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曾家伟: 徒劳

Eason Tsang Ka Wai:

Powerless

在其首次个展“徒劳”中，曾家伟显示出意图鲜明的媒介实验倾向。对于这位观众所熟知的摄影艺术家来说，灯箱、录像、旧式电视、砂纸肌理这类媒介和材质的集中出场显得非同寻常，但从另一方面来看，曾家伟此前通过摄影手段孜孜以求的一些母题——视觉及其错位、城市奇观以及碎片化的日常生活——依然近乎坚定地反映在这批新作中。

展览的空间布局保证了作品形式由二维向三维的顺畅过渡。以较早的《新地标》(2014)系列摄影作为开端，曾家伟的镜头犹如“第三只眼”一般引领观者进入出其不意的观察角度：他将镜头伸向高空，香港那些如密林般的高楼立面被刻意拍摄成平面效果，大面积的天空背景作为留白加强了视角扭转所带来的奇异观感。近旁的新作《52.404705, -1.497604》强烈地呼应着《新地标》的天空背景，这段近7分钟的录像以固定镜头拍摄了指定地理坐标上方云的缓慢浮动，录像投影于一块在空间中轻缓飘拂的纱帘上，又透过纱帘投射在其后方的墙面，在自然光线的照射下流露出一种不事雕琢的清新感。

另一个平行的昏暗空间中，三件作品令展览节奏陡然产生波动。它们延续了“曾氏”错位视角，但表现得更加怪异：一个在布满颗粒的黑色砂纸表面旋转不定的拖把头，如无人操控般“劳作”着（《家务1》）；墙角的旧式电视播放着一只手奋力挤进电视内部，在密集的内

部构件中反复擦洗（《家务3》）；又或一台频道数字被放大、连续换台的电视（《无聊的三十秒》）。日常生活中那些放空与无所事事的时段共同营造出“着魔”般的幻觉：它荒诞不经、令人不知所措，又颇具偏执色彩。整场展览仿佛一次无意义的狂欢，正如展览标题所言，在曾家伟的近作中寻找任何目的性与叙事性的企图都注定徒劳无功。武漠

In "Powerless," his first solo exhibition, Eason Tsang Ka Wai reveals a tendency to use experimental media for a very clear purpose. For this photographer, who has already acquired a certain public reputation, to bring together such media and materials as light boxes, videos, old TV sets, or sandpaper might seem extraordinary. However, from another point of view, the issues that Tsang has been so relentlessly exploring in the past by photographic means—vision and its erroneous judgments, the wonders of city life, or the fragmentation of everyday life—are still resolutely reflected in this new series of works.

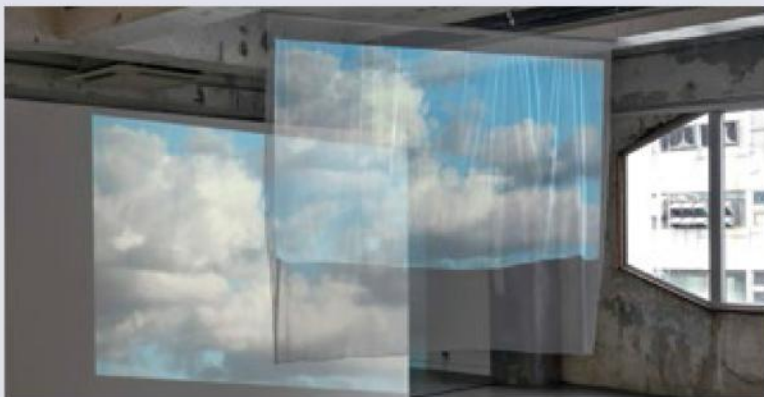
The layout of the exhibition space ensures the smooth expansion of the works from a bi-dimensional to a tri-dimensional state. Starting with his earlier photo series

香港刺点画廊
BLINDSPOT GALLERY,
HONG KONG
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"New Landmarks" (2014), Tsang's lens acts like a "third eye" enabling the spectator to experience surprising viewing angles: as he peers up at the city sky, the three-dimensional, forest-like structure of Hong Kong's high-rise buildings is turned photographically into two dimensional shapes; the vast background of the sky, left blank, accentuates the unsettling visual feeling brought about by the shift in the viewing angle. Nearby, Tsang's new work *52.404705, -1.497604* strongly references the sky background present in "New Landmarks". This 7-minute fixed-shot video records the slow movement of clouds above a certain location, and is projected onto a gauzy piece of cloth floating in the middle of the exhibition space; the image is projected transparently onto the wall behind it by the natural light, giving the viewer a feeling of freshness and purity, devoid of any ornamentation.

In another parallel dark space, three other works suddenly energize the exhibition. While characteristic of Tsang's "displaced viewing angle," their form is more bizarre than usual: a mop ceaselessly washing the surface of a granulated sheet of sand paper, as if "laboring" on its own, beyond human control (*Housework 1*); in a corner, an old TV set playing the video of a hand forcing its way into the set, and repeatedly cleaning its inner components (*Housework 3*); and nearby, another TV on which the channel numbers are blown up in size as the channels are repeatedly switched (*Boring 30 Seconds*). Put together, these mind-numbing, idle moments of daily life come to form a hallucinated form of "bewitchment"—a sense of utter absurdity that brings people to the end of their tether, and which isn't devoid of malice. The entire exhibition seems to be a nonsensical revelry. And as its title would suggest, looking for any sort of purpose or narrative within it is bound to be a fruitless task, leaving one with a feeling of utter powerlessness.

Wu Mo (Translated by Dorian Cave)



《52.404705, -1.497604》, 2016年, 录像, 6分55秒
52.404705, -1.497604, 2016, video, 6 min 55 sec