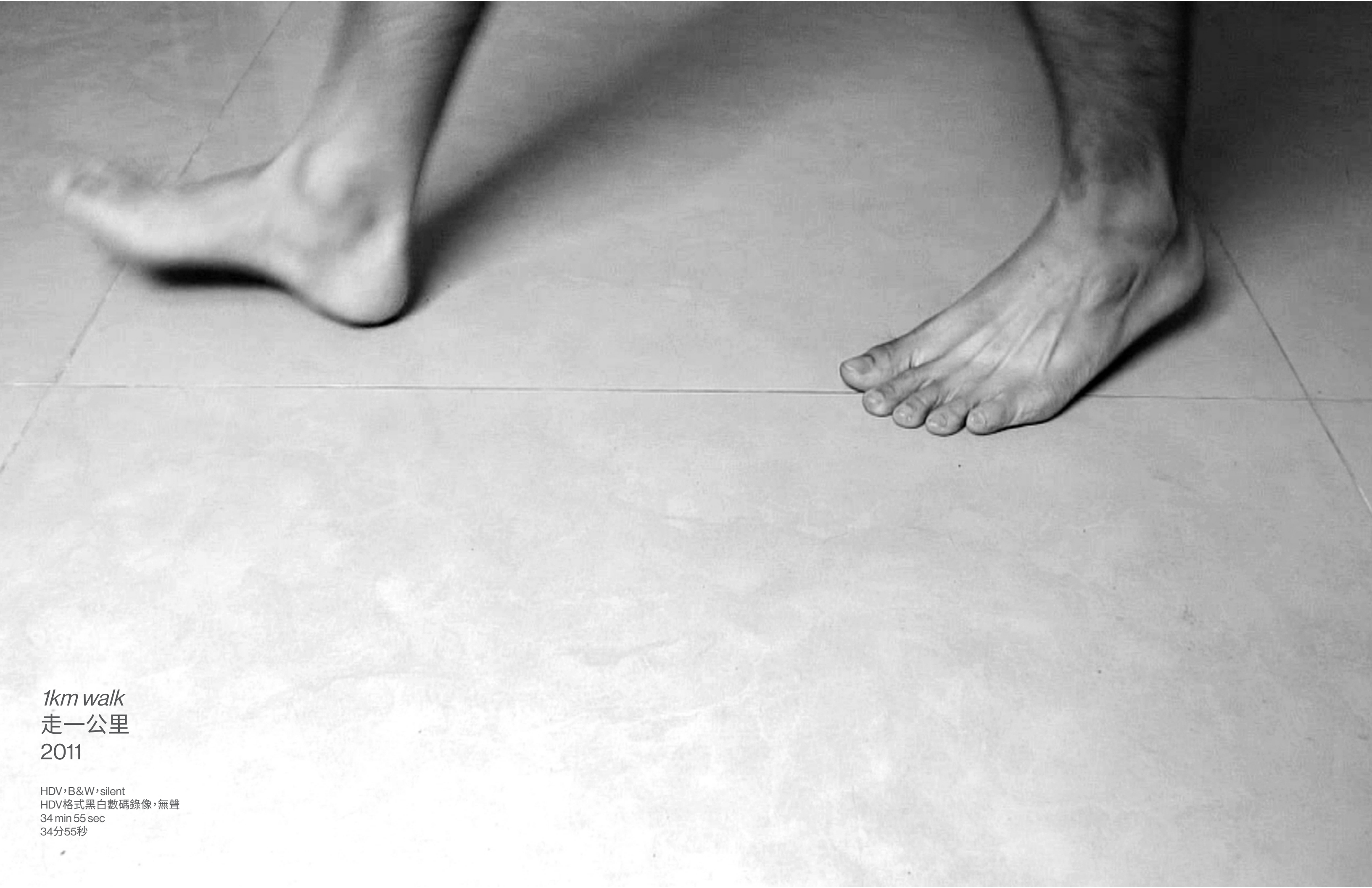
 Youku

Password: EMGKSC123



Drinking a glass of hot chocolate with a fork
用叉子喝一杯熱巧克力
2011

HDV, color, silent
HDV製式彩色數碼錄像, 無聲
28 min 9 sec
28分9秒



1km walk
走一公里
2011

HDV, B&W, silent
HDV格式黑白數碼錄像, 無聲
34 min 55 sec
34分55秒



1km walk
走一公里
2011

HDV, B&W, silent
HDV格式黑白數碼錄像, 無聲
34 min 55 sec
34分55秒



+1
2011

HDV, color, mono
HDV格式彩色數碼錄像·單聲道
1 min 25 sec
1分25秒





Everything Goes Wrong for the Poor Couple 貧賤夫妻百事哀 2010

Video installation with live performance
錄像裝置, 現場演出
10 min 59 sec
10分59秒

“This is a Sorrow that Everybody Knows - Everything Goes Wrong for the Poor Couple.” YUEN Zhen,

During Art HK 2010, I did the debut group project with Wong Wai Yin. This performance is inspired by few Hong Kong movies from the 50's and 60's, which are about family ethics and morals. There are many dramatic and tragic scenes, which are so familiar to everyone even though the ones never watched the movies before.

We locked ourselves in a room and re-act in slow motion the familiar tragedy scenes, one scene everyday for five consecutive days. The few seconds of sorrow in the film stretched out into hours. The audience can only watch the performance through live video projection in the adjacent room, they were not able to see us face-to-face.

STORIES:

Day 1: The husband is a painter but his talents are unrecognized and could not sustain a living. His wife sees that he is sad and makes every effort to console him but fails nevertheless.

Day 2: Life is difficult. One of them is seriously sick, but could not afford a doctor and could only wait to die. The couple is reluctant to let go, but they could only reunite in their next lives.

Day 3: The wife is guilty that she cheats. The husband tries to forgive her, but his first lover wants to go back with him. He does not know what to choose. The couple is not willing to let go but it is miserable to stay together.

Day 4: The wife is finally pregnant after years. Unfortunately, she has a miscarriage and could not bear any child anymore. The couple is in pain.

Day 5: The couple is in love and overcome all the difficulties finally. However, they come to realize that they are actually long lost siblings.

“誠知此恨人人有，貧賤夫妻百事哀。” ---元稹《遣悲懷》

在2010香港國際藝術展期間，我和黃慧妍首次合作完成了這一兩人項目。這一演出是受一些香港五、六十年代描寫社會家庭倫理題材的經典粵語片的啟發。影片中那些戲劇性的悲劇場景幾乎人人熟知，哪怕是從未看過電影的人。

我們關在預設的房間裡，在每天展覽開放的時間內，只會演出一個鏡頭，本來電影裡幾秒鐘交代的悲痛，會被延長至數小時。透過現場的即時黑白投影，觀眾看到的是我們幾乎靜止不動，像是慢鏡重播的電影片段。然而，我們其實就在隔壁的房間裡作現場演出，但是觀眾不會直接看到我們。

故事：

第一天: 丈夫為畫家，但是懷才不遇，無法維持生活，妻子看到他心裡非常難過，極力安慰，但是無能為力。

第二天: 生活迫人，其中一人身患重病，無法求醫，兩人只能靜待死神來到，望來生再見。

第三天: 妻子不忠，內疚不已，丈夫嘗試原諒，但是初戀情人回心轉意，丈夫不知如何抉擇，二人不願分開，一起又非常痛苦，苦無去路。

第四天: 兩人經過很多年才能有孩子，但是妻子不幸小產，以後也不能懷孕，兩人傷痛不已。

第五天: 兩人真心相愛，排除萬難，以為守得雲開見月明，但是發現兩人原來是失散多年的親生兄妹。



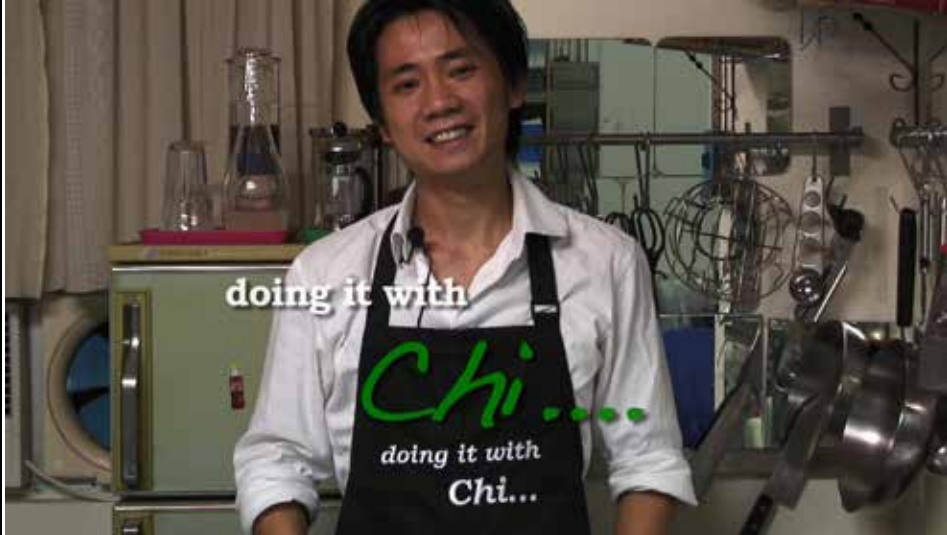
Everything Goes Wrong for the Poor Couple
 貧賤夫妻百事哀
 2010

Video installation with live performance
 錄像裝置, 現場演出
 10 min 59 sec
 10分59秒



Everything Goes Wrong for the Poor Couple
 貧賤夫妻百事哀
 2010

Video installation with live performance
 錄像裝置, 現場演出
 10 min 59 sec
 10分59秒



Doing it with Chi... making an Exit Bag
跟阿智一起做... 製作往生袋
2009

▶ [Vimeo](#)

▶ [Youku](#)

Password: EMGKSC123

Single channel video
單頻錄像
3 min 44 sec
3分44秒



Go to:

www.peacefulpillhandbook.com

for details of the new on-line digital
"Peaceful Pill Handbook"

Doing it with Chi... making an Exit Bag 跟阿智一起做... 製作往生袋 2009

Single channel video
單頻錄像
3 min 44 sec
3分44秒

This video is a demonstration video of how to make a suicide bag, also known as an exit bag, is a device consisting of a large plastic bag with a draw cord used to commit suicide.

The style mimic common educational TV programme, where filmed in an ordinary kitchen as the backdrop and with cheerful music playing in the background, teaches the audience how to quickly make a contraption to take one's life from easy-to-find materials.

Australian doctor Philip Nitschke, an euthanasia advocate, promotes suicide bags with films, such as "Doing it with Betty" - in which an elderly woman describes how to make a plastic 'exit' bag, which is the direct reference of doing it with Chi... making an Exit Bag.

I put the video on YouTube, and it attracts a lot of views and discussion in the comment. Eventually the video was taken down by YouTube, the same fate as "Doing it with Betty".

這一錄像是有關如何製作一個自殺袋，也被叫做出口袋或往生袋。這是由一個巨大的塑料袋配以抽拉繩組成的專門用於自殺的裝置。

影片的風格是模仿常見的電視教育節目，即在一個普通的廚房中，配上歡快的音樂教觀眾如何用身邊隨意可找到的物品快速製作巧妙的裝置。

廣為人知的主張安樂死的澳大利亞醫生菲利普·尼什克總是用影片來推廣自殺帶的使用。我的這一作品正是藉鑑其中的一支錄像《跟貝蒂一起做往生袋》，有關一個年老的女性向觀眾描述製作塑料往生袋的方法。

我將這一錄像上傳至YouTube，得到了很高的點擊量和熱烈的討論。後來遭到了與《跟貝蒂一起做往生袋》同樣的命運，這隻視頻也被YouTube禁封了。

Plan A to Z to end my life
計劃A至Z去了結我的生命
2009

Single channel video

單頻錄像

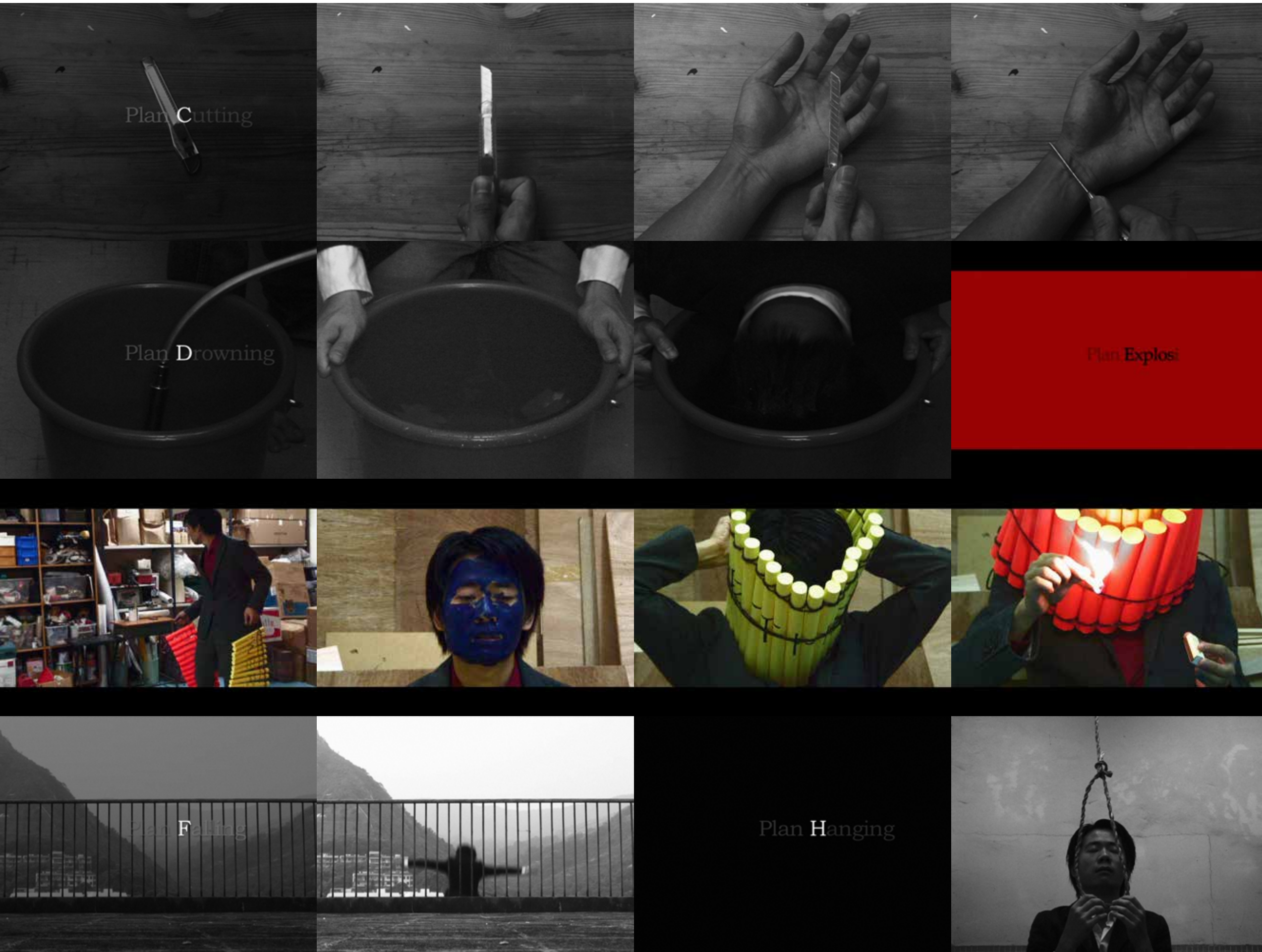
14 min 33 sec

14分33秒

 Vimeo

Password: EMGKSC123





Plan A to Z to end my life
計劃A至Z去了結我的生命
2009

Single channel video
單頻錄像
14 min 33 sec
14分33秒

A Flags-Raising-Lowering Ceremony at my home's clothes drying rack

我家晾衣架上的升／降旗儀式

2007

Single channel video; Video installation, with inkjet print on photo paper in metal frame, hand-painted cloth sewed as flag, bamboo

單頻錄像裝置, 噴墨打印紙本連鐵框, 手繪旗幟, 竹

1min 47 sec

1分47秒

 Vimeo

Password: EMGKSC123





In the year of the 10th Anniversary of the establishment of The Hong Kong Special Administrative Region of The People's Republic of China, I invited artist Lee Kit to hand-paint a HKSAR regional flag for me, which had to follow the detail instructions in "The State's Standards of The People's Republic of China, GB16689-1996", issued by The State Authority of Technical Monitoring. My girlfriend Wong Wai Yin sewed the painted cloth into a flag. I then asked my parents to perform a flags-raising-lowering ceremony on our home's clothes drying rack, with the hand-painted flag, and the national flag of The People's Republic of China and The United Kingdom. In the video, the flags were continuously raised and lowered arbitrarily by my parents, the national anthem of the associated flag was played or suddenly paused while the flag was raised or lowered.

為慶祝中華人民共和國香港特別行政區成立十週年，我特別向藝術家李傑訂製一面中華人民共和國香港特別行政區區旗（按照國家技術監督局發佈之中華人民共和國國家標準GB16689-1996規範手繪布料）。黃慧妍幫忙把布縫成旗幟。之後，我的爸爸和媽媽幫手在我家晾衣架上上演一次升／降旗儀式。

A Flags-Raising-Lowering Ceremony at my home's clothes drying rack
我家晾衣架上的升／降旗儀式
2007

Single channel video; Video installation, with inkjet print on photo paper in metal frame,
hand-painted cloth sewed as flag, bamboo
單頻錄像裝置, 噴墨打印紙本連鐵框, 手繪旗幟, 竹
1 min 47 sec
1分47秒

Kiang

馬凌畫廊

kiangmalingue.com

Malingue

Kwang Sheung Chi

Born in Hong Kong, 1980. Lives and works in Hong Kong.

Education

2003 BA in Fine Arts, The Chinese University of Hong Kong, Hong Kong

Awards

2014 Jury Award “Huayu Youth Award”, Art Sanya, China
2013 Winner of “HUGO BOSS ASIA ART”, HUGO BOSS and Rockbund Art Museum, Shanghai, China
2011 Award for Young Artist, Hong Kong Arts Development Council, Hong Kong
2009 Starr Foundation Fellowship, Asian Cultural Council, New York, USA
2003 Hui’s Fine Arts Award, The Art of CUHK 2003, the Chinese University of Hong Kong, Hong Kong
2001 Cheung’s Fine Arts Award, The Art of CUHK 2001, the Chinese University of Hong Kong, Hong Kong

Residencies

2009-2010 International Residency Program, Location One, New York, USA
2009 ArtWalk Drinking Challenge 2009, Hong Kong ArtWalk 2009, Hong Kong
2007 Strangers, Japanese & Hong Kong Artists Exchange Project, Tokyo & Kawasaki, Japan

Selected Solo Exhibitions

2023
“Not retrospective”, Kiang Malingue, Hong Kong

2018
“Back to Basics”, Oil, Hong Kong

2017
“Blue is the New Black”, Edouard Malingue Gallery, Hong Kong

2015
“Well, you can have what’s left of mine.”, Project Fulfill Art Space, Taipei, Taiwan

2014
“The 21st Century Undead Coterie of Contemporary Art”, Para Site, Hong Kong

2013
“Video Art Program: A Window to the World”, Hiroshima MOCA, Hiroshima-city, Japan

2012
“100 things, a little retrospective”, Gallery EXIT, Hong Kong
“Collected Works”, Yuka Tsuruno, Tokyo, Japan

2009
“No matter. Try again. Fail again.”, Gallery EXIT, Hong Kong

2006
“I (still) like the way it is”, Executive Centre, Cheung Kong Center, Hong Kong
“She’s Out of Town”, art-lease.com ltd, Cheung Kong Center, Hong Kong

2002
“A Retrospective of Kwan Sheung Chi”, Experimental Gallery, Hong Kong Arts Centre, Hong Kong
“Kwan Sheung Chi Touring Series Exhibitions”, Hong Kong, Hong Kong Heritage Museum; Artists Commune; Videotage; Hong Kong Museum of Art; Hanart TZ Gallery; Para/Site Central; Grotto Fine Art Ltd; Fringe Club; Para/Site Art Space; Hong Kong Visual Art Centre, Hong Kong

Selected Group Exhibitions

2023
“Killing TV”, Tai Kwun Contemporary, Hong Kong
“Evening’s Blush”, Oven Project, Beijing, China
“Evening’s Blush”, YZ space, Beijing, China

2022
“20 Artists: Global Positioning”, Public Art Fund, New York City, Chicago, and Boston, USA

2021
“RHE — Shape of Water”, Edouard Malingue Gallery/ EMG HK Tin Wan Studio, Hong Kong
“Portals, Stories, and Other Journeys”, Taikwun Contemporary, Hong Kong

2019
“In Younger Days”, New Century Art Foundation, Beijing, China
“The Racing Will Continue, The Dancing Will Stay”, Times Museum, Guangzhou, China
“Healthier, Simpler, Wiser”, Edouard Malingue Gallery, Shanghai, China
“Dreams, illusions, phantom flowers”, presented by Edouard Malingue Gallery x Elephant West, London, UK
“Close”, Crane Gallery, Kaohsiung, Taiwan

2018
“The D-Tale, Video Art from the Pearl River Delta”, Times Art Centre Berlin, Germany
“Dismantling the Scaffold”, Tai Kwun Contemporary, Hong Kong

2017
“Art and China after 1989: Theatre of the World”, Solomon R. Guggenheim Museum, New York, USA

2016
“Connect 4”, Simon Lee Gallery, Hong Kong
“Deck Voyage”, Borusan Contemporary, Istanbul, Turkey
“Social Fabric: New Work by Mariana Hahn and Kwan Sheung Chi”, MILL6 Foundation, Hong Kong

“Intimate Curiosity - Invitation to Japanese Collectors of Contemporary Art”, Hong Kong Arts Centre, Hong Kong
“Next Destination HK”, Sotheby’s Gallery, Hong Kong

2015
“Familiar Otherness: Art Across Northeast Asia”, Hong Kong Arts Centre, Hong Kong
“I submit to the wisdom of the body”, Silverlens, Makati City, Philippines
“Globale: Global Control And Censorship”, ZKM | Center for Art and Media, Karlsruhe, Germany
“3rd Ural Industrial Biennial of Contemporary Art”, Iset Hotel, Yekaterinburg, Russia
“Clamour Can Melt Gold”, Edouard Malingue Gallery, Hong Kong
“Happy Together”, Tina Kim Gallery, New York, USA
“after/image”, Studio 52, Hong Kong
“Essential Matters”, Borusan Contemporary, Istanbul, Turkey
“A Hundred Years of Shame - Songs of Resistance and Scenarios for Chinese Nations”, Para Site, Hong Kong
“The 2nd ‘CAFAM Future’ Exhibition: Observer – Creator”, CAFA Art Museum, Beijing, China

2014
“Kochi-Muziris Biennale 2014”, Kochi, India
“Post Pop: East Meets West”, Saatchi Gallery, London, UK
“2014 Kuandu Biennale – Recognition System”, Kuandu Museum of Fine Arts, Taipei, Taiwan
“The Part In The Story Where A Part Becomes A Part Of Something Else”, Witte de With Center for Contemporary Art, Rotterdam, the Netherlands
“Attention Economy”, Kunsthalle Wien, Vienna, Austria
“Mapping Asia”, Asia Art Archive, Hong Kong
“Man’s Future Fund, Discover Asia”, Art Fair Tokyo, Japan
“Golden Heights Estate”, Para Site, Hong Kong

2013
““But is it Art?“I know but I don’t know.””, Gallery EXIT, Hong Kong
“HUGO BOSS ASIA ART Finalist Exhibition”, Rockbund Art Museum, Shanghai, China
BiennaleOnline 2013
“Hong Kong Eye”, ArtisTree, Hong Kong

2012
“Curatorial Hub”, TEMP, New York, USA
“Living as Form (The Nomadic Version)”, Videotage, Hong Kong
“Kashiwa City Jack – Asia Pacific Contemporary media arts from Daisuke Miyatsu Collection”, Kashiwa City Jack, Japan
“Similarities and Differences - Asian Contemporary Media Arts from Daisuke Miyatsu Collection”, ArtShow Busan 2012, BEXCO, Korea
“Mobile M+: Yau Ma Tei”, Yau Ma Tei, Hong Kong
“HONG KONG DIARY, Young video art from Hong Kong”, 25 Bilder/Sekunde, Mannheim, Germany
“Gelassenheit: Letting It Be”, 2P Contemporary Art, Hong Kong
“Running on the Sidelines, Hong Kong New Media Art Exhibition”, Soka Art Center Taipei, Taipei, Taiwan
“Wearable Exhibition: Bring Art Everywhere”, Fotan, Hong Kong

2011
“Homemade video from Hong Kong”, CologneOFF 2011 Baltic Sea, ARAD, Szczecin, Poland; National Center for Contemporary Art, St. Petersburg, Russia; Estonian Academy of Arts, Tallinn, Estonia; Arad Art Museum, Romania
“Except why not just come right out and say it”, Collectors House, Heerlen, the Netherlands

2010
“Siu Sai Gual Bananale”, Woofer Ten, Hong Kong
“Videozone V”, The 5th International Video Biennial in Israel, Center for Contemporary Art, Tel Aviv, Israel
“Homemade video from Hong Kong, Experimenta! Mostra De Videos”, HSESC Campinas, Brazil
“Everything Goes Wrong for the Poor Couple”, ART HK 10, Hong Kong
“Specific Gravity”, Location One, New York, USA
“The Pavilion of Realism”, Other Gallery, Shanghai, China
“A Guide to Job Loss”, Inheritance Projects, Shenzhen, China

2009
“One Degree of Separation”, Chinese Arts Centre, Manchester, UK

“Dwelling”, Osage · Kwun Tong, Hong Kong

2007
“Have You Eaten Yet? - 2007 Asian Art Biennial”, National Taiwan Museum of Fine Arts, Taichung, Taiwan
“Time After Time”, Hollywood Centre, Hong Kong
“Outlook · Shenzhen”, COCO Park, Shenzhen, China
“Reversing Horizons, Artist Reflections of the Hong Kong Handover 10th Anniversary”, MoCA Shanghai, Shanghai, China
“Back to the Basic”, C&G Artpartment, Hong Kong
“Inside Looking Out”, Osage Kwun Tong, Hong Kong; Osage Beijing, Beijing, China
“Strangers”, Japanese & Hong Kong Artists Exchange Project, Contemporary Art Factory, Tokyo, Japan
“Primitive Contemporary”, Asian Video Art Exhibition Series 8, Artists Commune, Hong Kong

2006
“aWay”, Group Exhibition of Contemporary Visual Artists, 1a space, Hong Kong
“Asian Traffic”, Hong Kong Visual Arts Centre, Hong Kong

2005
“Hong Kong Art Biennial Exhibition 2005”, Hong Kong Museum of Art, Hong Kong
“Irreality”, Para/Site Art Space, Hong Kong

2004
“Summer Show 2004”, Hanart TZ Gallery, Hong Kong

2003
“Fotanian”, Studio 615, Fotanian Artists Studios, Hong Kong
“Graduation: Moving Forward, Looking Backward”, Graduation Exhibition of the Fine Arts Department, Art Museum, the Chinese University of Hong Kong, Hong Kong

2002
“Philippe Charriol Foundation 17th Annual Art Competition Finalists Exhibition”, Time Square, Hong Kong; Macao Museum of Art, Macao
“Young Artists’ Exhibition”, Pao Galleries, Hong Kong Arts Centre, Hong Kong
“Five Individuals”, Cross University Student Exhibition, The Art School Learning Centre Gallery, Hong Kong

2001
“Joint Funeral of Chow & Kwan”, Expectation to Expectation, 1a space, Hong Kong

Collections

Vancouver Art Gallery, Vancouver, Canada
San Francisco Museum of Modern Art, San Francisco, USA
Solomon R. Guggenheim Collection, New York, USA
Borusan Contemporary Art Collection, Turkey
Burger Collection, Hong Kong
DSL Collection, France
Kadist Art Foundation, Paris, France / San Francisco, USA
M+, Hong Kong
White Rabbit Collection, Australia
Private Collections

K

M

關尚智

1980年生於香港，現工作生活於香港

學歷

2003 香港中文大學藝術系文學士，香港

獎項

- 2014「華宇青年獎評委獎」，三亞藝術季，中國
- 2013「HUGO BOSS亞洲藝術大獎」，HUGO BOSS及上海外灘美術館，中國
- 2011「藝術新秀獎」，香港藝術發展局，香港
- 2009「Starr Foundation Fellowship」，亞洲文化協會，紐約，美國
- 2003「許氏藝術創作獎」，「中大藝術2003」，香港中文大學，香港
- 2001「張氏藝術創作獎」，「中大藝術2001」，香港中文大學，香港

藝術家駐留計劃

- 2009-2010「國際駐留計劃」，Location One，紐約，美國
- 2009「ArtWalk勁飲挑戰賽2009」，Hong Kong ArtWalk 2009，香港
- 2007「陌生人」，日本及香港藝術家交流計劃，ART 11號，東京、川崎，日本

個展

- 2023「Not retrospective」，馬凌畫廊，香港
- 2018「還原 基本 –關尚智：宇宙飄流記」，油街實現，香港
- 2017「藍是新的黑」，馬凌畫廊，香港
- 2015「嗯，你可以擁有我所剩下的。」，就在藝術空間，台北，台灣

- 2014「21世紀不死當代藝術小團體」，Para Site，香港
- 2013「Video Art Program: A Window to the World」，廣島市現代美術館，廣島市，日本
- 2012「百物。一點回溯」，安全口畫廊，香港
「Collected Works」，Yuka Tsuruno，東京，日本
- 2011「新媒體藝術展區」，台北國際藝術博覽會2011，台北，台灣
- 2009「不要緊。再嘗試。再失敗。」，安全口畫廊，香港
- 2006「I (still) like the way it is」，The Executive Centre，長江中心，香港
「She's Out of Town」，art-lease.com ltd，長江中心，香港
- 2002「關尚智回顧展」，實驗畫廊，香港藝術中心，香港
「關尚智香港巡迴展」，香港文化博物館；藝術公社；錄影太奇；香港藝術館；漢雅軒；寄隅；嘉圖現代藝術有限公司；藝穗會；Para/Site藝術空間；香港視覺藝術中心，香港
- 群展
- 2023「追殺 TV」，大館，香港
「餘日」，Oven Project，北京，中國
「餘日」，外子，台北，台灣
- 2022「20 Artists: Global Positioning」，Public Art Fund，紐約、芝加哥、波士頓，美國
- 2021「畫廊策展：RHE — 水形」，馬凌畫廊 / 香港田灣工作室，香港
「咫尺之內，開始之前：隨意門及其他足跡」，大館，香港
- 2019「韶華」，新世紀當代藝術基金會，北京，中國
「比賽繼續，舞台留下」，時代美術館，廣州，中國
「更健康，更簡單，更明智」，馬凌畫廊，上海，中國
「夢幻空花」，馬凌畫廊 x Elephant West空間，倫敦，英國
「close」，弔詭畫廊，高雄，台灣
- 2018「影像三角志：珠三角三角洲的錄像藝術」，時代藝術中心，柏林，德國
「拆棚」，大館當代美術館，香港
- 2017「1989年之後的藝術與中國—世界的舞台」，所羅門·R·古根漢美術館，紐約，美國
- 2016「Connect 4」，Simon Lee 畫廊，香港
「Deck Voyage」，Borusan Contemporary，伊斯坦堡，土耳其
「未竟之緒：翰美娜與關尚智新作」，六廠基金會，香港
「香港藝術中心第四屆收藏家當代藝術藏品展」，香港藝術中心，香港
「下一個目的地：香港」，蘇富比藝術空間，香港

2015

- 「文化碰撞：穿越東北亞」，香港藝術中心，香港
- 「I submit to the wisdom of the body」，Silverlens，馬卡蒂，菲律賓
- 「Globale: Global Control And Censorship」，ZKM | Center for Art and Media，卡爾斯魯厄，德國
- 「第3屆烏拉爾當代藝術工業雙年展」，Iset Hotel，葉卡捷琳堡，俄羅斯
- 「眾口鑠金」，馬凌畫廊，香港
- 「Happy Together」，Tina Kim Gallery，紐約，美國
- 「after/image」，Studio 52，香港
- 「Essential Matters」，Borusan Contemporary，伊斯坦堡，土耳其
- 「土尾世界 — 抵抗的轉喻和中華國家想像」，Para Site藝術空間，香港
- 「第二屆CAFAM未來展 – 創客創客」，中央美術學院美術館，北京，中國

2014

- 「Kochi-Muziris Biennale 2014」，柯枝，印度
- 「Post Pop: East Meets West」，Saatchi Gallery，倫敦，英國
- 「2014關渡雙年展 – 識別系統」，關渡美術館，台北，台灣
- 「The Part In The Story Where A Part Becomes A Part Of Something Else」，Witte de With Center for Contemporary Art，鹿特丹，荷蘭
- 「Attention Economy」，Kunsthalle Wien，維也納，奧地利
- 「拼湊亞洲」，亞洲藝術文獻庫，香港
- 「問之未來基金」，Discover Asia，東京藝術博覽會，日本
- 「金峰苑」，Para Site藝術空間，香港

2013

- 「「但是這是藝術嗎?」「我知道可是我不知道」」，安全口畫廊，香港
- 「HUGO BOSS亞洲藝術大獎」，上海外灘美術館，中國
- 「BiennaleOnline 2013」
- 「Hong Kong Eye」，ArtisTree，香港

2012

- 「Curatorial Hub」，TEMP，紐約，美國
- 「Living as Form (The Nomadic Version)」，錄影太奇，香港
- 「Kashiwa City Jack – Asia Pacific Contemporary media arts from Daisuke Miyatsu Collection」，Kashiwa City Jack，柏市，日本
- 「Similarities and Differences – Asian Contemporary Media Arts from Daisuke Miyatsu Collection」，ArtShow Busan 2012，BEXCO，釜山，韓國

2010

- 「Videozone V」，The 5th International Video Biennial in Israel，Center for Contemporary Art，特拉維夫，以色列
- 「Homemade video from Hong Kong」，Experimental! Mostra De Videos，HSESC Campinas，巴西
- 「貧賤夫妻百事哀」，香港國際藝術展10，香港會議展覽中心，香港
- 「Specific Gravity」，Location One，紐約，美國
- 「現實主義亭」，其他畫廊，上海，中國
- 「如何失業」，傳承：深圳，深圳，中國

2009

- 「一度分隔」，華人藝術中心，曼徹斯特，英國
- 「斗室」，奧沙官塘，香港

2008

- 「尋找麥顯揚」，「香港藝術：開放・對話」展覽系列(三)，香港藝術館，香港
- 「從內到外」，奧沙新加坡，新加坡
- 「再發現・香港當代藝術展」，安亭拍賣有限公司，香港
- 「香港建築傷憐展：藝術家的空間詮釋」，藝術公社，香港
- 「Everyday Anomalies」，Phoenix Gallery，布萊頓，英國
- 「Sun of Beach」，黃慧碌藝術空間，香港

2007

- 「食飽未？ – 2007亞洲藝術雙年展」，國立台灣美術館，台中，台灣
- 「時往時復」，荷里活中心地庫，香港
- 「出街・深圳站」，COCO Park，深圳，中國

- 「地軸轉移」，香港藝術家對回歸十週年的回想，上海當代藝術館，上海，中國
- 「基本回歸」，C&G藝術單位，香港
- 「從內到外」，奧沙官塘，香港；奧沙北京，北京，中國
- 「陌生人」，日本及香港藝術家交流計劃，現代美術製作所，東京，日本
- 「原始當代」，亞洲錄像藝術系列8，藝術公社，香港

2006

- 「出走」近代視藝創作群展，1a 空間，香港
- 「亞洲動力」，香港視覺藝術中心，香港

2005

- 「香港藝術雙年展2005」，香港藝術館，香港
- 「玄・現實」，Para/Site 藝術空間，香港

2004

- 「盛夏五人展」，漢雅軒，香港

2003

- 「伙炭」，615工作室，伙炭藝術家工作室，香港
- 「吾・畢業」，香港中文大學藝術系畢業展，文物館，香港中文大學，香港

2002

- 「第十七屆夏利豪基金會藝術比賽入選作品展覽」，時代廣場，香港；澳門藝術博物館，澳門
- 「青年藝術家展覽計劃」，包氏畫廊，香港藝術中心，香港
- 「五個人」香港中文大學藝術系與藝術學院學生聯展，藝術學院教學中心畫廊，香港

2001

- 「周關聯喪」，Expectation to Expectation，1a空間，香港

收藏

- 溫哥華美術館，溫哥華，加拿大
- 舊金山現代藝術博物館，舊金山，美國
- 所羅門・R・古根海姆收藏，紐約，美國
- Borusan Contemporary Art Collection，土耳其
- Burger Collection，香港
- DSL Collection，法國
- 卡蒂斯特藝術基金會，巴黎，法國 / 舊金山，美國
- M+，香港
- 白兔中國當代藝術收藏，法國
- 私人收藏

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