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# ARTOMITY

## 藝源

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A photograph of a group of people standing in a grassy field at night. In the background, a large, multi-story building with many windows is visible. The scene is dimly lit, with some light reflecting off the grass and the building's facade. The people are mostly in silhouette or semi-silhouette, and they appear to be looking towards the building or each other. The overall mood is quiet and contemplative.

# Switched On 啟動

Margot Mottaz

Cities buzz. Like giant batteries, they store energy and release it; their air is electric. They are fuelled by the intangible networks, both human and digital, that run tirelessly through their tall skyscrapers and narrow back alleys. In an attempt to reveal these imperceptible forces that make up urban environments, *Human Vibrations*, Hong Kong's fifth Large-Scale Public Media Arts Exhibition, explores the relationship between technology and city dwellers. Through site-specific public works by eight new-media artists, both local and international, the exhibition looks on notions of time, transience and ephemerality, as well as how people relate to each other and to their environment.

Taking centre stage in the exhibition is *Fly High – Time Flies* (2016) by Laurent Mignonneau and Christa Sommerer, in which swarms of flies smother the ICC's facades as they would cattle on a hot summer day. The randomly generated mass aggregates, crowds the building on all sides and dissipates again. The tower, suddenly filled with life, becomes akin to the city it looks over, bustling with millions of inhabitants scurrying through its streets. While arresting in its beauty, the image is equally unsettling, the comparison between flies and humans an uncomfortable one.

To fully grasp the work's significance, the flies must be understood in all of their literal and figurative meanings. In contrast to the work's visual dimension, the title suggests the rise of the individual: fly high – succeed and be prosperous. As such, the ICC, one of the world's highest towers, serves as an appropriate setting for the work. Reaching the top of the ICC equates to reaching the top of the world; but the title also reminds us that "time flies". Success is fragile, perhaps even futile – it could all suddenly be taken away. Flies, after all, die only weeks after being born and are often associated with decay, Sommerer points out, explaining the reasoning behind the somewhat ghoulish choice of motif.

Engaging more directly with the public, the duo's second project for the show, *People on the Fly* (2016), appeals to our playfulness and love of interaction with technology. Through sensors, the interactive installation creates large-scale fleeting portraits of passers-by, again employing digital flies. Purposely impermanent, the silhouettes remain in constant flux as the insects flutter in and out of line. Step out of sight and your portrait disappears.

*Similarly to Narcissus, many people need a constant metaphorical mirror to confirm their value in society.*



城市每天馬不停蹄，如一顆巨大的電池，把能量儲起又釋放，連空氣也仿佛帶電。人類和數碼的網絡在摩天大廈和狹窄的後巷中孜孜不倦地運行，這些無形的網絡把它們帶動。為揭示這些在建構城市環境過程中潛移默化的力量，「第五屆大型公共媒體藝術展：感頻共振」嘗試探討科技和城市居民之間的關係。透過八位本地及國際媒體藝術家在香港不同場地展出不同類型的互動媒體藝術作品，展覽會著眼於時間、短暫性和無常的概念，以及人們與他人和環境之間的關係。

展覽的重點展品為 Laurent Mignonneau 和 Christa Sommerer 的《飛·逝》(2016)。作品中大群蒼蠅覆蓋著環球貿易廣場的幕牆，就如炎炎夏日時依附在牛身上一樣。隨機產生的蠅群集結，塞滿大廈的四面，繼而再次消散。大廈變成它看守著的城市，數而萬計的居民於繁華中急忙的穿街過巷，頓時充滿了生命力。作品之美讓人禁不住停下腳步欣賞，同時又會因為蒼蠅和人類比較而感到不安。

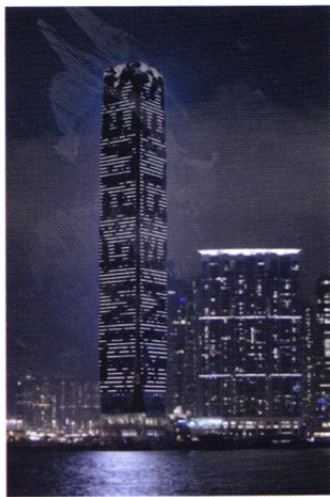
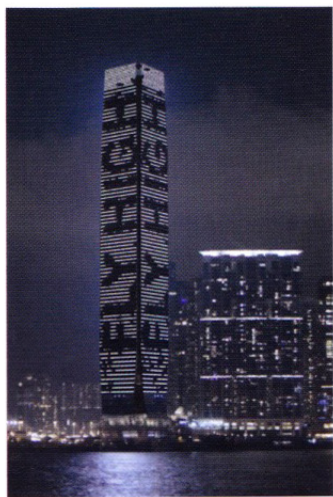
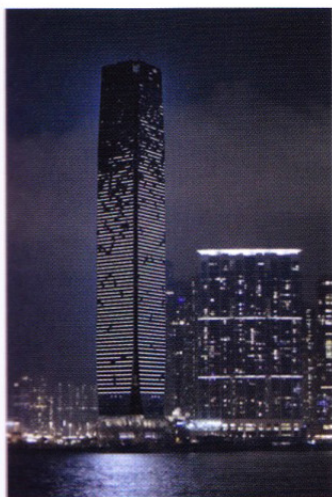
為了全面掌握作品的意念，人們必須理解這些蒼蠅背後的所有字面和象徵意義。與作品的視覺層面相反，標題中的「飛」意味著個體成功和富裕的發展。因此，環球貿易廣場作為世界最高的大廈之一，無疑是作品的最佳展示場所。到達環球貿易廣場的頂部相當

於達到了世界之巔，可是同時標題也提醒我們「逝」的事實。Sommerer 在解釋選擇此有點殘忍的主題背後的動機的時候指出，畢竟蒼蠅於出生後僅兩週便離世，又經常與腐爛掛鉤。成功是脆弱的，甚至可能是徒勞的，它可能稍縱即逝，就如蒼蠅一般。

為了更直接地與公眾交流互動，二人於展覽的第二個項目《蠅像》(2016)吸引我們與科技互動。互動裝置同樣以數碼蒼蠅，通過感應器為路人創造大規模短暫的肖像。當蒼蠅飛成直線又散去的時候，剪影不斷變化，故意造成短暫的影像。

另一個文字遊戲，《蠅像》暗示城市生活和人生的短暫，尤其是美麗的層面上。Sommerer 道：「就如希臘神話中的納西瑟斯一樣，很多人都需要一面能夠確認自己在社會中的價值的鏡子。」構成那些肖像的無數蒼蠅重申了人自身的價值是為他人所定義的必然真理。

描繪人與人之間的關係則是莊偉影片作品的重點，他拍攝了香港、南韓光州市和中國武漢的居民形容自己所想像的未來的片段。參加者排成列隊，同時背誦出他們的故事。所有聲音合起來形成《位於未來的聲音》(2016)，每把聲音都承載同樣重量，同步的敘述卻令人眼花繚亂。





Another play on words, *People on the Fly* implies both the transience of city life and the ephemeral nature of our existence, notably of beauty.

"Similarly to Narcissus," says Sommerer, "many people need a constant metaphorical mirror to confirm their value in society." The numerous flies that compose the portraits stress the inevitable truth that the self is defined by others.

The relationship between the individual and the many lies at the heart of Isaac Chong Wai's video performance, which records inhabitants from Hong Kong, Gwangju in South Korea and Wuhan in China describing their future, or at least what they imagine it will be. The participants stand in formation and recite their stories simultaneously. All the voices combined become

*One Sound of the Futures* (2016), a dizzying audio-visual composition that shares all narratives but favours none. Each voice bears the same weight in the soundscape.

Every narrative is necessarily linked to its city's history, culture and language, but the work in its final version disregards idiosyncrasies; these are reduced to indecipherable noises. From the synchronic aspirations of the many, we are left with an unintelligible hum: echoes of imagined futures; audible vibrations of a collective dream. Conflating the past, the present and the future, Chong Wai hopes that in a few years' time the work will reveal the historical significance of the period in which it was created to viewers.





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每個故事都聯繫到他們所屬的城市的歷史、文化和語言，但在作品的最終版本卻省卻了這些特質，取以代之的是難以辨認的噪音。在聆聽這些人們的願望的時候，我們所得到的卻是些難以理解的嗡嗡聲——那些關於想像中的未來的迴聲和關於共同夢想的振動聲。把過去、現在和將來混為一談，莊偉希望在未來幾年間，作品能顯示其創作時期的歷史價值。

每天浸淫於勞勞碌碌的生活中，我們已經甚少有時間和空間離開手機進行社交活動。林志輝及黃宇軒的作品《從現在開始，我們就是六十秒的朋友》(2016)於環球貿易廣場的幕牆上顯示計時器，邀請我們暫停了一分鐘，與身旁的朋友或陌生人互動。

作品向由王家衛擔任執導的電影《阿飛正傳》(1990)表示敬意，電影中其中深入人心的一幕旭仔(張國榮

- 1  
*One Sound of the Futures* by Isaac Chong Wai.  
Video, performance.
- 2  
*Fly High - Time Flies* by Laurent Mignonneau and Christa Sommerer, Computer generated sequence.
- 3  
*Fly High - Time Flies* by Laurent Mignonneau and Christa Sommerer, Computer generated sequence, screenshot.
- 4  
*Our 60-Second Friendship Begins Now* by Jason Lam and Sampson Wong, 2016.
- 5  
*Archipelodio* by Cédric Maridet, Sound composition.
- 6  
*I'm listening, heartbeating, handworking* by Jaffa Lam Laam, Installation.
- 7  
*25 Minutes Older* by Kingsley Ng, Installation, tram.

Courtesy the artists, Caroline Ha Thuc and Human Vibrations.

飾)要求蘇麗珍(張曼玉飾)陪他凝視著時鐘一分鐘，此舉成為了他們之間一個難忘的回憶。這一分鐘時間在現實生活中很短，但在屏幕上卻是有長久的影響。這難以捉摸的一分鐘有著點燃人與人之間的關係的能力，這個作品絕對是以其簡單的特點讓人更加深刻。在生活節奏急速、電子產品大行其道的香港，以這個數碼時鐘鼓勵人們互動有點諷刺的意味。

無論科技是好還是壞都已成為了我們這時代的一部分，很高興看到「感頻共振」的媒體作品都點明了其缺點和優點，以創新的系統讓我們與彼此和城市進一步聯繫。雖然我們正沉浸在數碼年代，但作品提醒了我們要活在當下，塑造自己的未來，並在屏幕以外與他人互動。通過揭露城市中無形的能量，「感頻共振」闡明了是甚麼使城市令人眼花繚亂、著迷和振奮。

「感頻共振」包括 Laurent Mignonneau and Christa Sommerer、莊偉、林嵐、林志輝與黃宇軒、Cédric Maridet 和伍韶勳的作品。展覽由居於香港的法籍藝術家 Caroline Ha Thuc 女士策劃，由即日起至2016年6月22日於環球貿易廣場和K11商場等公眾場所舉行。

Caught up in our frenzied daily routines, we leave little time and space for social exchange beyond our devices.

Caught up in our frenzied daily routines, we leave little time and space for social exchange beyond our devices. Displayed as a countdown on the ICC, *Our 60-Second Friendship Begins Now* (2016), by Jason Lam and Sampson Wong, invites us to pause for a minute and interact with others, be they friends or strangers.

The work pays homage to the famous scene in Wong Kar Wai's *Days of Being Wild* (1990) in which Yuddy (Leslie Cheung) insists that Su Li Zhen (Maggie Cheung) stare at a clock for a minute with him, thus creating a memorable connection between them. This period of time, though very short in real life, is endless on screen, affirming the lasting effects of the act. This single, elusive minute has the power to kindle a meaningful relationship that would otherwise not have existed. The work's effect is all the more poignant for its formal simplicity. In the fast-paced, screen-dominated environment that is Hong Kong, there is a pleasant irony in having a digital clock inspire human interactions in an analogue world.

For better or worse digital technologies are a reality of our time, and it is a pleasure to see the new-media works in *Human Vibrations* both highlight their flaws and affirm their positive effects, as innovative systems for us to engage with each other and our urban habitat. While immersing us in digital universes, they effectively demonstrate the possibility of living in the moment, shaping our own future and interacting with each other beyond screens. Through exposing the intangible energies of cities, *Human Vibrations* comes a step closer to elucidating what makes cities what they are: dazzling, mesmerising and electrifying.

*Human Vibrations includes works by Laurent Mignonneau and Christa Sommerer, Isaac Chong Wai, Jaffa Lam Laam, Jason Lam and Sampson Wong, Cédric Maridet, and Kingsley Ng, and is curated by Hong Kong-based French art writer Caroline Ha Thuc. The exhibition runs until June 22, 2016 in public spaces around Hong Kong, including the ICC and the plaza of K11.*



