

No.1 Summer 2016 HK\$ 85

ARTOMITY

藝源

João Vasco Paiva Konstantin Bessmertny Wu Tsang



artomity.com



Choi Yan Chi, Almond Chu,
Joseph Fung, Hon Chi Fun,
Lai Lon Hin, Lee Ka Sing, Wing
Shya, Blues Wong, Hisun Wong,
Wong Wo Bik
A Permanent Instant

Cédric Maridet
Fragments of Future Histories

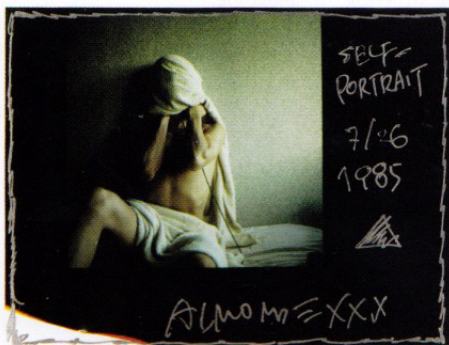
Blindspot Gallery
Hong Kong
March 5 - April 24, 2016
Amanda Sheppard

Although not directly related, the two exhibitions on display at Blindspot Gallery throughout March and April - group show *A Permanent Instant*, featuring 10 local artists' instant photographic works; and *Fragments of Future Histories*, in which Hong Kong-based artist Cédric Maridet presents pieces in various media inspired by his travels through the Arctic Circle - present some interesting parallels in the way they contextualise history.

Instant photography is often overlooked in the professional art world, but Mimi Chun, the owner of Blindspot Gallery and

the curator of both exhibitions, draws a distinction between the use of instant film in fine-art photography and its usual, more perfunctory purpose - and the proof is on the walls. In the age of immediacy, there is an endearing quality to something that is not only instant but also irreplicable and truly one of a kind, such as the delicate images of Hisun Wong in *A Permanent Instant*, whose polaroid transfers are lifted directly from the emulsion and transferred onto paper.

The images in *A Permanent Instant* were shot between the 1980s and 2000s; many of the artists' works were exhibited in a





5

group show in the 1980s at City Hall. The exhibition also includes a selection of images by Lee Ka Sing, who opened the first gallery in Hong Kong with a focus on photography. Though the exhibition is not displayed chronologically, it still feels like a historical representation of Hong Kong society, with the political subtext of Blues Wong's panels and the ways in which Lee's images, some of which depict old magazine covers, demonstrate the fleeting nature of trends. The theme of social trends' transience also applies to Polaroid film: the company behind it filed for bankruptcy toward the end of the curated time period, and the film and the cameras themselves have become relics of a time gone by.

In its heyday, Polaroid sponsored artists and photographers, including the likes of Joseph Fung, giving them large amounts of film to work with. The result, for Fung, was an intriguing process, manipulating images including those in the *Airbrush Room* series through painting and scratching before fully exposing them.

The images produced by another photographer, Almond Chu, possess an almost voyeuristic quality, due in part to the highly personal nature of instant photography and the way it could be conducted, in a pre-digital age, without the involvement of a third party. Chu's intimate musings attribute an entirely new meaning to instant gratification. A piece from Wing Shya, perhaps best known for his work with filmmaker Wong Kar Wai, meanwhile, neatly combines analogue and digital media, with more than 1,000 self-portraits on Polaroid film televised and interchanged at a high speed.

Cédric Maridet's adjoining exhibition *Fragments of Future Histories* examines the impact of human processes on the future world by presenting the physical relics of former societies. *Last Image of Kosmos 1154 - 30th January, 1980* is a scientific reconstruction of a photograph Maridet took, using different shades of blue, yellow and orange to reflect the brilliance of a Russian rocket as it blazed across the horizon in the Norway's Arctic Svalbard archipelago.

In *Last Words*, poignant quotes from notable science-fiction novels are treated with a chemical solution so as to appear visually frozen in time, including the line "everything was beautiful, nothing hurt" from the epilogue to Kurt Vonnegut's *Slaughterhouse Five*, and quotes from Ray Bradbury's *Fahrenheit 451* and HG Wells' *The Time Machine*.

Both exhibitions are historical in the sense that they are representative of a particular time, providing literal snapshots of times gone by. Both are rooted in the past while exuding a forward-looking, progressive, even futuristic trajectory.

蔡仵姿、朱德華、馮漢紀、韓志
勳、賴朗騫、李家昇、夏永康、
黃啟裕、王希慎及王禾璧
即影即有

6

Cédric Maridet
未來歷史的碎片

刺點畫廊

3月5日-4月24日

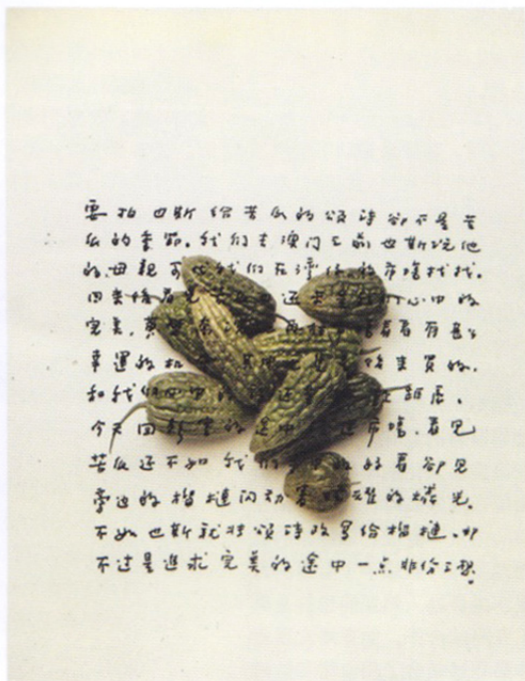
Amanda Sheppard 著

刺點畫廊三四月間正在舉辦的兩個展覽——《即影即有》群展，10位香港藝術家的即顯攝影作品；以及《未來歷史的碎片》，展出的是居於香港的藝術家Cédric Maridet受北極之旅靈感啟發而創作的各種媒介作品。儘管兩個展覽之間並無直接關聯，但兩者在處理歷史的手法上卻呈現出某些有趣的相似之處。

即顯攝影常常被專業藝術圈所忽視，但刺點畫廊東主Mimi Chun以及上述展覽的兩位策展人指出了即顯攝影在美術攝影上以及其慣常且更表面的用途間的區別——而論證就在牆上。

在即時性的時代，那些即瞬間又不可複製且真正獨一無二的事物便具備了討人喜愛的品質。正如王希慎在《即影即有》中所展出的精緻相片，他將寶麗萊移印作品直接從感光乳劑中撩起後移印到紙上。

《即影即有》所展出的相片拍攝於1980年代至2000年代；眾多藝術家的作品在80年代以群展的形式展出與香港大會堂。此次展覽中還包含了李家昇的一些精選相片，他開了香港的第一家畫廊，主打攝影作品。此次展覽並不是以年代來展



- 4
Self portrait No.6 by Almond Chu,
Instant film, set of 4, 7.4 x 10 cm each, 1985.
- 5
Raise the Red Lantern by Blues Wong,
Instant film, set of 5 panels, 27 x 27 cm each panel, 1995.
- 6
In the course of finding a perfect bitter watermelon for
photography by Lee Ka Sing,
Instant film, 14.6 x 10.3 cm, 1990.
- 7
Last Words: Everything was beautiful, nothing hurt.
by Cédric Maridet, Print on paper, crystallised sodium
tetraborate, resin, acrylic box, 51 x 36 x 5 cm, 2016.

Courtesy the artists and Blindspot Gallery, Hong Kong

出相片，但依舊感覺像是香港社會的歷史再現。其中黃啟裕的塑膠照片中所隱含的政治潛台詞，又如李家昇勾勒出的舊雜誌封面的成相方式，表達了潮流一閃而過的本質。社會潮流轉瞬即逝這一主題也被應用到了寶麗來膠片中：寶麗來公司在2000年代申請破產，其生產的膠片和照相機隨著時間流逝成為了紀念物。

在鼎盛時期，寶麗來贊助了包括馮漢紀在內的藝術家和攝影師，為他們提供了大量膠片進行創作。對於馮漢紀這是個有趣的過程，他以巧妙的手法來處理相片，如《Airbrush Room》系列，在完全曝光之前先著色、隨意塗畫。

另一位攝影師朱德華拍攝的相片帶有一種偷窺癖的意味，部分是因即顯攝影高度私人化的本質，還有就是拍攝能在前數碼時代、無需第三方參與的情況下完成。朱德華的私密冥想為及時行樂賦予了全新的意義。夏永康最為人熟知的也許是與導演王家衛的合作，他在本次展覽中的作品巧妙結合了相似物和數碼媒介，讓1000多張寶麗來自畫像在電視屏幕中高速交替。

緊鄰的 Cedric Maridet 個展《未來歷史的碎片》通過呈現過往社會的遺跡檢驗人類對未來世界的影響。《Last Image of Kosmos 1154 - 30th January, 1980》是 Maridet 對一張照片的科學重建，採用各種深淺的藍色、黃色和橘色展現俄羅斯火箭在挪威北極斯瓦爾巴特群島上空燃燒時的亮度。

在作品《Last Words》中，摘錄自著名科幻小說的深刻語句經過化學試劑的處理呈現出時光凝結

的視覺效果。這些摘錄包括庫爾特·馮內古特所著《第五號屠宰場》的結語“Everything was beautiful, nothing hurt”，還有雷·布萊伯利《華氏451度》，赫伯特·喬治·威爾斯《時間機器》中的句子。

儘管這兩個展覽各自獨立，但二者都具有歷史性因其都代表著某個特定時期，給出了時間流失的快照。二者都植根於過去，同時又流露出前瞻、改革、甚至是未來主義的軌跡。

