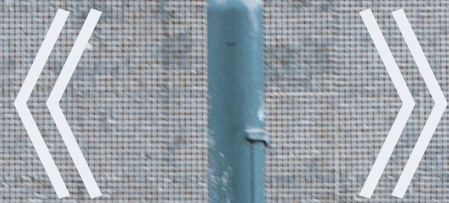


Ko Sin Tung
高倩彤



For the past two years, artist Ko Sin Tung and curator Tiffany Leung have been engaged in a dialogue regarding the nature and significance of an artist's studio space. Like many of her peers, Ko Sin Tung occupies a studio in an industrial building in Fo Tan, a district known for its industrial infrastructure and obsolete factories. For Hong Kong artists, the chronic condition of exorbitant rent and high-density living means that maintaining a studio is a precarious matter. Similarly, for Ko, the impact of urban development and the tension between private and public domains are persistently questioned in her works.

In recent years, Ko Sin Tung's practice has become increasingly site-specific. Inevitably, this has had an impact on her studio practice: in addition to the Fo Tan studio, which she has used for over a decade and which also serves as an archive for materials, the exhibition spaces have themselves become temporary studios, both practically and conceptually. In the following conversation, Ko Sin Tung talks about the history of her studio practice, her personal collection of industrial and medical materials, and the chaotic, mesmerising moment unearthed by construction sites.

Tiffany Leung is an independent curator and writer who currently works at the Tai Kwun Contemporary as Assistant Curator.

過去的兩年中，高倩彤與策展人梁瑋瑋圍繞藝術家工作室的性質與意義展開對話。像很多香港藝術家，高倩彤的工作室設置在火炭一棟工業大廈中。對香港藝術家來說，過高的租金和高密度的生活意味著工作室的不穩定性，也因此，城市發展的影響、私人和公共空間之間的張力，成為了高倩彤作品中持續被質疑的主題。

高倩彤近年的創作愈發展現強烈的場域特定性。這對其工作室創作習慣造成了不可避免的影響：除她多年使用的、同時承載了個人收藏室功能的火炭工作室之外，各個展覽空間也在觀念及實際操作層面成為了臨時性的工作室。高倩彤在以下的對談中向梁瑋瑋講述其工作室創作史、她個人收集的工業材料與醫用工具、建築工地所代表的迷人混亂時刻，以及關於未來的意見。

梁瑋瑋是一位獨立策展人及作家，目前在大館當代美術館擔任助理策展人。



How long have you had this studio? What is it like to work in Fo Tan, an area defined by its utilitarian industrial blocks and clusters of artists' studios?

你使用這工作室多久了？在火炭這個以實用的工業大廈及藝術家工作室群為特徵的地方工作，體驗如何？

It's been more than a decade since I moved in after graduating from The Chinese University of Hong Kong in 2009. And yes, your description is accurate: Fo Tan is an industrial area where it is easy to source hardware and materials—artists favour this area for this reason: it is much easier to carry our production here. Also, the industrial buildings in the area are not as dense, the roads not as wide, so there is an open, soothing view from the window of my studio, where I am well positioned to observe the on-goings and changes out there.

The view from your studio's window reminds me of your earlier works such as *As White As You Can* (2013-2016) and *Collecting Light* (2014), where you painted on cropped, pixelated photographs captured from windows within buildings, perhaps similar to the one we are in now. The representation of windows, whether visually evident or implicit, is an important element in your earlier works. Can you talk more about this and how this has developed since?

Indeed, the motif of the window made frequent appearances in the beginning of my career. I sourced many images of it online and approached the images from strangers' perspectives, attempting to capture how an individual emotionally pursues and projects onto objects and living spaces. I found the window to be a rather special component within the interior space: it can both expand and change one's experience and perception. A view from the window is a view unique to that specific space, which is itself marked by interiority. For these reasons, I favoured the motif of the window at the time and made a series of works based on it.

我使用這工作室十年以上了，從中大藝術系畢業以後就差不多都在這裏。是的，你說的都對，火炭是個工業區，容易買到五金物料，這應該是藝術家很喜歡的條件，所以做創作時挺方便的。而且這區的工業大廈密度不太高，下面的馬路較為寬闊，令整個景觀開揚，從工作室望向窗外的感覺很舒服，也是個很好的位置去觀察路面和四周的環境變化。

從你工作室的窗戶看到的景觀讓我想起你早期的作品，如《盡可能的白》（2013 – 2016）及《採集光線》（2014）。你剪裁、像素化處理夾雜於大廈中的窗戶影像，並在照片上繪畫，而那些大樓景象也許跟我們現在身處的這座大廈有點相似。窗戶的呈現，無論是視覺上明顯或含蓄的，都是你早期作品中的一個重要元素。你能詳細談談這一點以及其發展過程嗎？

的確，窗戶的形象在比較早的階段出現得頗多，當時我運用了許多網上擷取的窗戶照片，滲入陌生人的視角去呈現個人對物件及居住空間的情感投射和追求。我覺得窗戶在一個室內空間中份外特別，它能把空間拓展，也會令人對空間的體驗和感知截然不同。從一個窗戶中看到的景色是每個室內空間獨有的一片景像，那時候因為這樣的想法令我選取了窗戶的部份來成為作品的主要元素。



From dark to light (2019), acrylic, archival inkjet print on canvas, 130 cm x 111 cm. Image courtesy of the artist and Kiang Malingue.

《從暗到光》（2019），塑膠彩、收藏級噴墨打印布本
130 x 111 厘米。圖片由藝術家及馬凌畫廊提供。

Speaking of earlier works however, it just came to me that the motif of the window continues in later works by assuming different forms, such as in *Every Unit* (2017) or in *From dark to light* (2019). What makes the recent window works distinct is the shooting process: I place myself and the camera outside of a building, focusing on the structural, architectural frame of a window.

Making art, I am concerned with conceptual oppositions, and am often interested in exploring contradictions within various relationships. A window separates the interior from the exterior, but also links and blurs the two. It determines the enclosure of a space. Take my studio window as an example: it is quite sizeable and is mostly unobstructed, so when I work inside I don't feel that I am separated from the environment but instead enveloped by the industrial district. I appreciate that it somehow has an impact on my practice.

在你剛提起以前的作品時，我才在想，其實窗戶這元素還繼續出現在後來的作品中，不過又換了個形式，像《每一個單位》（2017）、《從暗到光》（2019 – 2021）等。不同的是，我開始自己進行拍攝，而畫面定格在水泥外牆的窗戶輪廓，變成從外部觀看的窗戶模樣。

在創作的過程中，我常常會關注一些對立的關係，從而發掘當中的矛盾特性。窗戶雖分隔著「內」和「外」，但也是連繫、模糊著兩者的元素，基本上它決定了一個空間的封閉程度，正如我現在工作室的窗戶，面積大而且沒有甚麼阻隔。所以，當我在室內工作時，我並沒有覺得自己獨立於室外，反而感覺工作室是被整個工業區所包圍著的。我覺得這一點也無形地影響著我的創作。





Do you see your works as a commentary on the urban development of the city, or of Fo Tan?

Maybe in a way. I am always concerned with my surroundings. Carrying out activities in this area, I can tangibly feel that I am in the city. Even though it is an industrial area, it clearly embodies a history of development and does so as vividly as any other district—old buildings are torn down, replaced on the same spot by new, residential ones due to popular demand. More apartments bring about more convenience in life and higher density in population. Old shops are replaced in turn... To an extent, the continued experience of changes in the environment marks the basis of my practice. It also makes sudden, abrupt changes particularly noticeable. This is the milieu in which my work is found.

你認為你的作品是對這個城市的發展，或是火炭的評論嗎？

也許吧，外在的環境一直是我所關心的。在這裏活動很直接能感受自己在城市之中，即使它是一個工業區，它也體現著其他地區中慣常出現的發展脈絡——舊的大廈被移除；因為住屋不足而在清空的土地上興建新的屋邨；屋邨帶來生活機能上的便利及人口密度的提升；舊的商舖被取代，等等。持續體會著環境的轉變某程度上是我創作的基礎，當突如其來的變化出現時也會特別容易察覺。作品都圍繞著這些背景。

Speaking of buildings that are being demolished and replaced, many of your works reference transitional stages of architecture and construction sites. What about them fascinates you?

I think it is natural that construction sites are considered visually impressive, fascinating and awe-inspiring. Living in Hong Kong, we are used to them, but the fact that they are visually impactful is why I was drawn to construction sites in the first place. Looking deeper, construction sites also signify and reflect the city's land policies, urban developments, economic shifts and other aspects, but I am particularly interested in the nature of the construction sites themselves: when a piece of land is under construction, it seems to be an excess, a site of exception, an enclave or an outland. As raw and incomplete as this under-construction chaotic situation is, it is nonetheless tolerated, because it is permitted.

Land never stops changing. It has its own cycles: once the use of a piece of land is altered, it becomes a transitional construction site. Compared with the polished, sky-scraping spectacle that is the final outcome, the construction process is relatively short-lived; also, this short premise or foundation, as it destructs and generates, presents multiple facades that are utterly stark or are impossible to conceal—a series of disordered images, a collection of matters arbitrarily integrated with one another—this is why I deem construction sites more tangible and more real than the completed buildings, which in turn represent beautiful ideologies. Every time I encounter a messy, all-over-the-place construction site, I am reminded of the core of the city upon which the constructed images are but beautiful shells.

Your solo exhibition "Adaptation" in 2019 clearly references a kind of in-process construction. As part of the installation, the gallery space was transformed into an illusory 'building site'. Can you tell us more about this sense of 'unfinishedness', and how that echoed your thinking at the time?

"Adaptation" pertains to my personal experience of a time when the surroundings changed rapidly and significantly. One must adapt in order to stay connected with the world, but if you do not want to welcome a certain predicted future, is it ideal to be left in the state of flux that you are presently caught in? It sounds pessimistic but it was the premise upon which the exhibition was conceived. Each exhibit crystallises stagnation and suspends changes: *From dark to light* incorporates images of construction sites; the series, *Adaptation* (2019), makes sculptures out of tools used in

cement mouldings; *Surface* (2019) turns gallery walls into drywalls... All of them suggest an incomplete state.

This experience is comparable to how most people are reacting to the advancement of AI technologies lately, the one against which all the news experts are warning. I believe most people can somehow sense the danger and impact of it—after all, Hollywood has long been making films about AI gone rogue—but when the movement is so strong and so intense that it has become irreversible, we must, even unwillingly, head towards a world that is potentially worse. So the question then becomes: how are we going to face the disappearance of certain tendencies and perceptions.



"Adaptation" (2019), installed at Edouard Malingue Gallery, Central, Hong Kong. Image courtesy of the artist and Kiang Malingue.

「適當反應」 (2019)，展出於香港中環馬凌畫廊，圖片由藝術家及馬凌畫廊提供。

說到被移除及更替的建築物，許多你的作品都參考了建築的過渡性階段及建築工地，有什麼使你對它們感興趣？

我覺得建築工地給人強大的視覺衝擊是必然的，雖然在香港我們已經習以為常，但這始終是引起我最初關注它的一個原因。當然再深入研究，它也可以涉及和反映出這個地

方的土地政策、城市發展、經濟重心等各種不同方面，但比較觸動我的還是「建築工地」本身的特性——當土地處於這個狀況時，它彷彿是獨立於其他城市建設的例外地方，因為它的粗糙和不完整。但我們會忍受這樣的混亂，因為它的出現是被允許的。

土地從來都沒有停止過變化，但它也有其週期；遇上土地用途的改變，便會出現過渡性的地盤狀態。相對建造完成後的景觀來說，建造過程是短暫的，也因為這個短暫的預設在破壞及生成的階段中有著一切不用掩飾或是無從掩飾的面貌、失去秩序的畫面、隨機組合的事物，所以，比起完成後仿似象徵美好景願的新建設，我覺得這些來得更為實在、真實。每每看著混亂的地盤，都使我聯想到這個城市的內在，而那些被建立出來的形象就只是一個漂亮的軀殼而已。

你在2019年的個展「適當反應」中明確提到一種在建工程，畫廊的空間被轉化為一個處幻的建築工地，以作為裝置的一部份。請談談這種未完成感，以及它是如何回應你當時的想法的？

那一次展覽指向的，其實是身邊環境的變化過於迅速時我的個人感受。一個人需要不斷的適應去保持自己與世界的連繫，但假如你並不想迎接那個你所預期到的未來，是否停留在一個轉變中的過程會更加理想？聽起來很消極，但展覽是在這個前提下去構思的，每件展出的作品都在某程度上把一些過程中的模樣靜止了，包括《從暗到光》那些建築工地的照片；《適應》系列（2019）運用了水泥倒模的模具製成新的雕塑；《表面》（2019）把畫廊的牆壁直接畫成石膏板牆那樣，都是在提示著「未完成」這個狀況的。那種感覺就像是，最近新聞偶爾會引用專家的論述，警示 AI 的發展將帶來極大的危機。我在想，大部份人應該也能暗地意識到 AI 的危險和影響，畢竟從很久以前荷里活已經在拍那些「智能叛變」類別的電影。但當這個趨勢已經猛烈得無法逆轉，我們就迫不得已共同走向一個有機會是更壞的世界。那麼問題還是會歸向我們應該如何面對一些習慣、一些感知能力的失去。



"Adaptation" (2019), installed at Edouard Malingue Gallery, Central, Hong Kong
Image courtesy of the artist and Kiang Malingue

「適當反應」 (2019)，展出於香港中環馬凌畫廊
圖片由藝術家及馬凌畫廊提供

There is an acute sense of preciseness and sensitivity in the way you approach space and materials, which are often inverted or manipulated: painted gallery walls masquerading as drywalls or contradictory perspectives emanating both into and out of buildings. This quality is exemplified in *Hard pieces* (2020), a site-specific work which was part of the exhibition "A'fair" that I curated in 2020. It consists of debris-filled PVC hose pipes connecting walls and pillars in a raw, incomplete shop space. Can you talk a bit about the process of creating that work?

That was a very strong space; during the site visits I made, I was most impressed by the aftermath of debris all over the space. I therefore came up with the proposal of filling hoses and pipes with dust and debris, imagining their penetrating movements in the space, movements going into a wall and coming out another. It was an organic gesture, an artwork that became one with the space.

你在處理空間和物料的方式上有一種非常精確和敏銳的感覺，這通常是經過倒置或是操縱的而達成的：經過繪畫以偽裝成石膏板的畫廊牆壁，或使人不知正在向建築物內看或外看的視角。這種品質在《硬塊》（2020）中得到了體現——這是我在 2020 年策劃的展覽「阿輝」中的一件特定場域的作品，由充滿碎屑的 PVC 軟管組成，連接著粗獷、不完整的商店空間中的牆壁和柱子。你能談談創作該作品的過程嗎？

那個空間的特徵的確很強，我在勘察場地後對那裏最深的印象是滿地都是前次裝潢移除後所留下的沙石，所以當時便構思了盛載有那些沙石的水喉管子，想像它們於空間內穿梭，好像進入了牆壁又從別的地方走出來。這樣的創作於我而言是有機的，像是和空間結合而成的作品。

Hard Pieces (2020), PVC hoses, aluminium alloy flanges, debris of the space, dimensions variable
Installed at "A'Fair", 65 Hennesy Road, Wan Chai, Hong Kong
Image courtesy of the artist

《硬塊》（2020），膠水喉、鋁合金法蘭、空間內的碎屑，尺寸不定
展出於「阿輝」，香港灣仔軒尼詩道 65 號
圖片由藝術家提供

How does your studio practice fit within your process, which is often site-specific, or at least site-sensitive?

Honestly, since my works are indeed concerned with establishing relationships with specific sites, the studio is a place of execution and production, a practical space. When it gets to installing artworks onsite, the same pieces stand out differently. Examining a piece of art onsite is usually more lucid than doing so in the studio, where there are noises and interferences.

What does a typical day in the studio look like for you?

It depends on the exact tasks in hand. I am a person who can only realise an artwork after conceptualising it fully, and as mentioned I am keen on matching the work with the space, so there are many occasions where the artworks come into being after an exhibition opportunity presents itself. I now consider the space an essential element in my practice, sometimes incorporating materials I find onsite into the exhibits themselves. We have mentioned *Hard Pieces* as an example.

你的很多作品都是場域特定的，或至少是對場域敏感的，你的工作室如何配合這特點？

老實說，正因為作品是和特定場域建立關係的，工作室對我來說是讓我執行和製作作品的地方，它的功用比較實際。最終到了真正在場佈展時，相同的東西帶到展場還是很不一樣的，在現場審視作品往往比在工作室清晰，沒那麼多東西干擾。

平常你在工作室的一天是怎樣的呢？你能闡述一下你的工作模式嗎？

主要要看當其時的工作是甚麼，我是個需要先想好作品概念才能實行的人，而且我也比較在意作品和展覽場地的契合，所以很多時候都是有了展覽的機會才有作品出現。現在的我會視空間為作品的創作元素之一，有時候會把某些在地的素材運用於作品之中，就像我剛才說的作品《硬塊》。





Working in the studio on a daily basis, I finish most computer-related jobs right on the big table. Production or messy jobs go outside in the corridor. When I am less busy, I'd try to collect materials I am interested in, waiting for the rare opportunity to transform these into artworks. An example is *Temporary Storage* (2019) shown at Para Site: I stuffed personal belongings down a handrail tube and recorded the process. I bought that stainless steel handrail long time ago and had to keep it in the studio since there was no opportune moment for it. Only when the inspiration came did I start working on it.

如果平常在工作室，基本上需要電腦處理的事情就會在這桌子進行，涉及製作、髒骯一些的工作會到門外的走廊去做。不在創作的平常日子，我也是有機會儲下一些自己喜歡和有興趣的物料，偶爾也有遇上這些物料能夠轉化成作品的時候，像曾經在 Para Site 展出的《臨時儲存》（2019）：我把各種個人用品放進了一根不銹鋼扶手內，並且紀錄了這個過程。那根不銹鋼扶手其實是我在很久以前買下的，因為沒有機會用上而一直放著，到突然有了作品的想法時才把它拿去加工的。



You have a habit of scavenging and collecting certain common objects. Can you explain what they are and what attracts you to them?

It is not a strictly organised collection; I have been hoarding medical gloves of various sizes, aluminium picture frames, steel wools used for washing dishes, plastic bottles, compression bags and other miscellanea. I guess I wanted to start collecting or keeping them in the first place because there was a certain charm about them. It is hard for me to define it, but it is about something visual and experiential.

I would say these objects share a common quality of what could be described as 'surgical coldness'. To me, they evoke highly sterile environments like operating rooms. Is there a connection there?

Some objects are medical or surgical in nature; I used a lot of metal, surgical instruments in the exhibition "Dust and trivial matters" in 2019, when I was making an allusion to a surgical space that was appropriate for the approach of cutting and slicing so many objects in the exhibition. To me, medical and hygiene products express a prescribed set of codes—be clean and hygienic. We have all experienced this kind of unilateral, authoritative order, and it has become more profound since the pandemic. After the 2019 exhibition, I have been more deliberate in using found metalware, emphasising the coldness, sharpness that is even more intense when grouped together. They can present a calm, indifferent scene, which I utilise as a kind of illusion, a thin cover-up for the disquiet underneath.

In recent years, I have been particularly interested in collecting objects that are milky. Milky is not a colour, but a state of translucency, a state that almost appears white, glue-like, slimy and chaotic. I find that mesmerising. I like it a lot. In terms of the plastic products that I am drawn to, they come with a softness that is absent in metals. Both materials are commonly used in manufactured products, so in my practice I tend to consider connections and associations from the perspective of their own functions and significations.



你有著搜尋或是收集某些日常物的習慣，你能解釋一下它們是甚麼，以及它們吸引你的地方嗎？

有點雜亂，我儲下的還有不同大小的醫用手套、鋁質相框 / 鏡框、洗碗用的鐵絲球、塑膠瓶、包裝用的空氣袋等。我想，最初決定要收集或是保留這些物件，必定是因為它們對我存在某種魅力。我很難歸納這種魅力，但以視覺和感覺為主。

我想說這些物品具有共同的品質，可以被描述為「手術式的冰冷」。對我來說，它們喚起了一種高度無菌環境的感覺，像是手術室，這兩者之間有甚麼關聯嗎？

有些東西也確實是醫療用品，大概是在 2019 年的個展「塵埃與瑣事」中，我用上了不少這類金屬物件，當時就是想要作出一個手術室般的空間暗示，以配合展覽中大部份物件被切割的處理手法。對我來說，醫療和衛生用品都透露著一種需要他人奉行的標準——要潔淨。如此單向和具有權威，特別在我們現在經歷 COVID 的這段時間，相信每個人都有深切的體會。在那次個展之後我更刻意地運用金屬類的現成物，金屬自身帶有冷峻的感覺，當它們集中在一起更顯得銳利，能夠呈現出一個平靜而冷漠的場面，我希望以此來製造一種假象，稍稍隱藏著不平靜的那面。

近年我也特別鍾情於收集乳白色的東西，所謂乳白色指向的不是一種顏色，而是那種半透明到白色的狀態，帶著模糊、混沌的感覺，我覺得很迷人，我很喜歡。塑膠相對金屬多了一種柔軟，兩者都常見於人工製品，所以當作品中運用到這些物件時，我也會從它們自身所帶有的功用和象徵意義去考慮當中的連結。



"Dust and trivial matters" (2019), installed at The Bunker, Beijing
Image courtesy of the artist and The Bunker

「塵埃與瑣事」（2019），展出於北京掩體空間
圖片由藝術家及掩體空間提供

Photography plays a recurring and varied role in your practice. It is used as a research methodology to collect imagery and ideas from everyday life, and sometimes appears as a deconstructed medium in your works.

Yes, photography or snapshots are useful, because they allow me to immediately capture certain moments and scenes. I take many pictures of things arbitrarily grouped together on the streets; these combinations are unexpected, largely expanding the functionality of the individual objects. They are random and fun. Some other pictures are about different moments and this relationship is rather hard to explain. These fleeting moments before my eyes suddenly capture me, and I have to react on the spot by taking pictures of them so that I can revisit them again and more closely. Sometimes the pictures inspire new creations, so taking photos on a daily basis is like building an archive.

When it comes to images that directly appear in artworks, such as those in the *From dark to light* series, a number of them came from shoots I did on construction sites like I mentioned before. The temporary concrete abyss that was built and demolished during the construction process was an image that interested me. By photographing and then cropping, I intentionally made the image more abstract. The painted elements that came in later projected my imagination of the cavity onto the surface of the artwork. Although there are images in the artworks, I don't want them to be too realistic. I only want to show textures on a wall, a closeup of the surface of a pavement, and so on.

What have you been working on lately?

Recently, I have been meaning to explore dimensionality, because more than ever I feel and appreciate the physicality of things. But it is a challenge. Generally speaking, I want to continue developing my grasp of materials and materiality.

Also, I have realised that I tend to use bitty, lightweight materials, so I am also interested in join-ing the two tendencies. For a group show last year, I made the installation *Filtration* (2022) by collecting dust and dirt on-site. The exhibition space was paved with terrazzo, patterns and marks on which it was difficult to clearly examine the floor, so I collected with adhesive stickers negligible things like dust, dirt, and hair before mounting them on a white wall for the audience to see. The act was about revealing nastiness, and the wall appeared mouldy from a distance.

攝影在你的創作中扮演著反複出現的角色，它被用作一種研究方法去收集日常圖像和意念，有時也可以是你作品中被解構的媒介。

是的，攝影或是日常的拍攝對我來說是個有用的方法，它可以協助我很迅速地把某些時刻、某個畫面紀錄下來。我拍攝得較多的是在街頭觀察到的物件組合，大多帶有出奇不意又擴闊了物件原有功用的特性，就是一些很隨機但有趣的東西。也有些是關於當刻的情景的，這就比較難去解釋，通常這些眼前的景象都出現得很突然，亦可以十分短暫，最直接的方法便是拍照記錄以方便自己重新細看。有些時候它們能成為新作品的靈感來源，所以日常的拍攝有點像在建造一個物料庫的感覺。

如果說到作品中出現的圖像，像我比較早時所說，有一部份是從拍攝建築工地而來的，像《從暗到光》系列。在現實建造過程中短暫存在的水泥洞是我感興趣的一個形象，經過拍攝和剪裁後我刻意使畫面變得有點抽象，後期加入的繪畫元素則是把我對這個洞口的想像呈現出來。雖然作品中會有圖像的出現，但我大多不想它們太「現實」，畫面看到的可能只是一些牆壁的肌理、馬路表面等的特寫之類。

你最近在進行甚麼？

最近想多嘗試立體創作，也許是因為我對物料的物理性比以前有了更多感受的緣故，不過對我來說是個挑戰。總體而言，我想自己能夠對物料有更多的把握。

同時，我也發覺自己現在有時會傾向運用一些細碎、輕（重量）的物料來做作品，也想看這兩個想法可以如何結合。在去年的一個聯展裏，我用了場地內的塵和碎屑創作了一件裝置作品《過濾》（2022），當時展場的地磚是水磨石，比較難察覺地面的狀況，於是我拿透明膠貼把地面的灰塵、碎屑、毛髮等不易見的東西都黏起來，再轉移到白牆上刻意讓觀眾細看，這個行為就是想把「骯髒」的感覺顯露出來，遠看還有點像牆身發霉的效果。



Filtration (2022), self-adhesive film, white glue, debris of the space, dimensions variable
Installed at group exhibition "Proper Weight", 11V International Industrial Centre, Fo Tan, Hong Kong
Image courtesy of the artist

《過濾》（2022），膠貼、白膠漿、空間內的碎屑，尺寸可變
展出於聯展「不知輕重」，香港火炭國際工業中心 11V 室
圖片由藝術家提供

By only working with existing materials found on-site and by making subtle interventions, you seem to have moved towards a more nuanced approach in considering materials and architectural space?

I don't direct or limit myself too rigorously. Many of the works were made on an impromptu basis. I do have to think about the conditions and specifics of an exhibition space, and ideas suddenly proliferate in the process.

On this note, what's next for you? Is there a particular kind of site or process you are interested in exploring?

I am going to have a small-scale exhibition in August titled "Open Shell". In the long run, I think I am becoming more willing to be led by feelings and impulses in the selection or decision-making process.

I don't think too much about exploring this or that space. To put it differently: I deem the confrontation with every new space a unique experience. As such, I am attentive to how other artists handle and *refresh* exhibition spaces, how they offer a new and enriched viewing experience of the same yet different locale—this *refreshment* is also what I aim for when dealing with exhibitions.

通過僅使用場地現有的物料並進行隱約的干預，你似乎在考慮物料和建築空間時採用了更微妙的方向？

關於這一點，其實沒有太刻意去規範自己，有時這些作品的出現是基於偶然的。不過，其實每次構思展覽的時候也必定會思考空間所提供的條件和特性，有些想法會突然衍生出來。

說到這裏，你接下來有甚麼計劃？有沒有甚麼特定的空間或是過程你有興趣探索的呢？

我在八月會有一個小型的個展，名為「敞開的外殼」。如果是關於創作的走向的話，我想我會變得更願意跟隨感覺去挑選東西，或是作出決擇。

我也沒有特別去想有那個空間想要嘗試，應該是說我覺得每次面對未接觸過的空間也是個獨特的體驗。因為這個原因我喜歡看展覽的時候藝術家能對空間作處理，能把展覽空間 *refresh* 起來，觀看作品時也能有比較嶄新的感受，這也是我自己處理展覽時想要達到的。



Ko Sin Tung

Born 1987 in Hong Kong

Currently works and lives in Hong Kong

In recent years, Ko Sin Tung has been creating project-based, site-specific artworks and exhibitions in series, systematically dealing with social, architectural and quotidian themes. From a post-conceptual, post-minimal and seemingly detached perspective, Ko represents via installation, sculpture, painting, photography and video the process and means through which the contemporary society disciplines human bodies, critiquing the veiled, concealed and manipulated conditions of reality. Emphasising the internal dynamics in dichotomies — construction–destruction, development–ruination, exteriority–interiority — Ko’s artistic practice balances borderline imagery that appears ambiguous, and political discourses that are lucid and polemical.

In her early practice, Ko Sin Tung investigates the impact of things through a myriad of mediums and materials, the psychological influences private objects continuously project, and the non-utilitarian functions they have been personally channelled to fulfil. She observes the city’s inhabitants and their close-quarters, slowly questioning the ways in which their personal objects reflect life, revealing the existentialist abyss between the real and the simulacrum opened by bad images. Be it the blurry images of kitschy, ornamented vessels in *Modern Home Collection series* (2013-2015); the conceptual inscriptions of her textual works like *P-E-R-M-A-N-E-N-T* (2014) and (2015); the political movement proposed by an array of works in the holistic exhibition “underground construction: failed” including *24 Tubes* (2015); and even the reoccurring motif of the window that represents the threshold between the public and the private, as

高倩彤

1987 年出生於香港

目前工作與生活於香港

高倩彤在近年常以展覽項目為創作單元，以富有強序列性的藝術實踐探究社會、建築、日常經驗等主題，基於冷峻且克制的後—觀念或後—極少審美角度通過裝置、雕塑、繪畫、攝影、影像等不同形式的作品再現當代社會規訓人類身體的過程及手段，並深入批判被掩蓋、粉飾的現實狀況。長期關注建造—毀滅、發展—破壞、表象—內在等對立關係，高倩彤的藝術實踐平衡了貌似曖昧的邊界圖景與棱角分明的政治話語。

在早期創作中，高倩彤集中關注「物」帶來的影響，探究私密物品在人們身上所投射的心理作用，以及個人賦予物品的非功能性意義。藝術家以物件為介質近距離觀察城市生活及虛擬現實，緩慢剖析這些物件象徵現實或理想生活的方式，並揭示由「壞圖像」在現實與虛擬之間開闢的存在主義式裂縫。無論是《摩登家居系列》（2013-2015）對裝飾性器皿模糊圖像的關注；《永 - 久 - 的》（2014）、《無敵海景》（2015）等作品體現的觀念性創作手法；「地底工程不合格」展覽中《24 枝管子》等作品編織的政治話語；乃至於出現在高倩彤多個攝影作品中的、代表了公共空間與私密空間分野的窗櫺意象——以及被窗戶所捕捉、囚禁、反射的隱秘光芒——都代表了高倩彤早期創作的方向。

高倩彤在 2019 年創作了兩個個展項目：分別是在北京掩體空間的「塵埃與瑣事」，以及在香港馬凌畫廊的「適當反應」。這兩次展覽都突出地體現了藝術家對展覽

well as the enigmatic aura captured and reflected therein — all are telling of Ko’s early interests.

In 2019, Ko Sin Tung produced two exhibitions: “Dust and trivial matters” at The Bunker, Beijing, and “Adaptation” at Edouard Malingue Gallery, Hong Kong. The two exhibitions demonstrate the artist’s ambition in integrating heterogeneous elements and critiquing spaces, testifying comprehensively to the ongoing evolution of themes, forms and methods in her practice. “Dust and trivial matters” demarcates with transparent walls the former underground shelter that is already claustrophobic in the first place, severely separating the audience from the exhibits: video works, surgical instruments, cleaning equipment and readymade objects cut and sliced. Leaving indirect statements and euphemisms behind, Ko, in a fierce and acute fashion, represents her unique vision: the early window motif is here transformed into an environment that envelops and rejects the audience. The creative observer’s detachment is animated along with the presence of the audience; the surgical cleanliness — and it would further develop in projects to follow as an increasingly significant formal element — fights brutally and silently with the unremovable, natural filthiness in a context that is inherently confining. Carefully mapped, “Dust and trivial matters” through barring, slicing, shredding and discharging exercises reveals in consecutive scenarios a species of hidden violence.

For “Adaptation”, Ko Sin Tung also largely modifies the exhibition space, and works substantially on and with walls purposely built and smeared. Her long-term interest in the construction process — that is, the destruction process — fully manifests here: instead of filling the exhibition space with artworks, Ko builds the space and even inserts pieces into the walls,

項目整體性的追求，豐富地展現了其藝術實踐在創作主題及形式方法層面蔚為壯觀的演變。「塵埃與瑣事」用透明圍牆嚴苛地劃分了原已逼仄的防空洞空間，將觀眾與包括影像作品、醫用設備、清潔工具、被切割的現成品等諸多物件分隔開。藝術家不再婉轉、間接地呈現其空間經驗，而是凌厲地再現了其獨特的視角：出現在早期中小尺幅作品中的窗櫺邏輯在這裡直接地變成了包裹並隔絕觀眾與「物」的環境。窗櫺代表的冷酷觀察者角度因觀眾的在場而變得鮮活；醫療標準的清潔感——醫療設備及療癒手段也在日後的創作中以愈發明確的方式持續作為材料和主題發展——及無法消除的不潔自然在畫地為牢的語境中呈現緊張且死寂的鬥爭態勢。通過悉心安排的空間佈局，高倩彤在「塵埃與瑣事」中將被具現化為切割與粉碎行為的隱藏暴力逐步呈現在觀眾面前。

「適當反應」同樣大規模地改變了展覽空間的模樣，將大量增添、肆意塗抹的牆體視作是展覽的核心部分。高倩彤對建造過程——也就是毀滅過程——的長期青睞在展覽中得到迄今為止最充分的體現：藝術家在做的，並不是用藝術作品填充既有空間，而是搭建空間，將作品嵌入牆體，在字面意義上進行建造過程的「再現」實踐。談及對城市建造過程的長期興趣時，高倩彤指出，破壞的過程及畫面挖掘了深邃的真實感，「好像這才是這個城市的真實面貌」。混合使用了繪畫及攝影方法、進一步拓展了窗櫺意象的平面作品《從暗到光》（2019）因此在「適當反應」的獨特語境中獲得了「元繪畫」的屬性，而奇異的《白實貼照片》（2019）也以極為簡練的方式歸納了高倩彤的標誌性風格：與觸手可及的現實保持長久且堅韌的聯繫，強調

effectively re-staging the construction process. Speaking of her fascination with construction sites, Ko points out that the process of de-construction excavates a subtle dimension of reality, “as if this is the true face of the city.” Combining painting and photography, *From dark to light* (2019) in “Adaptation” further unfolds the window motif and is therefore constituted as a kind of meta-painting in this specific context. The uncanny *A Blu-tack photo* (2019) makes concise remarks on Ko’s oeuvre to date: maintaining a long-term, resilient relationship with her immediate reality, emphasising the subtle dialectics of vision-spectacle and touch-body, astutely observing the transience of things as she closely examines her own unconscious gestures. Since 2020, Ko has started to consider the influences of the global pandemic and regional political events on individual experiences, and continues to investigate the social, political and cultural as interruptions, obstacles, dangers and traps.

Ko Sin Tung graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 2009, and currently works and lives in Hong Kong. Her works have been exhibited locally and internationally, including at the National Taiwan Museum of Fine Arts, Taichung City (2021), The Bunker, Beijing (2019), Tai Kwun Contemporary, Hong Kong (2018) and Centre for Chinese Contemporary Art, Manchester (2017), amongst other locations. She was awarded the Special Jury Prize of Huayu Youth Award (2016), Pure Art Foundation Grant (2013-2014) and Project Grant (Emerging Artists Scheme) from the Hong Kong Arts Development Council (2014). She will pursue her MFA in Germany, at the Hochschule für bildende Künste Hamburg, beginning October of 2023.

目光—景觀與觸覺—身體的深邃辯證關係，在長時間審視自身無意識姿態的同時敏銳地觀察現實瞬息萬變的發展過程。自2020年起，高倩彤進一步在展覽項目中考量全球疫情、區域內政治事件對個人經驗造成的影響，持續檢視社會、政治、文化作為干擾、阻隔、危險及陷阱的意義。

高倩彤 2009 年獲香港中文大學藝術系文學士學位，現於香港生活及工作。其作品曾在本地及國際不同地方展出，包括台中市國立台灣美術館 (2021)、北京掩體空間 (2019)、香港大館當代美術館 (2018)、曼徹斯特華人當代藝術中心 (2017) 等。她曾獲三亞華宇青年獎評委會特別獎 (2016)、香港 Pure Art Foundation 年度資助 (2013-2014) 和香港藝術發展局的新苗資助計劃 (2014)。她將於 2023 年 10 月赴德國漢堡美術學院攻讀藝術碩士學位。





Kiang Malingue

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