

THE HUMAN BODY:  
MEASURE AND NORMS

人體——度量衡

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Curator 策展人: Caroline Ha Thuc

Featured artists 展出藝術家:

Isaac Chong Wai 莊偉

Ho Sin Tung 何倩彤

Ho Siu Kee 何兆基

Otto Li Tin Lun 李天倫

Antonio Mak 麥顯揚

Angela Su 徐世琪

Clémence Torres

**FOR IMMEDIATE RELEASE**

**"The Human Body: Measure and Norms"**

**Curator: Caroline Ha Thuc**

**Featured artists: Isaac Chong Wai, Ho Sin Tung, Ho Siu Kee, Otto Li Tin Lun, Antonio Mak, Angela Su & Clémence Torres**

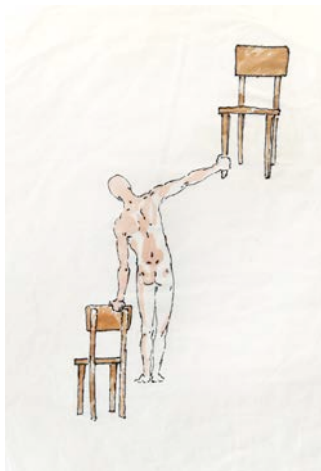
**5 December 2015 - 6 February 2016**

**Opening Reception: Saturday, 5 December 2015, 4 - 6:30pm  
(Guided tour and performance start at 4:30pm)**

**Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)**

**Opening hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays**

Blindspot Gallery is delighted to present "The Human Body: Measure and Norms", an exhibition featuring the works of seven Hong Kong artists in a variety of artistic media. The showcase seeks to highlight and question the social constraints imposed on the body as a physical, social and political entity, and explore the possibilities of freeing the body from the norms and representations against which it is gauged.



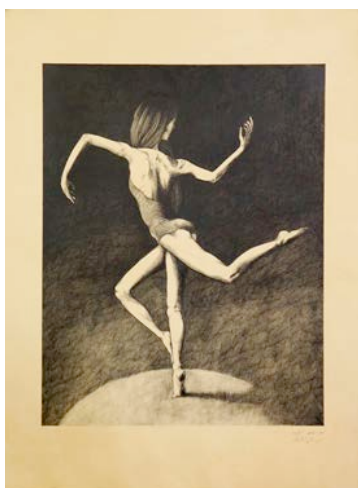
Beyond a physical reality, the human body embodies symbolic and imaginative dimensions that are more substantial. When dealing with measurement and norms, however, the body is often reduced to an object of survey and comparison and used as the reference from which the self and others are defined.

Spanning video and photography documentations and sheet of performance from past performances, performance artist Isaac Chong Wai's works engage in interaction of human scales and bodies, and highlight the subjectivity of norms and standards where the body is rendered as marker of physical territories. In sketches and drawings by late artist Antonio Mak, the human

figure unfolds as biomorphic forms where objects or other bodies can merge, imposing disorder on the observer's gaze. Clémence Torres' sculpture installation fits to the artist's body measurements and to which the visitors must adapt, challenge the legitimacy of all norms.

Probing into one's perception of the human body, Otto Li Tin Lun's laser etching on optical glass, LED unit and soundtrack features an engraving of the body structure mimicking x-ray imagery. The work calls into question the methods through which a normality can be defined with an increased use of technologies. Ho Sin Tung's portraits of dancers with multiple





limbs defy common conceptions of physical abnormalities, hinting at a creature not conforming to this world. Angela Su's video narrative explores social and political norms as evidenced in individual control through psychiatry, while her hair embroidery suggests a morphing of the human body and other forms that transgresses all norms and opens paths to new dimensions. Ho Siu Kee's video documented performance featuring wearable sculptures, and his installation and performance with sand raise the viewers' awareness of the limitations of the body to free oneself from them.



"The Human Body: Measure and Norms" is part II of a Hong Kong trilogy: bestiary, body & soul curated by Caroline Ha Thuc.

Curator and artists will be present at the opening reception. Interviews are welcome and can be arranged.



#### About the curator Caroline Ha Thuc

Caroline Ha Thuc is a French art writer and curator based in Hong Kong. Specialised in Asian contemporary art, she contributes to different magazines such as *ArtPress* in France and *Pipeline* in Hong Kong. Since 2011, her work has focused mainly on Hong Kong and Chinese art. In 2013, she published a book about the Hong Kong art scene: *Contemporary Art in Hong Kong*, a co-publication in French and English (Nouvelles Editions Scala and Asia One). She recently published a book about Chinese contemporary art analysing the interactions between the art scene and China's rapidly changing society (Nouvelles Editions Scala, France & MIP, Hong Kong, for the English and comprehensive version). As a curator, she focuses on promoting the dialogue between artists from different cultures. She recently curated for the YIA Art Fair in Paris an in-situ installation by Kacey Wong in the courtyard of the City Hall (4<sup>th</sup> arrondissement).

#### About Blindspot Gallery

Blindspot Gallery was set up in 2010 to bring contemporary photography, an art form that was in the blind spot of the Hong Kong art scene, to a higher degree of visibility. We feature contemporary photography and image based works of established and emerging artists, mainly from the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email [info@blindspotgallery.com](mailto:info@blindspotgallery.com)

Image captions:

**Isaac Chong Wai**, *Equilibrium No.5 - Distance and Red Marks*, 2012, Archival inkjet print, 25.2 x 45 cm, Edition of 6 (Photo by Larry Lee Tsz Hong)

**Antonio Mak**, *Untitled (Man and two chairs)*, circa 1975-1990, Ink on paper, 56 x 43 cm

**Otto Li Tin Lun**, *Inner Vision*, 2015, Laser etching on optical glass, LED, soundtrack, metal plinth, size variable

**Ho Sin Tung**, *More or Less / 5*, 2015, Pencil on paper, 76 x 56 cm

**Angela Su**, *Mesures et Démesures*, 2015, Video, 5 mins 59 secs, Edition of 5 + 2AP

**Ho Siu Kee**, *Aureola No.15 - Chanting in the Grotto*, 2015, Video, 2 mins 34 secs, Edition of 6

(Image courtesy of artists and Blindspot Gallery)

即時發佈

“人體一度·量·衡”

策展人：Caroline Ha Thuc

展出藝術家：莊偉、何倩彤、何兆基、李天倫、麥顯揚、徐世琪及 Clémence Torres

二零一五年十二月五日至二零一六年二月六日

開幕酒會：二零一五年十二月五日，星期六下午4時至6時30分

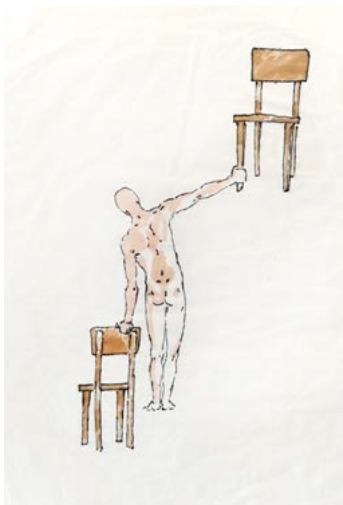
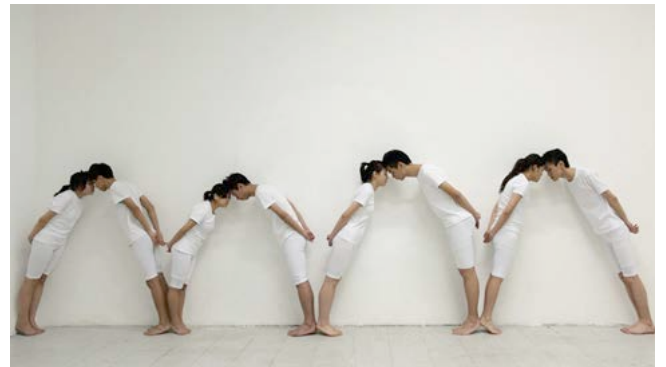
（導賞及行為表演將於下午4時30分開始）

地點：刺點畫廊（香港黃竹坑道28號保濟工業大廈15樓）

開放時間：星期二至星期六，上午10時至下午6時（星期日及星期一只供預約）；公眾假期休息

刺點畫廊最新展覽“人體一度·量·衡”展出七位香港藝術家的不同藝術媒介創作。展覽提出與質問社會對人體所施加的物理性、社會性及政治性的限制。同時，展覽亦探討把身體從這些規範與符號中釋放出來的可能性。

在實質形體以外，人體亦包括比前者更廣闊的象徵性和想像空間。但每當面對量度和標準時，它卻常被縮小變回一個被測量及比較的對象，並成為個人與他者互相界定的參考工具。



橫跨過往行為表演的攝影、錄像及炭筆紙本的記錄，行為藝術家莊偉以人體比例及身體之間的互動，以身體作為物質界線的標記，來突顯標準的主觀性。在已故藝術家麥顯揚的草稿繪圖中，人體被變形並重組，與物件或其他軀體融滙成生物變態的姿態，在觀看者的凝視中注入失序感。Clémence Torres的雕塑裝置以藝術家的身體成為標準，驅使參觀者作出配合，以挑戰常態的合理性。

探討對人體的感知，李天倫的激光蝕刻光學玻璃、LED裝置及聲帶展示如人體骨骼X光片般的圖像，作品引發對現代社會越來越著重以科技界定人體的標準的思考。何倩彤的多肢舞者人像繪畫推翻大眾對畸形人體的既定概念，隱喻一種不從服於社會的生物。

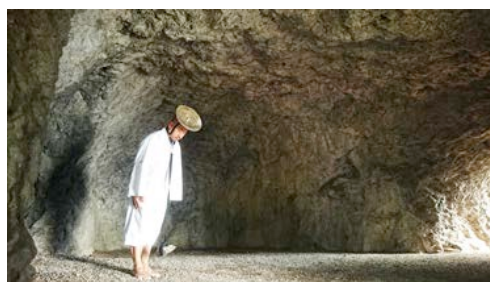




而徐氏的頭髮刺繡揭示人體和其它形態的變形超越所有的規範，打開通往新領域的道路。何兆基的錄像記錄了何氏穿戴著他的雕塑作品、裝置及於沙池進行的演出，喚起觀者對人的身體限制的認知從而得解脫。

“人體：度·量·衡”是Caroline Ha Thuc策展的香港三部曲——動物寓言集、人體與靈性的第二部。

策展人及藝術家將出席開幕酒會，歡迎媒體預約採訪。



## 策展人簡介

卡羅琳·夏·索倫是居於香港的法籍藝術作家和策展人。專注研究亞洲當代藝術的她，為不同藝術雜誌供稿，包括法國《ArtPress》和香港《Pipeline》。2011年起，她主要研究香港及中國藝術。2013年，出版有關香港藝術界的書《Contemporary Art in Hong Kong》，法英雙語，由法國Nouvelles Editions Scala及香港宏亞印務共同出版。最近出版關於當代中國藝術的英文新書，分析中國藝術與中國快速變化的社會之間的互動關係，由Nouvelles Editions Scala及香港MIP出版。作為策展人，她主要為藝術家與不同文化建構對話。最近，她為香港藝術家黃國才策劃於法國巴黎年青藝術家博覽的裝置，作品位於第四區大會堂庭院展出。

## 關於刺點畫廊

當代攝影彷彿進入了香港藝術圈的盲點，刺點畫廊於2010年創辦的目的是促進當代攝影這個被忽略的藝術媒介曝光。我們展出著名和新晉藝術家的當代攝影及以圖像主導的作品，他們主要是來自亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電25176238或電郵至[info@blindspotgallery.com](mailto:info@blindspotgallery.com) 與郭麗兒小姐聯絡。

圖片說明：

莊偉，《Equilibrium No.5 - Distance and Red Marks》，2012，收藏級噴墨打印，25.2 x 45厘米，版本：6（拍攝：李子康）

麥顯揚，《人與兩張椅子》，約1975-1990，水墨紙本，56 x 43厘米

李天倫，《Inner Vision》，2015，激光蝕刻光學玻璃、LED、聲帶、金屬基座，尺寸不定

何倩彤，《或多或少／五》，2015，鉛筆紙本，76 x 56厘米

徐世琪，《Mesures et Démesures》，2015，錄像，5分59秒，版本：5 + 2AP

何兆基，《Aureola No.15 - Chanting in the Grotto》，2015，錄像，2分34秒，版本：6

（圖片由藝術家及刺點畫廊提供）



## **“The Human Body: Measure and Norms”**

### **Curatorial Statement**

“My body: it is the place without recourse to which I am condemned.”

- Michel Foucault, *The Utopian Body* (1966)

The human body does not only reflect a reality: its symbolic and imaginative dimensions are also even more substantial.

When dealing with measurement and norms, it appears rapidly that the body is easily reduced to its own image, to an object of survey and comparison. Statistical evaluation of human activities, eye tracking, the graphic representation of presumed “deviant” behaviour... all these new kinds of knowledge are constituting new forms of power that scrutinize, anticipate and potentially govern how we act, see and think. This exhibition highlights and questions the social constraints imposed on the body as a physical, social and political entity, by playing on scales and masses, lines and space.

It deals with the body as a marker of territories, both physical and psychic, as the ultimate reference from which to define oneself and the others, and from which an idea of normality can take shape.

Beyond this, it explores the possibilities of freeing the body from these representations to bypass norms, and, eventually, to move away from anthropocentrism.

Tackling the topic of the body requires physical involvement of the audience. At the entrance, visitors are given white laboratory coats of a Hong Kong standard size: an immediate way to compare oneself with the average individual from the territory.

Spanning video and photography documentations and sheet of performance from past performances, performance artist Isaac Chong Wai's works engage in interaction of human scales and bodies, and highlight the subjectivity of norms and standards where the body is rendered as marker of physical territories. In sketches and drawings by late artist Antonio Mak, the human figure unfolds as biomorphic forms where objects or other bodies can merge, imposing disorder on the observer's gaze. Clémence Torres' sculpture installation fits to the artist's body measurements and to which the visitors must adapt, challenge the legitimacy of all norms.

Probing into one's perception of the human body, Otto Li Tin Lun's engraving on optical glass, LED unit and soundtrack features an engraving of the body structure mimicking x-ray imagery. The work calls into question the methods through which a normality can be defined with an increased use of technologies. Ho Sin Tung's portraits of dancers with multiple limbs defy common conceptions of physical abnormalities, hinting at a creature not conforming to this world. Angela Su's video narrative explores social and political norms as evidenced in individual control through psychiatry, while her hair embroidery suggests a morphing of the human body and other forms that transgresses all norms and opens paths to new dimensions. Ho Siu Kee's video documented performance featuring wearable sculptures, and his installation and performance with sand raise the viewers' awareness of the limitations of the body to free oneself from them.

The exhibition implies an evolution from the simple awareness of the limits of physical body to the body as a tool for setting norms and founding discriminations. It finishes with an attempt to transgress these norms and, convening spirituality, to find a form of freedom beyond the body's limitations.

“The Human Body: Measure and Norms” is part II of a Hong Kong trilogy: bestiary, body & soul.

## “人體：度·量·衡”

### 策展陳述

「我的身體——這是一所注定孤立無援的地方。」—米歇爾·福柯《烏托邦身體》（1966）

身體不止反映現實，它的象徵性和想像空間很多時候更為顯著。但每當面對量度和標準時，它便迅速縮回它的外觀，變成只是檢測和比較的對象。人類活動、眼動追蹤、被推測為“離經叛道”行為的圖表的這些統計評估……各類的新知識正形成一股新力量去審視、預測及潛在地支配我們如何表現、觀看和思考。本展覽藉著展現比例、體積、線條和空間，提出與質問社會對人體所施加的物理性、社會性及政治性的限制。展覽中，身體如物質和精神領域的標記，成為定義個人與他者的最大基準，從而定下一個標準的概念。除此之外，展覽亦探討把身體從這些表象釋放出來的可能性，從而繞過標準，最終達至脫離人類中心主義。

處理人體的議題，需要觀眾親身參與。於展覽入口，觀眾會被派發一件香港標準尺碼的實驗室袍，作為比較個人與香港平均身形的最直接方法。

橫跨行為表演的攝影、錄像及炭筆紙本的記錄，行為藝術家莊偉以人體比例及身體之間的互動，以身體作為物質界線的標記，來突顯標準的主觀性。在已故藝術家麥顯揚的草稿繪圖中，人體被變形並重組，與物件或其他軀體融滙成變態的生物姿態，在觀看者的凝視中注入失序感。Clémence Torres的雕塑裝置以藝術家的身體尺寸作為標準，要求參觀者作出配合，以挑戰常態的合理性。

探討對人體的感知，李天倫的激光蝕刻光學玻璃、LED裝置及聲帶展示如人體骨骼X光片般的圖像，作品引發對現代社會越來越著重以科技界定人體的標準的思考。何倩彤的多肢舞者人像繪畫推翻大眾對畸形人體的既定概念，隱喻一種不從服於社會的生物。而徐世琪的頭髮刺繡揭示人體和其它形態的變形超越所有的規範，打開通往新領域的道路。何兆基的錄像記錄了何氏穿戴著他的雕塑作品、裝置及於沙池進行的演出，喚起觀者對人的身體限制的認知從而得解脫。

是次展覽意味著由領悟到身體的限制、身體作為一種釐定常態的工具，至發現當中的排斥與歧視的演進過程；並企圖違反這些標準，並以呼喚人的精神性，尋找超越身體限制的自由形態作結。

“人體：度·量·衡”是香港三部曲—動物寓言集、身體與靈性的第二部。

Caroline Ha Thuc

About the Works  
關於作品



**Isaac Chong Wai (b. 1990)**

Isaac Chong Wai is a MFA candidate in Public Art and New Artistic Strategies at the Bauhaus-Universität, Weimar, Germany. He received his BA in Visual Arts from the Academy of Visual Art of Hong Kong Baptist University. He works with diverse media, including performance, site-specific installation, public art, video, photography and multimedia. He lives and works in Berlin, Germany.

*Equilibrium* is a series of performances with video, photography and paper documentations. The works engage in interaction of human scales and bodies, and highlight the subjectivity of norms and standards where the body is rendered as marker of physical territories.

**莊偉(生於1990)**

莊偉畢業於香港浸會大學視覺藝術院，現為德國威瑪包浩斯大學公共藝術及新藝術策略碩士生候選人。他採用的創作媒體包括行為表演、在地裝置、公共藝術、錄像、攝影及多媒體。現於德國柏林生活及工作。

《平衡》是一系列包括錄像、攝影、紙本記錄的行為演出。這些行為演出以人體比例及身體之間的互動，將身體轉化為物質界線的標記，來突顯標準的主觀性。

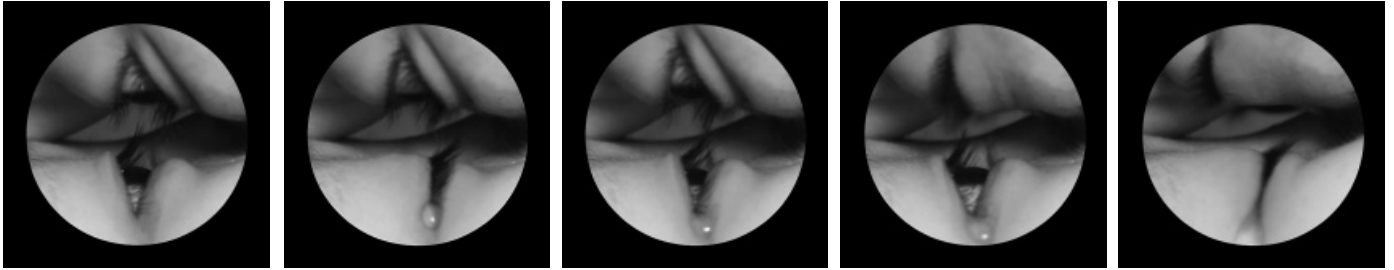


**Isaac Chong Wai 莊偉**  
***Equilibrium No.5 - Distance and Red Marks***  
**《平衡 5—距離與紅印》**  
2012

Archival inkjet print / 收藏級噴墨打印  
25.2 x 45 cm  
Edition of 6 / 版本：6  
(Photo by Larry Lee Tsz Hong / 拍攝：李子康)

The sheer weight of bodies is used to create marks on each of the participants through the contact between forehead and forehead. The Other appears both as one's limitation and as support in the search for physical balance in a fragile dialogue.

額頭與額頭之間透過身體的重量對雙方造成額印。自我以外的他者成為個人的限制，也是支撐，在脆弱的對話中尋求身體平衡。



(Close up view)

**Isaac Chong Wai 莊偉**  
***Equilibrium No.6 - Distance* 《平衡6—距離》**  
 2012

Archival inkjet print, set of 5 / 收藏級噴墨打印，一組5張  
 30 x 30 cm each / 每張30 x 30厘米  
 Edition of 6 / 版本：6

In this work, the artist produced four video works capturing two pairs of eyes looking at each other at a minimum distance. In one of the videos in which the artist and his lover participated, a teardrop suddenly rolled out from the bottom eye. With the work, the artist tried to understand distance, intimacy and boundary in the relationship of two persons.

作品中藝術家以四組錄像作品拍攝四對近距離對望的眼睛。在莊氏的情人參與其中的錄像，眼底突然流出一滴眼淚。藝術家透過作品嘗試理解距離、親密關係及兩個人之間的界線。



(Screen capture from video work)

**Isaac Chong Wai 莊偉**  
***Equilibrium No. 8 - Boundaries* 《平衡 8—界限》**  
2014

Video / 錄像  
21 mins 23 secs  
Edition of 5 / 版本：5

In two past performances held in Berlin (2014) and Hong Kong (2012), participants were asked to mark on paper the outlines of their own bodies and draw circles around them with charcoal. The artist decided the position of each participant, so that the human body shape appeared slightly deconstructed in the overlapping drawings. The meeting points and lines represent boundaries but also common spaces within which people can interact.

於柏林（2014）及香港（2012）進行的兩次行為表演中，參與者被邀請用炭筆將自己的身形畫於紙上，及在手臂延伸的盡頭劃圓。他們的位置由藝術家安排，令畫出來的身體形狀於重疊的位置顯得略為變形。點與線的交接處代表邊界，也代表可互動的共同空間。





**Isaac Chong Wai 莊偉**  
***Equilibrium No. 8 - Boundaries* 《平衡 8—界限》**  
2012

Charcoal on paper / 炭筆紙本  
756.5 x 273.3 cm





(Screen capture from video work)

**Isaac Chong Wai 莊偉**  
***The horizon where we can never touch***  
**《我們永不能觸碰的地平線》**  
2014

Video / 錄像  
14 mins 31 secs  
Edition of 5 / 版本：5

Numerous participants are invited to adjust their height in order to get “a line” above all participants’ heads. Every participant takes turn as model according to whom the other participants adjust their height.

多位參與者被邀請各自調整高度，以在大家頭上達到一條「直線」。他們每位輪流成為標準線，其他人也不斷在互動調節高度。

## **Ho Siu Kee (b. 1964)**

Ho Siu Kee obtained his BA in Fine Arts from the Chinese University of Hong Kong in 1989. After some years of artistic practice in Hong Kong, he furthered his studies in the US and graduated with a MFA in Sculpture from the Cranbrook Academy of Art in 1995. In 2003, he received his Doctor of Fine Art from the Royal Melbourne Institute of Technology (RMIT) University, Australia with the research topic of “Bodily Perception as a Means of Expression in Contemporary Art Practice”.

Most of Ho’s artworks begin with the exploration of his own senses and physical perceptions. They appear as self-portraits through the visual presentation of his own body imagery employing different media, such as sculpture, installation, photography and video. The visual presentation materialises and projects the innate personal experience as a means of artistic expression that is expected to make up the communication between the “Self” and the “Other”.

*Aureola* is a series of wearable sculptures using the symbol of “halo” to depict the limitations of the human body and the sublimation of the human mind. More than 10 pieces of works in *Aureola* project were created referencing the “halo” image in the Eastern and Western cultures, and presented within different cultural contexts.

## **何兆基 (生於1964)**

何兆基於1989年獲頒香港中文大學藝術學士，在香港創作數年以後，前往美國進修，於1995年獲頒美國鶴溪藝術學院藝術碩士，主修雕塑。2003年以「當代藝術中的身體知覺」為研究課題，獲澳洲皇家墨爾本理工大學頒授藝術博士。

何氏的大部份作品都從探索個人感官及物理感知開始。它們以自拍的形式呈現，記錄他運用不同媒介創作，例如雕塑、裝置、攝影及錄像。視覺表達將他與生俱來的身體經驗形象化，投射成連結「自我」與「他者」的藝術表現。

《聖光》是一系列運用「聖光」符號的穿戴式雕塑，形繪身體的限制及思想的昇華。項目當中多於10件的作品展現“聖光”在東西方文化及在不同的文化脈絡中呈現。



(Screen capture from video work)

**Ho Siu Kee 何兆基**

***Aureola No. 15 – Chanting in the Grotto***  
2015

Video / 錄像

2 mins 34 secs

Edition of 6 / 版本：6

**Artist Statement**

*Aureola No.15 - Chanting in the Grotto* is the final piece of the *Aureola* project I have developed since 2009 - a series of wearable sculpture / performance / photograph / video works using the symbol of "halo" to depict the limitation of human body and the sublimation of human mind. I finished the *Aureola No.15* during the residency programme at the Rockefeller Foundation Bellagio Center in Italy in the summer of 2015. The grotto appears in the work is set within the Bellagio Center, blending into its gorgeous gardenscape. Grotto as a specific spatial set-up is indeed a symbol of spiritual retreat in various cultural traditions all over the world.

## **Ho Sin Tung (b. 1986)**

Ho Siu Tung started learning painting in Cultural Corner, founded by Gaylord Chan. Having graduated from Immanuel Lutheran College in 2005 and the Department of Fine Arts of Chinese University in Hong Kong in 2008, she is now a full-time artist.

Her two-dimensional work predominantly uses pencil, graphite and watercolour in combination with found and ready-made images – including the use of stickers, maps, charts, rubber-stamps and timelines. She had her solo exhibition "Icarus Shrugged" at Hanart TZ Gallery, Hong Kong (2015) and participated in SeMA Mediacity Biennale Seoul (2014) and the 9th Shanghai Biennale (2012).

Ho nourishes a passion for cinema and many of her works are inspired by movies, or by her personal experience of watching a movie. Drawn to horror scenarios, she believes in ghosts and expresses some of her deep fears in her drawings. Her representation of human bodies is therefore at the edge of reality, reflecting her fantasies, pains and obsessions.

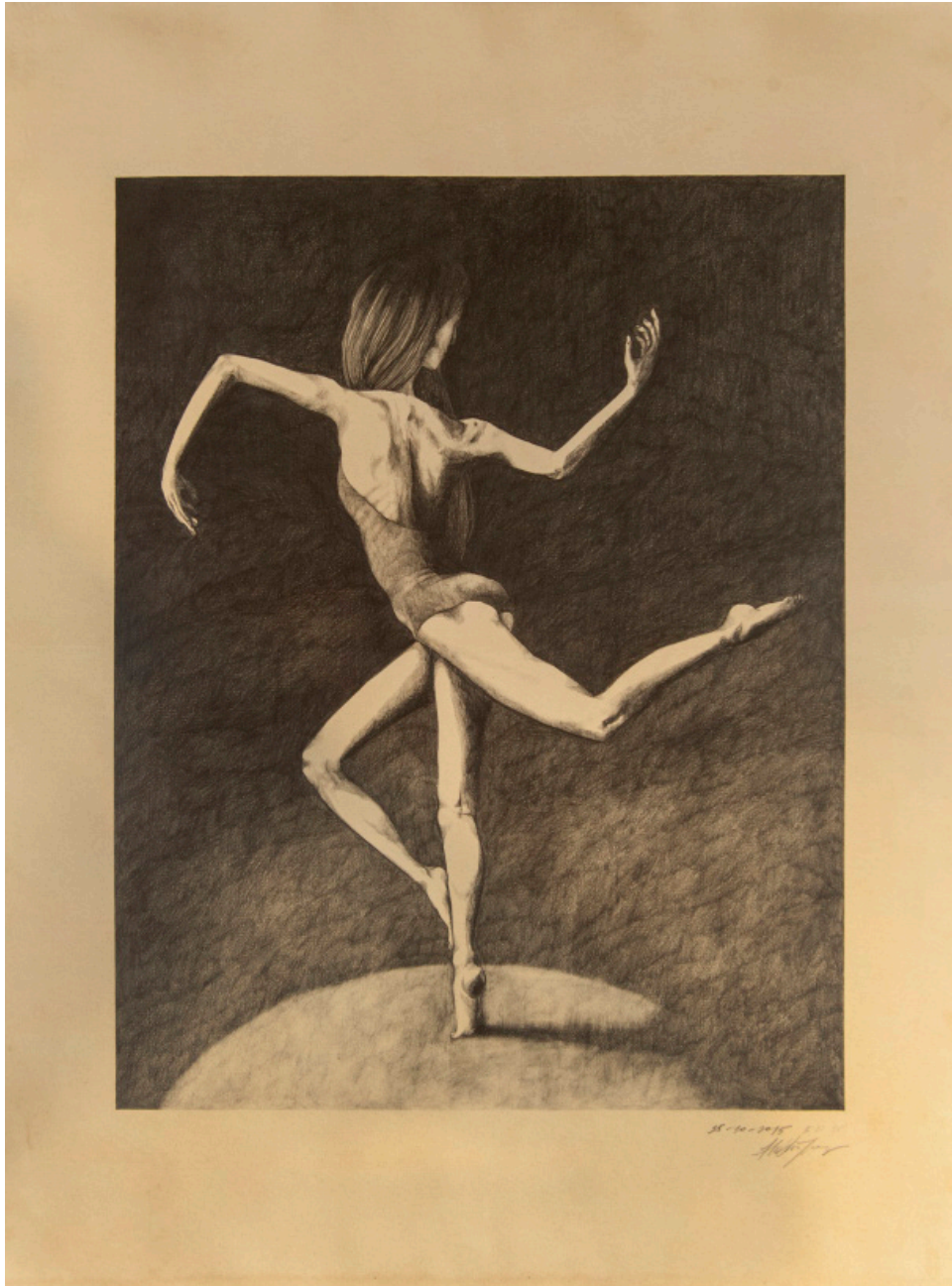
## **何倩彤 (生於1986)**

何倩彤於陳餘生開辦的文苑畫院習畫，2005年畢業於沐恩中學，2008年畢業於香港中文大學藝術系，現為全職藝術家。

她的平面作品常以鉛筆、石墨筆及水彩繪畫，結合現成圖像，包括貼紙、地圖、圖表、印章及時間表。曾舉行個展包括漢雅軒“伊卡洛斯聳聳肩”(2015)，聯展包括“首爾美術館第八屆媒體城市雙年展：鬼魂·間諜·老祖母”(2014)及“第九屆上海雙年展：重新發電”(2012)。

何氏酷愛電影，很多創作都從電影或觀看電影的經驗獲取靈感。因為常被恐怖電影情節吸引，她相信有鬼，更於繪畫中表現她的深層恐懼。她呈現的人體遊走於真實的邊緣，反映她的奇想、苦痛與執迷。





**Ho Sin Tung 何倩彤**  
**More or Less / 5 《或多或少／五》**  
2015

Pencil on paper / 鉛筆紙本  
76 x 56 cm





**Ho Sin Tung 何倩彤**  
***More or Less / 8* 《或多或少／八》**  
2015

Pencil on paper / 鉛筆紙本  
56 x 76 cm



**Ho Sin Tung 何倩彤**  
***More or Less / 6 (Triangle)* 《或多或少／六（三角）》**  
2015

Pencil on paper / 鉛筆紙本  
76 x 56 cm





**Ho Sin Tung 何倩彤**  
***More or Less / 6 (Square)* 《或多或少／六（四方）》**  
2015

Pencil on paper / 鉛筆紙本  
56 x 76 cm



**Ho Sin Tung 何倩彤**  
***More or Less / 3* 《或多或少／三》**  
2015

Pencil on paper / 鉛筆紙本  
76 x 56 cm

**Otto Li Tin Lun (b. 1980)**

Otto Li Tin Lun obtained his BA and MFA from the Department of Fine Arts, Chinese University of Hong Kong. He was a concept artist in a CG animation company for years and this background has been a constant source of inspiration for him.

His works *A Halo of Counting Down* and *Amitabha* were selected for the Hong Kong Contemporary Art Biennial Awards 2012.

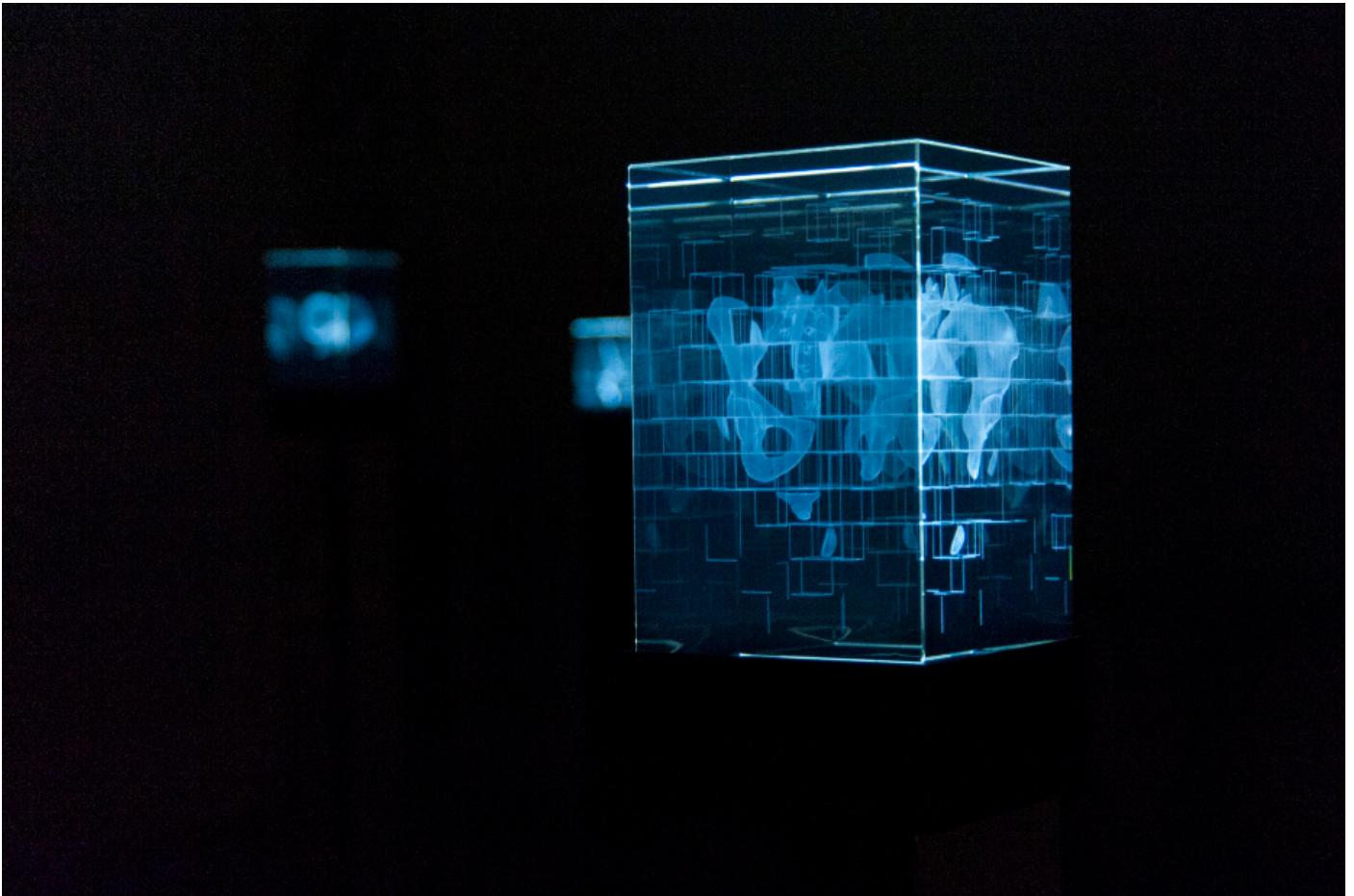
Li's recent work focuses on exploring how different types of images are produced and presented, and their relationship with human beings. By reconstructing images in the forms of sculptures, virtual modelling, digital images and interactive installations, he explores the possibilities of interpreting and re-interpreting images, as well as reflecting upon our relationship with the nature of space, time, media and technology.

**李天倫 (生於1980)**

李天倫於香港中文大學藝術系修畢學士和碩士學位。曾於數碼動畫公司任職概念設計師多年，這背景亦常為他帶來靈感。他的作品《A Halo of Counting Down》及《Amitabha》入選2012年香港藝術雙年獎。

李氏的近期作品關注不同影像的生產和呈現方式，及其與人類的關係。透過把影像重構成雕塑、虛擬模型、數碼影像和互動裝置，他探索影像詮釋和再詮釋的可能性，同時也反映人類與空間、時間、媒體及科技的本質上的關係。





(Display view)

**Otto Li Tin Lun 李天倫**

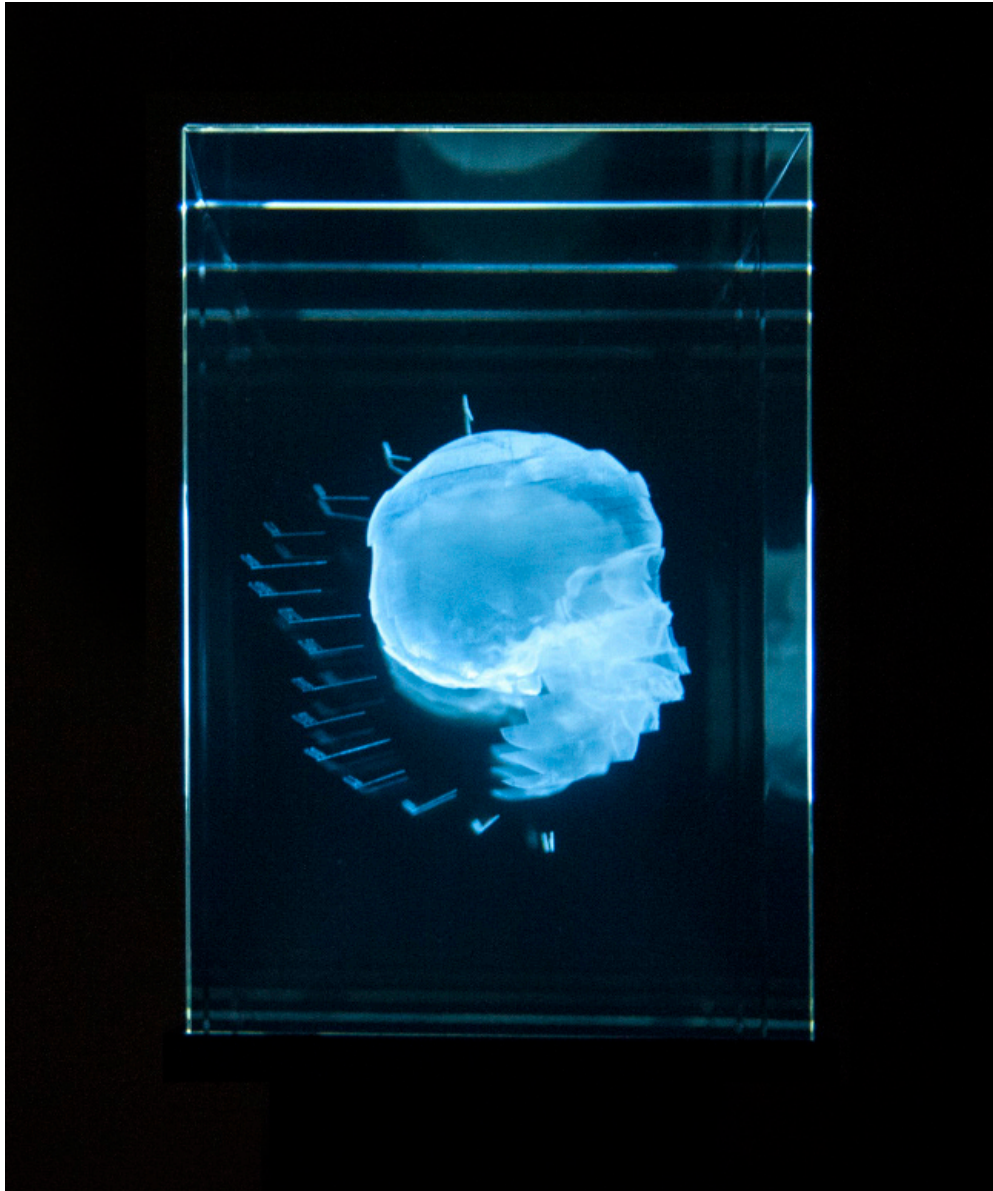
***Inner Vision***

2015

Engraving on optical glass, LED, soundtrack,  
metal plinth / 激光蝕刻光學玻璃、LED、聲帶、金屬基座

Li goes deeper into our perception of the human body, decomposing its components in order to analyse them. The body structure has been engraved in optical glass, mimicking x-ray imagery. The lighting is made at a body rhythm, like a breathing rhythm.

李氏深入身體的覺知，分解其中元素以作分析。身體的結構被雕刻於光學玻璃之內，呈現X光影像般的感覺。燈光設計跟隨身體節奏，就像呼吸節奏一樣。



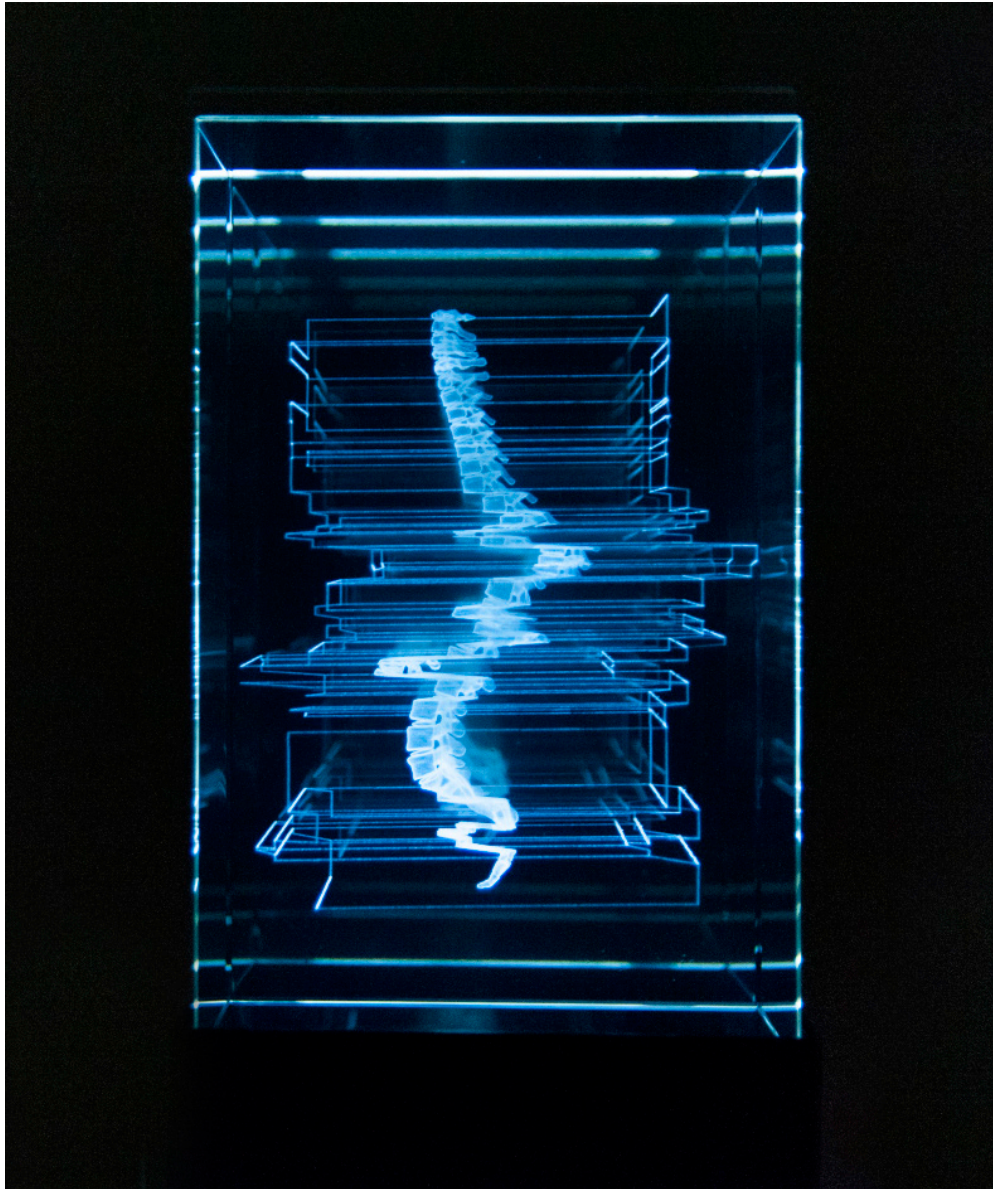
**Otto Li Tin Lun 李天倫**

***Inner Vision No. 1***

2015

Engraving on optical glass, LED, soundtrack,  
metal plinth / 激光蝕刻光學玻璃、LED、聲帶、金屬基座  
22 x 14 x 14 cm (optical glass block / 光學玻璃),  
metal plinth size variable / 金屬基座尺寸不定



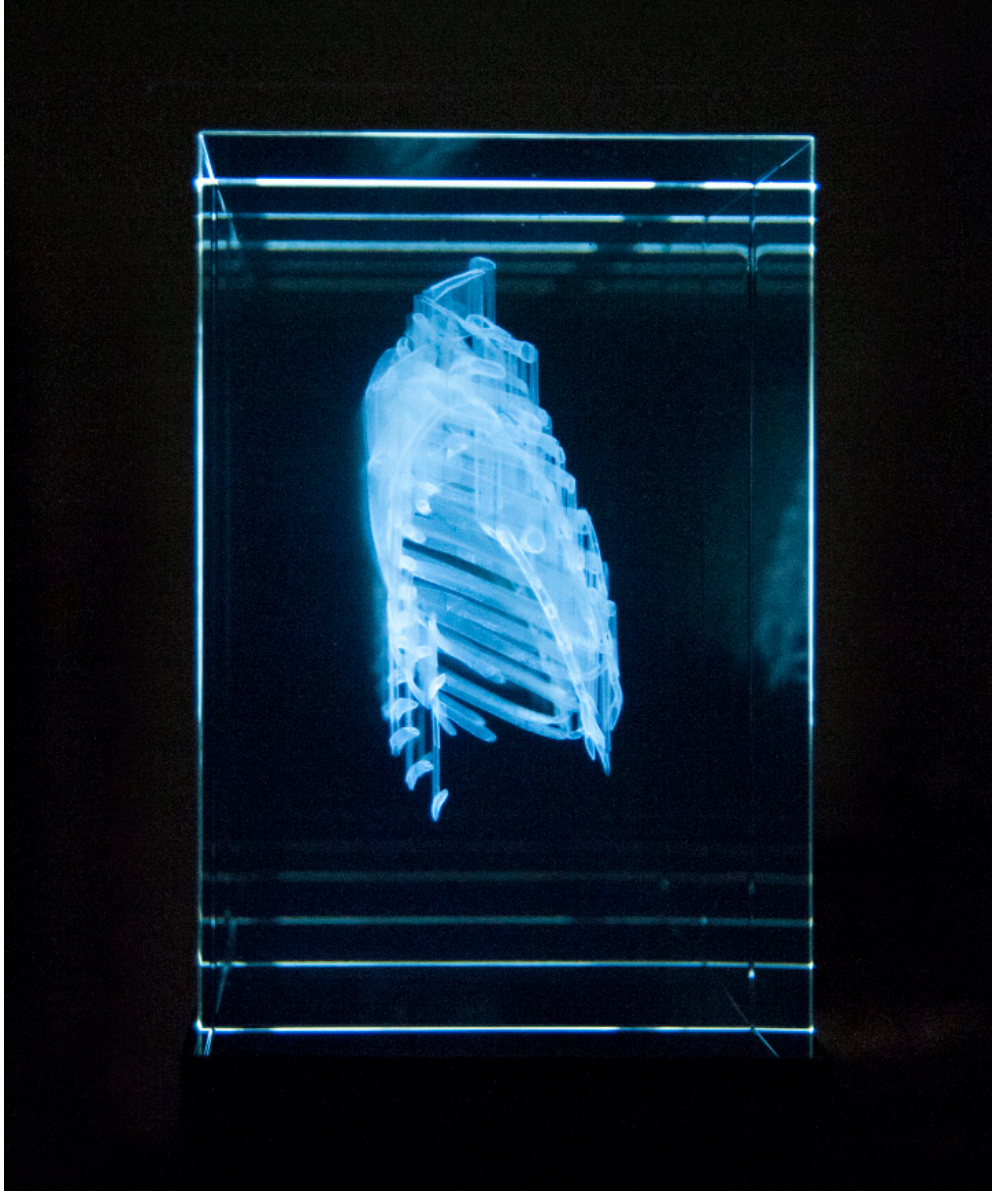


**Otto Li Tin Lun 李天倫**

***Inner Vision No. 2***

2015

Engraving on optical glass, LED, soundtrack,  
metal plinth / 激光蝕刻光學玻璃、LED、聲帶、金屬基座  
22 x 14 x 14 cm (optical glass block / 光學玻璃),  
metal plinth size variable / 金屬基座尺寸不定



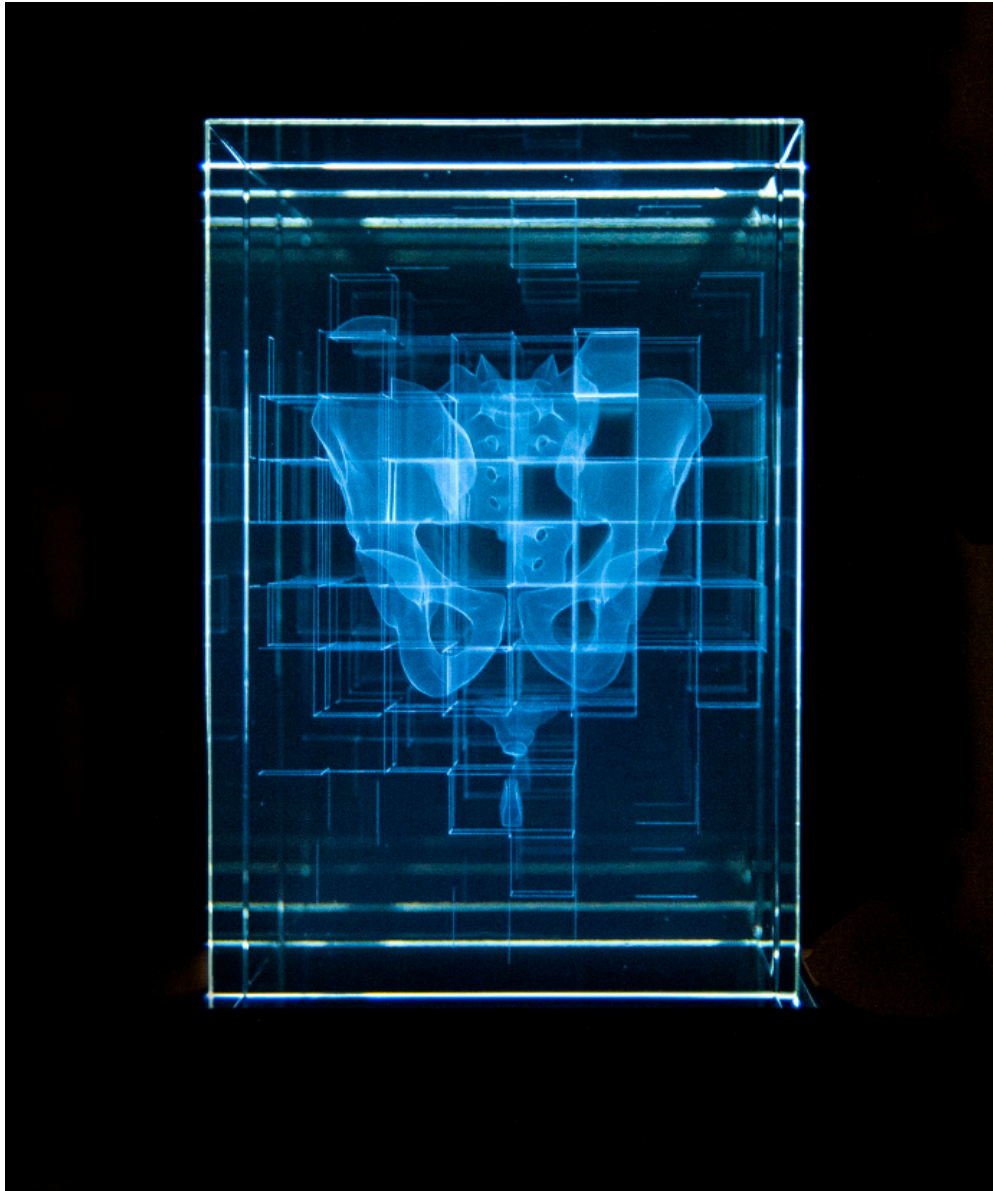
**Otto Li Tin Lun 李天倫**

***Inner Vision No. 3***

2015

Engraving on optical glass, LED, soundtrack,  
metal plinth / 激光蝕刻光學玻璃、LED、聲帶、金屬基座  
22 x 14 x 14 cm (optical glass block / 光學玻璃),  
metal plinth size variable / 金屬基座尺寸不定





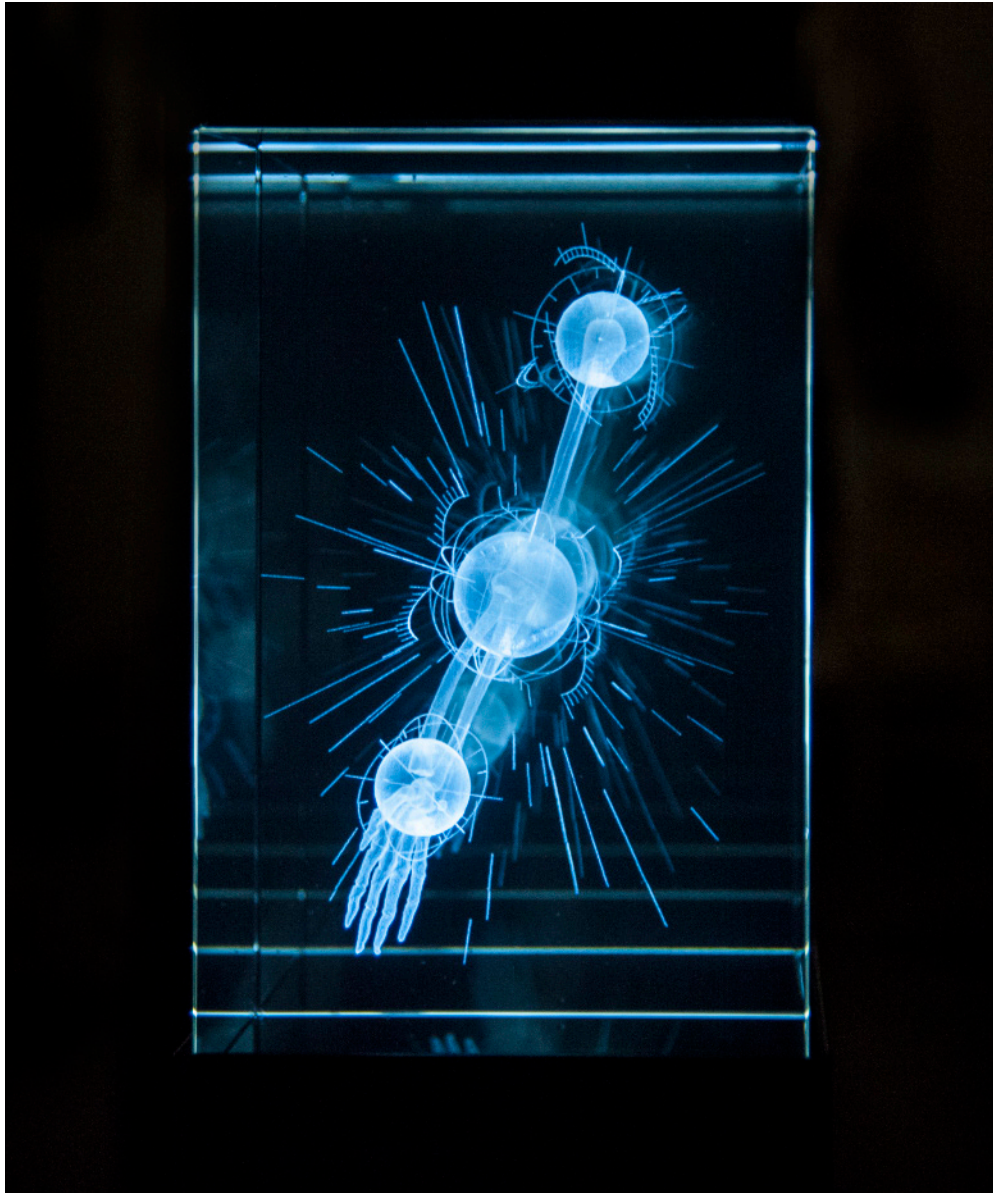
**Otto Li Tin Lun 李天倫**

***Inner Vision No. 4***

2015

Engraving on optical glass, LED, soundtrack,  
metal plinth / 激光蝕刻光學玻璃、LED、聲帶、金屬基座  
22 x 14 x 14 cm (optical glass block / 光學玻璃),  
metal plinth size variable / 金屬基座尺寸不定





**Otto Li Tin Lun 李天倫**

***Inner Vision No. 5***

2015

Engraving on optical glass, LED, soundtrack,  
metal plinth / 激光蝕刻光學玻璃、LED、聲帶、金屬基座  
22 x 14 x 14 cm (optical glass block / 光學玻璃),  
metal plinth size variable / 金屬基座尺寸不定

### **Antonio Mak (1951-1994)**

In the early 1970s, Antonio Mak studied painting at Goldsmiths Department of Art, University of London. His works have been exhibited widely in the UK and Hong Kong.

Mak was renowned for his small-scale figurative cast-bronze sculptures, which he meticulously created with the lost-wax method – human torsos, horses and tigers were first crafted in wax, allowing the artist a rare dexterity, and then cast in bronze. His works both integrated Western and Chinese styles in a very unique way.

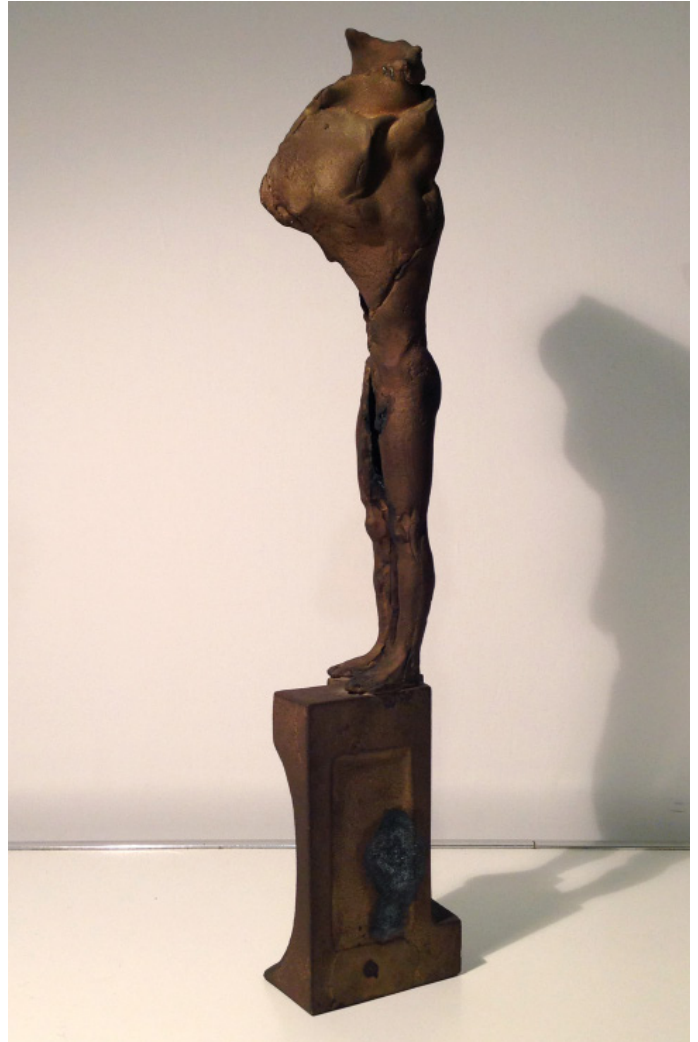
His drawings of human figures were probably made as sketches for future sculptures. However, the outlines are open and the drawing does not aim at delineating the human body's shape. On the contrary, it is about unfolding it and finding its unlimited resources. The human figure is deformed and reassembled into biomorphic forms, imposing disorder on the observer's gaze. Objects, or other bodies can all melt together in a metaphorical gesture. For the artist, the human body is more than a carnal layer. It is a moving form that cannot be measured, as it keeps changing by incorporating its own environment.

### **麥顯揚 (1951-1994)**

麥顯揚於70年代初於倫敦大學金匠學院藝術系修習繪畫。他的作品曾於英國及香港廣泛展出。

麥氏以其小型鑄銅人像雕塑著稱，以脫臘鑄造法創作一絲不苟的作品。形像包括人體軀幹、馬和老虎，首先以蠟雕製，令作者表現獨有的靈巧，然後蠟塑會用作鑄銅。他的作品以獨特的方式結合中西風格。

他大部份繪畫人體的畫作可能是未來雕塑作品的草圖。可是，輪廓線條打開，手筆並不以勾畫人體形狀為目標。相反，它是有關開放人體和尋找身體形狀的無限資源。人體變形並重組，從觀察者的凝視注入失序感，與物件或其他軀體融會成生物變態的姿態。對於藝術家，身體是超越肉體層面，是不可被量度的動態形式，因為它總與身處環境結合而不斷變化。



(View from a different angle)

**Antonio Mak 麥顯揚**  
***Untitled (Covering)* 《無題（蒙蓋）》**  
1993

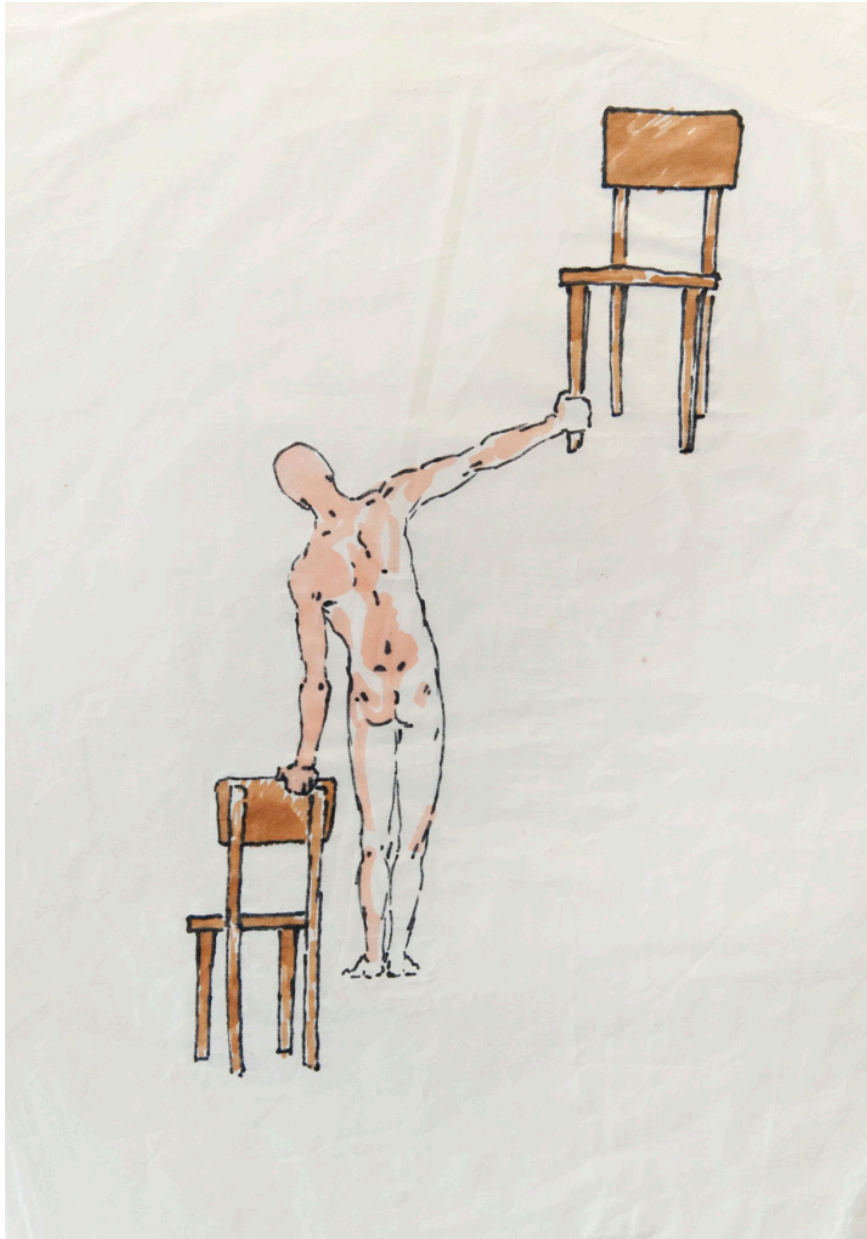
Bronze sculpture / 青銅雕塑  
Height 高度: 30 cm



**Antonio Mak 麥顯揚**  
***Spread* 《鋪展》**  
1994

Bronze sculpture / 青銅雕塑  
Length 長度: 19 cm





**Antonio Mak 麥顯揚**

***Untitled (Man and two chairs)* 《無題（人與兩張椅子）》**

circa 約1975-1990

Marker ink on paper / 水墨紙本

56 x 43 cm



**Antonio Mak 麥顯揚**

***Untitled (Seven men with string)* 《無題（一排七人）》**

circa 約1975-1990

Ink on paper / 水墨紙本

42.8 x 56 cm



**Antonio Mak 麥顯揚**

***Untitled (Staircase on man)* 《無題（人身上的樓梯）》**

circa 約1975-1990

Watercolour on paper / 水彩紙本

38.9 x 54.1 cm



**Antonio Mak 麥顯揚**

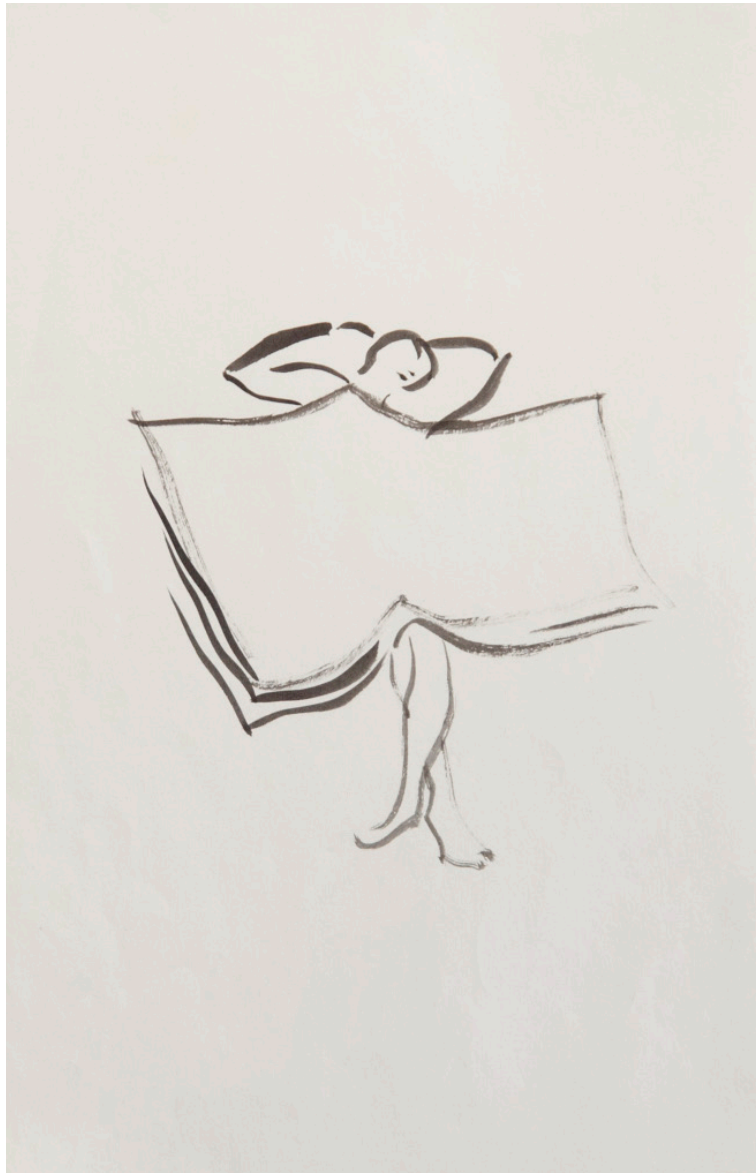
***Untitled (Intertwined men)* 《無題（交織的兩個人）》**

circa 約1975-1990

Pastel on paper / 粉彩紙本

24 x 20 cm





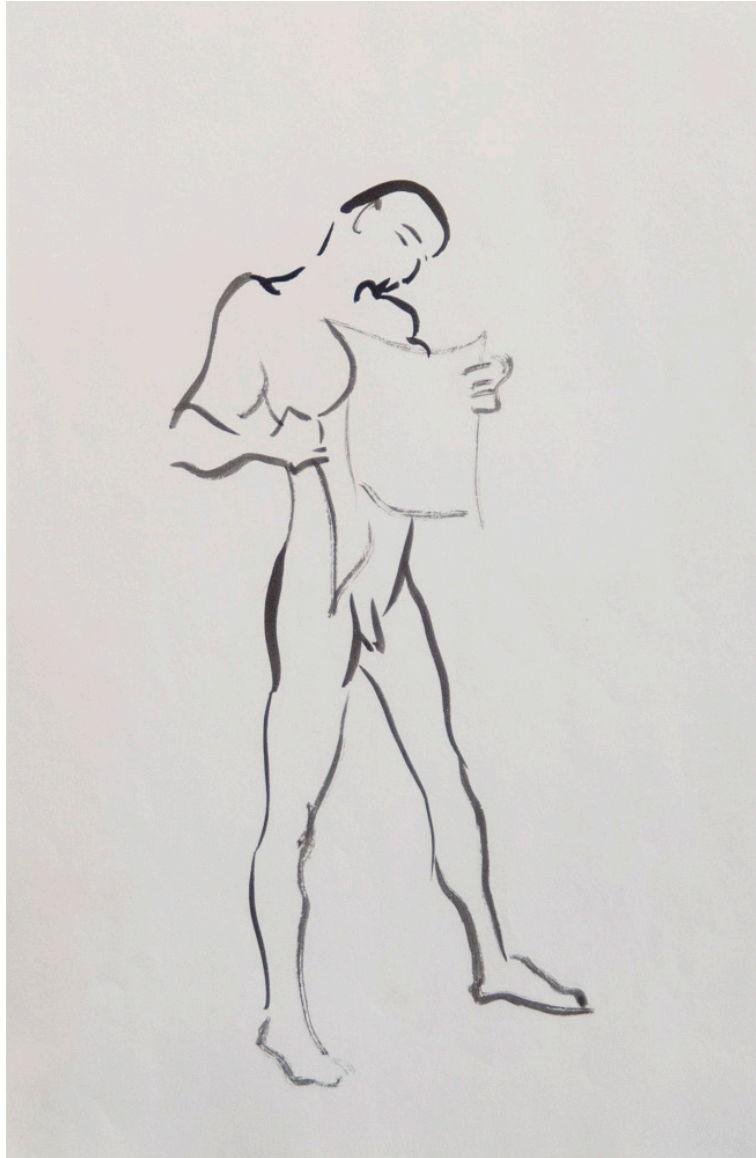
**Antonio Mak 麥顯揚**

***Untitled (Man and book 1)* 《無題（人與書1）》**

circa 約1975-1990

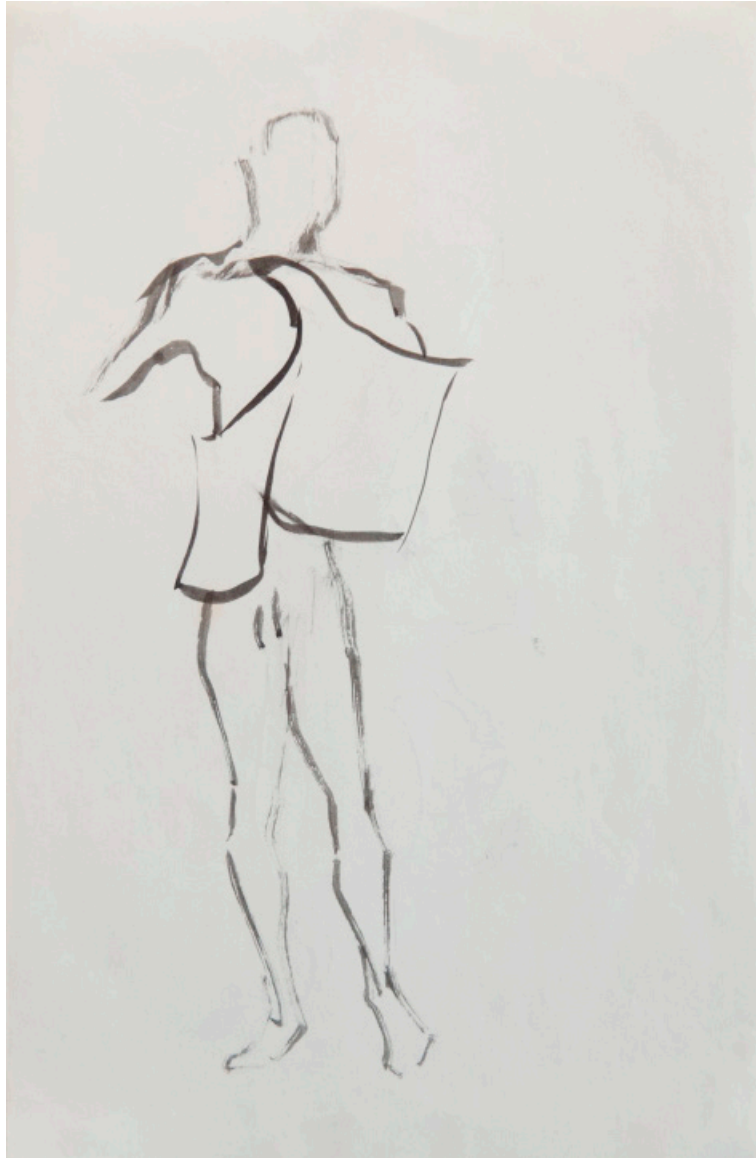
Ink on paper / 水墨紙本

33 x 21.5 cm



**Antonio Mak 麥顯揚**  
***Untitled (Man and book 2)* 《無題（人與書2）》**  
circa 約1975-1990

Ink on paper / 水墨紙本  
33 x 21.5 cm



**Antonio Mak 麥顯揚**  
***Untitled (Man and book 3)* 《無題（人與書3）》**  
circa 約1975-1990

Ink on paper / 水墨紙本  
33 x 21.5 cm

## Angela Su

Born in Hong Kong, Angela Su received a degree in biochemistry in Toronto, Canada, before pursuing visual arts. She graduated from Visual Arts, Ontario College of Art and Design (now Ontario College of Art and Design University), Canada, in 1994.

Her works have been exhibited extensively, including at Gallery Exit and Grotto Fine Art in Hong Kong, Goethe-Institut in Hong Kong, CAFA Art Museum Beijing, Museum of Contemporary Art Sydney, Museum of Contemporary Art (MoCA) Shanghai, Shenzhen Biennale, He Xiangning Art Museum in Shenzhen and the Saatchi Gallery in London.

Fascinated by illustrated science books, Su's works investigate the perception and imagery of the body, through metamorphosis, hybridity and transformation.

Su's latest video *Mesures et Démesures* questions the construction of the 'norm' and subtly prompts the audience to contemplate the political abuse of psychiatry, such as the practice of incarceration of political dissidents in mental hospitals, and the attempt of social and individual control through psychiatry. Madness is the disease affecting anyone who lives in her/his own world, anyone who has an opinion which is different from others'. Collective madness is sanity. Whether these people pose real danger or not depends on one's perspective: social and political norms derived from science and conventions, the majority's moral power and hierarchical power relations that are all constantly in flux.

## 徐世琪

徐世琪在投身視覺藝術以前，於加拿大多倫多獲生物化學學位，及後於1994年畢業於加拿大安大略藝術設計學院（現安大略藝術設計學院大學）視覺藝術系。她的作品被廣泛展出，包括於香港安全口畫廊、嘉圖畫廊及歌德學院、北京中央美術學院美術館、悉尼當代美術館、上海當代美術館、深圳雙年展、深圳何香凝美術館及倫敦薩奇畫廊。

徐氏著迷於科學插圖書，其作品透過生物變態、混種性及轉化，探索身體的感知和形象。

徐氏的最新錄像《*Mesures et Démesures*》質問「標準」的建構過程，也巧妙地促使觀眾深入思考政治如何利用精神病學作出打壓，例如把異見者關押於精神病院，和嘗試利用精神病學進行社會及個人的控制。瘋狂感染任何只活於自己世界的人，及任何與別人有不同意見的人，集體的瘋狂卻竟是正常。這些人會否構成危險，全看其個人觀點：包括依據科學和公約而生的社會及政治標準，多數人的道德力量和階級權力關係從而不斷變化。

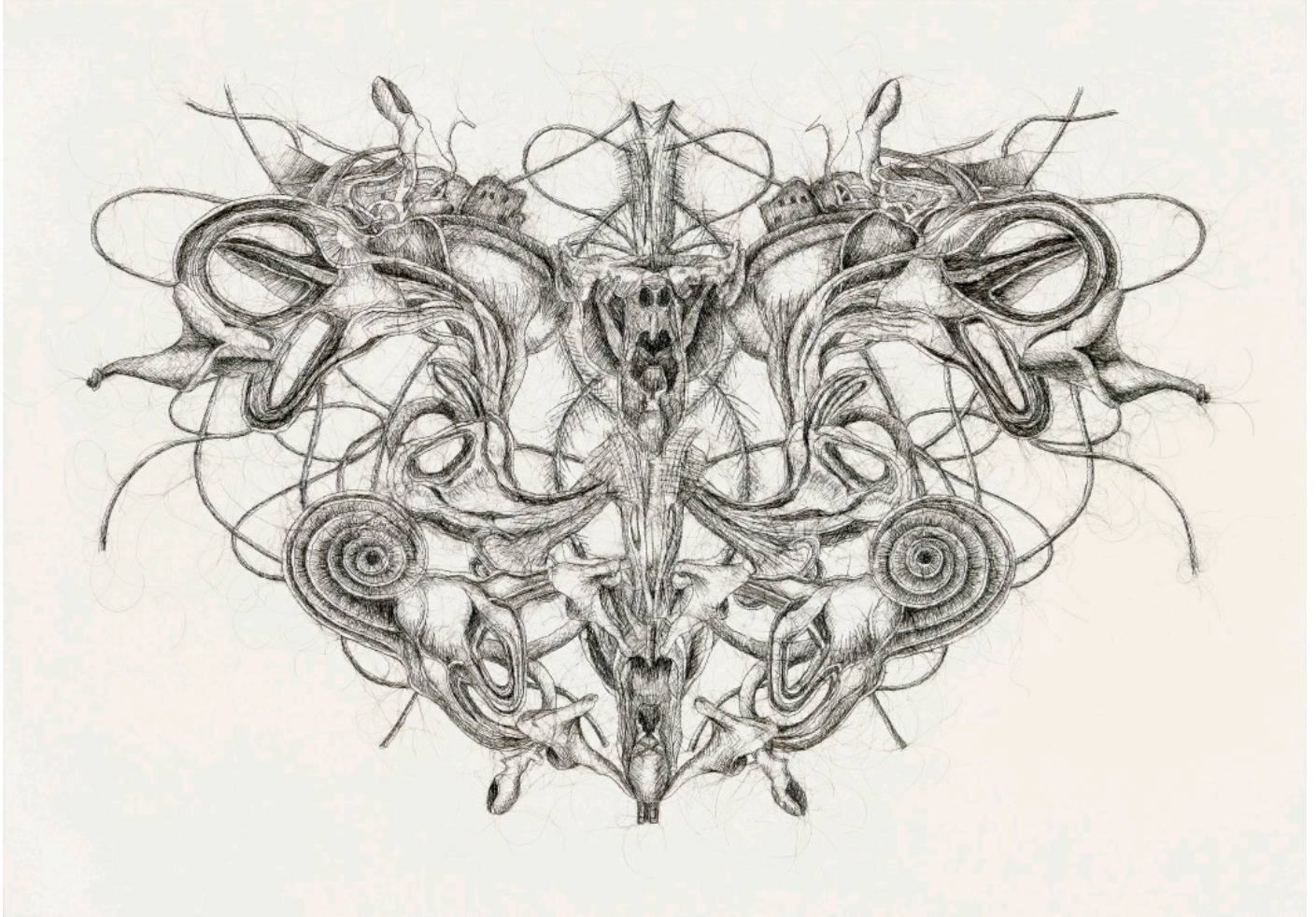




(Screen capture from video work)

**Angela Su 徐世琪**  
**Mesures et Démesures**  
 2015

Video / 錄像  
 5 mins 59 secs  
 Edition of 5 + 2AP / 版本：5 + 2AP



**Angela Su 徐世琪**  
***We are standing in the spiral under a hammer***  
2015

Hair embroidery on silk / 髮繡絹本  
86 x 122 cm

The pattern in this hair embroidery originates from an inkblot pattern of the Rorschach test. The original pattern eventually evolved into an organic form suggesting at the same time the human body, vegetal forms and animal shapes.

頭髮刺繡的圖案概念源自羅夏克墨跡測驗 (Rorschach Test) 的墨跡圖案。其原本的圖案最終演化成有機形狀，同時使人聯想到人類身體、植物和動物的形狀。

## Clémence Torres (b. 1986)

Clémence Torres graduated from the National Fine Arts Schools (ENSBA) in Lyon, France, she now lives and works in Hong Kong.

Using a minimalistic aesthetic, her sculptures are based on her own size, a kind of adaptation of Le Corbusier's "modulor" concept to her own person. Her body is then the reference from which everything flows, a complex tool to feel, inhabit and see the space in a very specific way. She gives us what she calls a "sincere space" in which the limits of bodies are put to test. The sensuality that emanates from her work contrasts with the industrial materials she uses, such as glass and metal.

In Torres' latest work *Blind Balance*, 5 tempered glass panels are hanged from the ceiling and stand vertically on their edge against the floor. The width of each panel corresponds to a standard size used in architecture to allow for the passing through of persons. Yet a strip of cement coated on the glass is obstructing each glass panel which, at the height of 158 cm, is not standard at all: on the contrary, it is very subjective as it has been set to fit the artist's eye level. The artist therefore traces her own horizon as the public cannot see above what she can actually see.

## Clémence Torres

Clémence Torres畢業於法國里昂國立藝術學院，現於香港生活及工作。

她的作品運用簡約美學，依據自己身型大小創作雕塑作品，有如將勒·柯比意 (Le Corbusier) 「模組」概念套用於自己身上。她的身體成為所有流動事物的參考，也成為獨特地感覺、棲居和觀看空間的複雜工具。她為我們提供她所稱的「誠意空間」，測試身體的界限。作品中引領的感官感受與她採用的工業物料形成強烈對比。

在Torres最新作品《Blind Balance》中，5塊強化玻璃屏從天花懸掛，垂立在地上。每幅玻璃的闊度與建築學上的標準通道尺寸呼應。然而，一道道有水泥塗層的玻璃於離地158厘米的高度阻擋着每幅玻璃的透視，這卻不是標準高度。相反，這是非常主觀的高度，因為高度正是依照藝術家的視線水平而設。因為觀眾不能看見高於她的視角範圍的景物，她劃出了一道她專屬的視野。





**Clémence Torres**  
***Blind Balance***  
2015

5 tempered glass panels, concrete, pulleys, wiring /  
5塊強化玻璃、水泥、滑輪、金屬線  
Variable dimensions / 尺寸不定





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