

TALE OF THE WONDERLAND
仙 境 奇 遇

19.9 – 11.11.2017

Amy Cheung	張韻雯
Isaac Chong Wai	莊偉
Chow Chun Fai	周俊輝
South Ho Siu Nam	何兆南
Sarah Lai	黎卓華
Lam Tung Pang	林東鵬
Leung Chi Wo	梁志和
Pak Sheung Chuen	白雙全

Installation shots 佈展圖



Installation shots 佈展圖



Installation shots 佈展圖



Curatorial Statement

"Tale of the Wonderland", a group exhibition that borrows *Alice's Adventures in Wonderland* (1865), the Victorian fantasy novel written by Lewis Carroll, as the framework to construct a collective narrative of the 20 years of post-colonial Hong Kong. Having bid adieu to the colonial era, she was thrown into the rabbit hole, and in 20 years she had to re-learn how to position herself in face of an uncertain future. Her beliefs about her identity and understanding of reality collapse in Wonderland, as she approaches such identity displacement in terms of a fairy tale.

External factors have brought about profound physiological changes – her uncontrollable body at times enlarges and at times shrinks, to the point of drowning in her own tears. Despite being lost, she continues to show incredible courage in face of the Red Queen's authoritarian rule, even challenging her arbitrary edicts. Then, suddenly, she wakes up – is everything a dream, or is it reality? Is this the "Alice in Wonderland syndrome"?

The exhibition is divided into eight chapters, each abstracting elements from the storyline of *Alice's Adventures in Wonderland*. Each chapter is represented by the works of eight respective artists, who employ different methodologies and diverse mediums to interpret and realise the respective ideas. The eight chapters are "White Glove" (Sarah Lai), "The Rabbit Hole" (Lam Tung Pang), "Drink Me" (South Ho Siu Nam), "Who in the World am I" (Isaac Chong Wai), "Pool of Tears" (Leung Chi Wo), "Alice's Adventures" (Amy Cheung), "White Rose Red" (Chow Chun Fai), and "Books – A Speechless Goodbye" (Pak Sheung Chuen).

Chapter 1: White Glove

The exhibition opens with the painting by Sarah Lai, and ends with her video. In *Alice's Adventures in Wonderland*, the animal character of White Rabbit, who wears white gloves and waistcoats, symbolises the reversal of the order of things in which human beings are at the apex. This role reversal is accentuated by the sartorial detail of the white gloves, an accessory that signifies caution, professionalism, and high status. With a signature low-contrast pale palette, Lai depicts a hand in a white glove, waving. The gloved hand is devoid of warmth, ambiguous in intention: is the waving handing greeting, declining or bidding farewell? Through the iconography of the white gloves, Lai reflects on the hypocritical nature of colonialism, as well as the undecidability of politics. At the same time, Lai satirises Hong Kong's idealised memory of the British rule.

Chapter 2: The Rabbit Hole

In *Alice's Adventures in Wonderland*, Alice goes after the White Rabbit, falls down a very deep rabbit hole, and enters a fantastical world of magic and peculiar logic. "The Rabbit Hole" encapsulates the circumstances of an exit, and a difficult situation, while Lam Tung Pang's work incorporates these ideas by creating holes and falling into oneself. In *Re-folding*, Lam revisits a self portrait executed ten years ago

whilst studying in the UK. The work resembles a folding screen, in which the artist upholds his empty palms, seemingly holding a cloud of air. Ten years later, Lam reinterpreted this work by drilling holes on the wooden panels, visualising the bottomless voids accumulated in a decade of emptiness. Another work of Lam's is *The Sinking World No.6* (2015) made after the Occupy Movement, an elegant landscape on wooden panel in which weightless human figures fall without gravity.

Chapter 3: Drink Me

South Ho's installation *Drunken Life Dying Dream* includes craft beer brewed by the artist, a wooden table split and recombined, and dim lighting from a spinning lantern. The work is a metaphor for people's divergent memories of the past. In *Alice's Adventure in Wonderland*, Alice gulps down a bottle of potion labelled "DRINK ME" and shrinks to the size of a miniature humunculus. Ho uses the bitter-sweet taste of beer as medium, creating through the audience's drinking, sharing, interacting, and participating an atmosphere and communal experience. In addition, the artist has custom made a camera lens filter that contains the craft beer, transforming the tipsy state into a photographic eye to see the world.

Chapter 4: Who in the World am I

Isaac Chong Wai painted the phrase "Is the World Your Friend?" on canvas as a response to Alice's question to herself, "Who in the World am I?" in *Alice's Adventures in Wonderland*. The work originates from a traumatising attack by a stranger on the street in a foreign country, which led the artist to contemplate one's position in the society and in the world. Two other video works, *Falling Exercise* and *Help! Help? Help.*, document the collective performances of falling and aiding. Through the cyclical processes of falling and standing up, and the reciprocal role of helping and being helped, Chong uses his performance art to investigate the formation of individual/group consciousness and the dynamics of societal norm. His new installation *Hong Kong and Hong Kong* induces the humming of the Chinese national anthem, in which a Hong Kong SAR flag is "frozen and suspended" in a resin crystal. How is it like to hold Hong Kong unchanged for 50 years?

Chapter 5: Pool of Tears

Leung Chi Wo's *Untitled Waterscape* is the artist's interpretation of the "Pool of Tears" in *Alice's Adventure in Wonderland*, wherein Alice found herself floating in a sea of briny water, just to realise it is a pool of tears from her previously enlarged body. Leung captured the variably colourful surface of the Victoria Harbour in different seasons and times of the day, recording the temporal and mnemonic impressions unperceivable by the naked eye. Leung's other work, *Before Sunrise*, is a set of 6 photographs that documents the artist's response to Yoko Ono's performance *Morning Peace*. Set to the accompaniment of *Im Abendrot (At Sunset)*, one of the Four Last Songs Richard Strauss wrote before his death, the artist and attending audience witnessed together the twilight of sunrise.

Chapter 6: Alice's Adventure

Having once experienced her own Alice adventure in Wonderland in a dream and subsequently created *Down the Rabbit Hole Taxi* (2004), Amy Cheung enacted a performance titled *72 Hours*, lasting the duration of three days starting from 30 June 2017, the day before the 20th anniversary of the handover of Hong Kong, until 2 July 2017, the day after. During the performance, the artist blindfolded herself and relied on the physical guidance of a different participant each hour to walk, trace and verbalise his or her respective narratives about self and society in the past 20 years, weaving individual stories together into a collective memory.

Chapter 7: White Rose Red

In *Alice's Adventures in Wonderland*, Alice finds three gardeners busily painting over white roses with red paint, concealing their mistakes from the cruel judgement of the Red Queen. Chow Chun Fai installs an artwork consisting of 2047 HKSAR flags, as a metaphor for the discolouration and distortion of reality in the authoritarian rule of the Red Queen. Also featured are signature paintings of Chow's that take their subject matters from local Hong Kong news reports, depicting scenes of iconic moments and speeches made by the various Chief Executives in the past 20 years, along with insightful subtitles.

Chapter 8: Books — a Speechless Farewell

While *Alice's Adventures in Wonderland* has long been categorised as children's literature, the book also opens up grounds for critical analysis in the field of sociology, political science and even gender studies, functioning as a satire on the Victorian society. The categorisation and censoring of books inadvertently reflect the dynamics of societal control and power structure. Pak Sheung Chuen's work *Adult Library Series: LXB* is a continuation of the *Adult Library series* executed during Pak's ACC residency in New York in 2008. The artist sees the listing of the year of birth and year of death of an author in the library system as a metaphorical memorial to an author. Pak's work thus acts as a commemorative gesture to the recently deceased social activist/poet, Liu Xiaobo, while reflecting on the definition of "banned books", as well as the porously indefinable and permeable border between Hong Kong and China.

The 8 featured artists began their conceptual creation at the intersection between realism and fantasy, reflecting on the coexisting dialectics of self and collective, power and freedom, reality and fiction, and past and future. As the Encyclopedia Britannica commented, "*Alice's Adventure in Wonderland* improved none, delighted all."

策展陳述

展覽“仙境奇遇”以出版於1865年維多利亞時期的奇幻文學小說《愛麗絲夢遊仙境》作骨幹，建構出一個有關香港脫離殖民時期二十年的集體故事。這二十年來，她被掉進兔子洞，對前途不明感到困惑並需學習重新自我定位。對自己的身份和周遭的現實的認知崩解後，她藉著仙境裡的童話故事重新理解自身的處境。

外來因素為她帶來生理變化——失控的身體變大變小，甚至被自己的眼淚淹沒。儘管迷茫，面對紅心皇后的政權時她呈現了勇敢的一面，甚至挑戰她武斷的審判。突然，她醒來了，一切是夢還是真實？難道這就是「愛麗斯症後群」？

展覽抽取了《愛麗絲夢遊仙境》故事中的不同元素或情節，分為八個章節，由八位香港藝術家以不同媒介和手法的創作演繹各章節的涵意。展覽的八個章節包括“白手套”（黎卓華）、“兔子洞”（林東鵬）、“醉生夢死”（何兆南）、“我在世上是誰”（莊偉）、“淚水之塘”（梁志和）、“愛麗斯的旅程”（張韻雯）、“紅玫瑰白玫瑰”（周俊輝）和“圖書——無言的告別”（白雙全）。

第一章：白手套（White Glove）

展覽以黎卓華的繪畫作開首，並以她的錄像作結。《愛麗絲夢遊仙境》裡穿戴白手套的兔子先生，顛覆了人類作為最高等物種並凌駕於其他動物的架構，這種身份的互換藉著象徵審慎、專業及權威的白手套更深刻地得以形象化。黎氏以一貫淡色調、低反差的繪畫風格，繪畫了一隻穿戴著白手套、在揮動的手。被白手套遮蔽的手變成了一隻沒有溫度的手。手的動作意向不明——揮手、拒絕還是道別？通過白手套的意涵，黎氏反思殖民主義的虛偽本質及政治的不確定性。同時，暗地裡揶揄港人對英殖時期經美化的回憶。

第二章：兔子洞（The Rabbit Hole）

在《愛麗絲夢遊仙境》故事中，愛麗斯隨著兔子先生墮進了深不見底的兔子洞而進入了一個奇異的世界。「兔子洞」包含了困局和出口的寓意，而林東鵬的作品對洞的涵意有其個人演繹。林東鵬重新演繹10年前留學英國期間創作的自畫像《Folding》。作品看似一幅能摺疊的屏封，自畫像雙手懸空，看似抱著一團空氣，裹藏在打開了的屏封中。10年後，林氏重新演繹此作品並命其名為《Re-Folding》。自畫像上卻鑽了一個個的洞，10年前無以名狀的空虛感演化成沒底的空洞。而另一件創作於2014年「佔領活動」後的名為《沉世繪（六）》的作品，在優美的山水景致中，人們失重地墮落四方。

第三章：醉生夢死（Drink Me）

何兆南名為《醉生夢死》的裝置作品，包括了由藝術家親手釀製的啤酒、一張分裂後再重合的木枱，及燈光效果組成。作品隱喻人對過去與回憶持有的不同態度。在《愛麗絲夢遊仙境》故事中，愛麗斯把一瓶標籤著「把我喝掉」的藥液喝下而迅間變成了小矮人。何氏則以啤酒作媒介，他釀製的酒有甘苦兩種味道，通過喝酒、分享、互動，介入觀眾的參與，從而營造群組的氣氛與經驗。除此之外，藝術家更特製了一個盛載啤酒的相機鏡頭過濾鏡，透過攝影捕捉“酒後”的風景。

第四章：我在世上是誰（Who in the World am I）

莊偉在畫布上繪畫了的句子“Is The World Your Friend?”以回應《愛麗絲夢遊仙境》中愛麗斯的自我提問“Who in the World am I?”。作品源自莊氏一次在外地被街上的陌生人無故襲擊的經歷，令他反思自身在社會和世界的定位。莊氏的兩組錄像作品《Falling Exercise》及《Help! Help? Help》紀錄了跌倒及緩助的集體演出。透過跌倒及站起的過程、拯救與被救的對立角色扮演，以探討自我／集體意識的構成，及社會標準的釐定。而最新的裝置作品《香港・香港》（Hong Kong and Hong Kong），在中國國歌的哼聲中，香港區旗被摺疊上並「冰封」在水晶體裡。凝固「50年不變」之後會是如何的光境？

第五章：淚水之塘（Pool of Tears）

梁志和名為《Untitled (Grey Water 2014)》及《Untitled (Gold Water 2014)》的攝影系列是藝術家對《愛麗絲夢遊仙境》書中的“Pool of Tears”的詮譯。故事中的愛麗斯在巨大的海洋中浮游著，卻不知道海洋是她身體突然變小前落下的眼淚。梁氏通過攝影記錄了維多利亞港在不同季節、不同時段的變幻無常的色彩，保存了肉眼看不見卻飽含在水中的、有關時間和記憶的印證。另一參展作品《拂曉》（Before Sunrise）是一組共6張的照片，記錄了一次回應藝術家小野洋子作品《Morning Peace》的即場表演，伴隨著即場演奏的音樂是Richard Strauss在預視自己生命終結前的一年填寫的歌曲《Im Abendrot (At Sunset)》，藝術家與在場觀眾共同見證了日出的晨曦。

第六章：愛麗斯的旅程（Alice's Adventure）

曾經在夢中經歷過一次“愛麗絲夢遊仙境”而創作出《Down the Rabbit Hole Taxi》的張韻雯，再度飾演愛麗絲的角色，從2017.6.30至2017.7.2即香港回歸二十週年的前一天至之後一天，三天內共72小時，蒙著雙眼每小時跟隨著一個參與者，到不同的地點追溯參與者關於社會或自身的回憶，通過每個個體的回憶拼湊出集體回憶的大畫面。

第七章：紅玫瑰白玫瑰（White Rose Red）

在《愛麗絲夢遊仙境》書中，紅心皇后的士兵在白玫瑰上塗上紅色油彩，將白玫瑰偽裝成紅玫瑰以掩飾自己所犯的錯誤。周俊輝的最新裝置作品由2046支香港特區區旗組成，經手工處理後的旗幟比喻在紅心皇后的極權統治下，事物必然的變色和失真。另外，周氏一系列取材於本地新聞的畫作，描繪出過去20年來歷屆香港特首在不同場合發表演說時具時代標誌性的畫面，及發人深思的語句。

第八章：圖書 — 無言的告別

《愛麗絲夢遊仙境》出版以來一直被歸類為兒童文學，與此同時，書中飽含的多重意涵亦常被社會學、政治學、甚至是性別學進行解讀，因此亦被視為一部諷刺社會時弊的文學作品。書籍的分類與審查無形中反映社會機制及政治架構的操作。白雙全的參展作品《成人圖書館系列：LXB》延續於白氏在2008年在美國紐約作駐留時所創作的圖書館系列。藝術家以圖書館把作者的出生及死亡年份在搜索系統中列出，比喻為一種對作者的追念。白氏以此作品追念剛去世的作者，同時反思「禁書」的介定，及中港兩地的無形邊界。

8位參展藝術家通過概念化的創作從奇幻與寫實交錯的建構出發，反思自身與集體、權力與自由、真實與虛構、過去與未來的共存而對立的關係。正如《大英百科全書·兒童文學》對《愛麗絲夢遊仙境》一書的評價：「它並不企圖改造什麼，它所有的只是歡樂。」

Sarah Lai (b. 1983, Hong Kong)

Born in 1983, in Hong Kong, Sarah Lai obtained her BA in Fine Arts in 2007 and MFA in 2016, both from the Chinese University of Hong Kong. Lai has held solo exhibitions that include “In Stasis” (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as “From Ocean to Horizon” (Center for Chinese Contemporary Art, Manchester, UK, 2017) and “The 2nd CAFAM Future Exhibition” (CAFA Art Museum, Beijing, China, 2015).

Lai currently lives and works in Hong Kong.

黎卓華（生於1983年，香港）

黎卓華1983年生於香港，於2007年獲得香港中文大學藝術系學士學位，並於2016年獲得香港中文大學藝術系碩士。黎氏曾參與個人展覽包括香港巴塞爾香港藝術展Para Site的“停滯之中”（2015）；而聯展包括英國曼徹斯特中國當代藝術中心的“From Ocean to Horizon”（2017）及北京中央美術學院美術館的“第二屆CAFAM未來展”（2015）。

黎氏現於香港居住和工作。

About *White Glove*

With a signature low-contrast pale palette, Lai depicts a hand in a white glove, waving. In the video, the artist gathers and edits numerous footages and still images of Queen Elizabeth II in public events, crops out the Queen's waving hand and blacks out the rest. The gloved hand is devoid of warmth, ambiguous in intention: is the waving handing greeting, declining or bidding farewell? Through the iconography of the white gloves, Lai reflects on the hypocritical nature of colonialism, as well as the undecidability of politics. At the same time, Lai satirises Hong Konger's idealised memory of the British rule.

關於《白手套》

黎氏以一貫淡色調、低反差的繪畫風格，繪畫了一隻穿戴著白手套、在揮動的手。而在錄像中，藝術家搜羅多年來英女皇出席公眾活動時揮手的片段和相片，並隱藏了影像其他部分，只展示揮動的白手套。

被白手套遮敝的手變成了一隻沒有溫度的手。手的動作意向不明一揮手、拒絕還是道別？通過白手套的意涵，黎氏反思殖民主義的虛偽本質及政治的不確定性。同時，暗地裡揶揄港人對英殖時期經美化的回憶。



White Glove

《白手套》

2017

Oil on canvas / 油彩布本

150 x 114 cm



White Glove

《白手套》

2017

Video / 錄像

2' 02"

Edition 版本: 5 + 2AP

Lam Tung Pang (b.1978, Hong Kong)

Lam Tung Pang graduated from the Chinese University of Hong Kong with a BA in Fine Arts in 2002, and obtained an MA in Fine Arts from Central Saint Martins College of Art and Design, University of the Arts London, UK, in 2004. Solo exhibitions of Lam's include "Hi! House – Lam Tung-pang x Old House at Wong Uk Village" (Wong Uk Village, Hong Kong, 2017); "The Curiosity Box" (Chinese Culture Center, San Francisco, USA, 2013). Group exhibitions in which Lam has participated include "CHINA 8" (NRW-Forum Düsseldorf, Düsseldorf, Germany, 2015). Lam is the recipient of the Asian Cultural Council Fellowship (2012). Lam's work is collected by the Burger Collection, the Deutsche Bank Collection, Hong Kong Museum of Art (Hong Kong), Kadist Art Foundation (France and USA) and M+ Collection (Hong Kong), among others.

Lam currently lives and works in Hong Kong.

林東鵬（生於1978年，香港）

林東鵬1978年生於香港，2002年畢業於香港中文大學藝術系學士學位，並於2004年獲英國倫敦藝術大學中央聖馬丁藝術與設計學院頒發藝術碩士。林氏的個展包括香港王屋村古屋的“邂逅！老房子 — 林東鵬 x 王屋村古屋”（2017）及美國三藩市舊金山中華文化中心的“好奇匣”（2013）。他曾參與的聯展包括德國杜塞爾多夫NRW Forum的“CHINA 8”（2015）。林氏的作品被the Burger Collection、The Deutsche Bank Collection、香港藝術館藏品、Kadist藝術基金會（法國及美國）和M+藏品（香港）等收藏。林氏於2012年獲頒亞洲文化協會藝術助長金。

林氏現於香港居住及工作。

About *Re-folding* and *The Sinking World No.6*

In *Re-folding*, Lam revisits a self portrait, *Folding*, executed ten years ago whilst studying in the UK. The work resembles a folding screen, in which the artist upholds his empty palms, seemingly holding a cloud of air. Ten years later, Lam photographs and transfers this work onto a wooden panel, and reinterprets it by drilling holes on the wooden panels, visualising the bottomless voids accumulated in a decade of emptiness.

The artist feels that the 20 years since the turnover of Hong Kong to China have left lots of questions in both parties, while many old memories are fading out. "It's like digging holes in your body and having to fill it with new things, or old memories, as a response to the new situation." The original work *Folding* is born of the uncertainty of Lam's future as an artist in the UK, while *Re-folding* demonstrates a similarly uncertain sense of belonging to his hometown, Hong Kong.

The Sinking World No.6, made in 2015 after the Occupy Movement, is an elegant landscape on wooden panel in which weightless human figures fall without gravity.

關於《Folding》及《沉世繪（六）》

林東鵬重新演繹10年前留學英國期間創作的自畫像《Folding》。作品看似一幅能摺疊的屏封，自畫像雙手懸空，看似抱著一團空氣，裹藏在打開了的屏封中。在10年後林氏將原作轉移到此作品的版本並重新演繹，在自畫像上鑽了一個個的洞，10年來無以名狀的空虛感演化成沒底的空洞。

藝術家覺得回歸的20年來為各方帶來很多問題，亦令很多記憶逐漸消逝。「就像在身體上鑽洞，並要尋找一些物質或回憶填補空洞，以回應已改變的世界。」原作《Folding》展示藝術家身處英倫異鄉前程不明確的狀態，新作《Re-folding》則呈現現居香江家園無把握的歸屬感。

而另一件創作於2015年佔中後名為《沉世繪（六）》的作品，在優美的山水景致中，人們失重地墮落四方。



Re-folding

2017

Arcylic, metal and UV printed on plywood / 塑膠彩、金屬、UV打印板本

210 x 150 x 24.5 cm



[Detail 局部]



The Sinking World No.6

《沉世繪（六）》

2015

Acrylics, charcoal and scale models on plywood / 塑膠彩、炭筆及比例模型板本

Diameter 直徑 120 cm



South Ho Siu Nam (b. 1984, Hong Kong)

South Ho Siu Nam graduated from the Social Work department at the Hong Kong Polytechnic University in 2006. Ho has participated in several group exhibitions including “Works in Progress” of the CHINA 8 project (Museum Folkwang, Germany 2015) and “Basically. Forever” (Kiyasato Museum of Photographic Arts, Japan, 2014). Ho was awarded the Hong Kong Contemporary Art Biennial Awards in 2009. In 2013, he co-founded 100 ft. PARK, a non-commercial art space dedicated to providing an open platform for exhibiting and sharing art. His work is collected by the Burger Collection, Hong Kong Heritage Museum (Hong Kong), Legislative Council of Hong Kong (Hong Kong) and Kiyosato Museum of Photographic Arts (Japan).

Ho currently lives and works in Hong Kong.

何兆南（生於1984年，香港）

何兆南1984年生於香港，於2006年畢業於香港理工大學社會工作系。何氏曾參展多個群展包括於德國 Museum Folkwang的CHINA 8項目“Works in Progress”（2015）及日本清里攝影藝術博物館的20周年紀念展（2014）。2009年，他獲頒發「香港當代藝術雙年獎」年度獎。於2013年，他創辦了『百呎公園』，一個策劃展覽及促進藝術交流的非牟利藝術空間。他的作品被Burger Collection、香港文化博物館、香港立法會及日本清里攝影美術館所收藏。

何氏現於香港生活及工作。

About *Drunken Life Dying Dream*

South Ho's installation *Drunken Life Dying Dream* includes beer brewed by the artist, a wooden table split and recombined, and dim lighting from lanterns. Inspired by the eponymous amnesia-inducing wine in the film *Ashes of Time* (Wong Kar-wai, 1994), Ho stages a setting where two people have shared a drink at the table and have since departed. The artist accordingly brews two kinds of beer, a sweet "Drunken Life" and a bitter "Dying Dream". Through the audience's drinking, sharing, interacting, intervening and participating, the artist creates a communal atmosphere and group experience.

In the installation, the table is split and recombined with bad precision and errors. A rotating lantern fabricated from a bamboo basket, *Spinning Sky*, is placed above the table and projects animated shadows that imitates the topsy-turvy world after intoxication. At the corner, a stationery bamboo lantern, *Bird Cage*, illuminates the scene dimly. The photographs behind the table is made with double exposure on film, creating a visual metaphor for how our city is soaked in alcohol and bathed in bubbles.

關於《醉生與夢死》

《醉生與夢死》系列混合了裝置、攝影、自釀啤酒為主要創作媒介。何兆南以一個兩人對飲的酒局為喻，借用了電影《東邪西毒》（王家衛導演，1994年）中出現一種可以讓人忘記往事的酒「醉生夢死」，營造一個兩人飲酒後各自離開的場景。何氏以這個故事為藍本，自釀出兩款啤酒：甘味的「醉生」和苦味的「夢死」。本來兩人同桌，生活價值相近，但政治環境的改變，兩人對香港選擇了不同的方向，有些人選擇忘記一些往事，有人卻記得更清楚，反映了香港人之間近年來出現的撕裂狀態。何氏通過喝酒、分享、互動，介入觀眾的參與，從而營造群組的氣氛與經驗。

裝置方面，一張桌子被切割後重新合併，但接合的位置出現了誤差。桌子上方，一個竹籬改裝成的可旋轉燈光，於上方不停自轉，營造一種喝醉後天旋地轉的效果，遠處另一個竹籬燈則以「鳥籠」的形態，為場地透出昏暗的燈光。桌子背後的攝影作品，利用菲林雙重曝光的方法，以直接的視覺方式喻意我們的城市長期浸淫於酒精和泡沫之中。



Drunken Life Dying Dream

《醉生與夢死》

2017

Installation (Framed photographs, lanterns, table, benches, bottles) /

裝置（裝裱照片、燈籠、桌子、長椅、酒瓶）

Size Variable / 尺寸不定



Drunken Life Dying Dream I

《醉生與夢死 壹》

2017

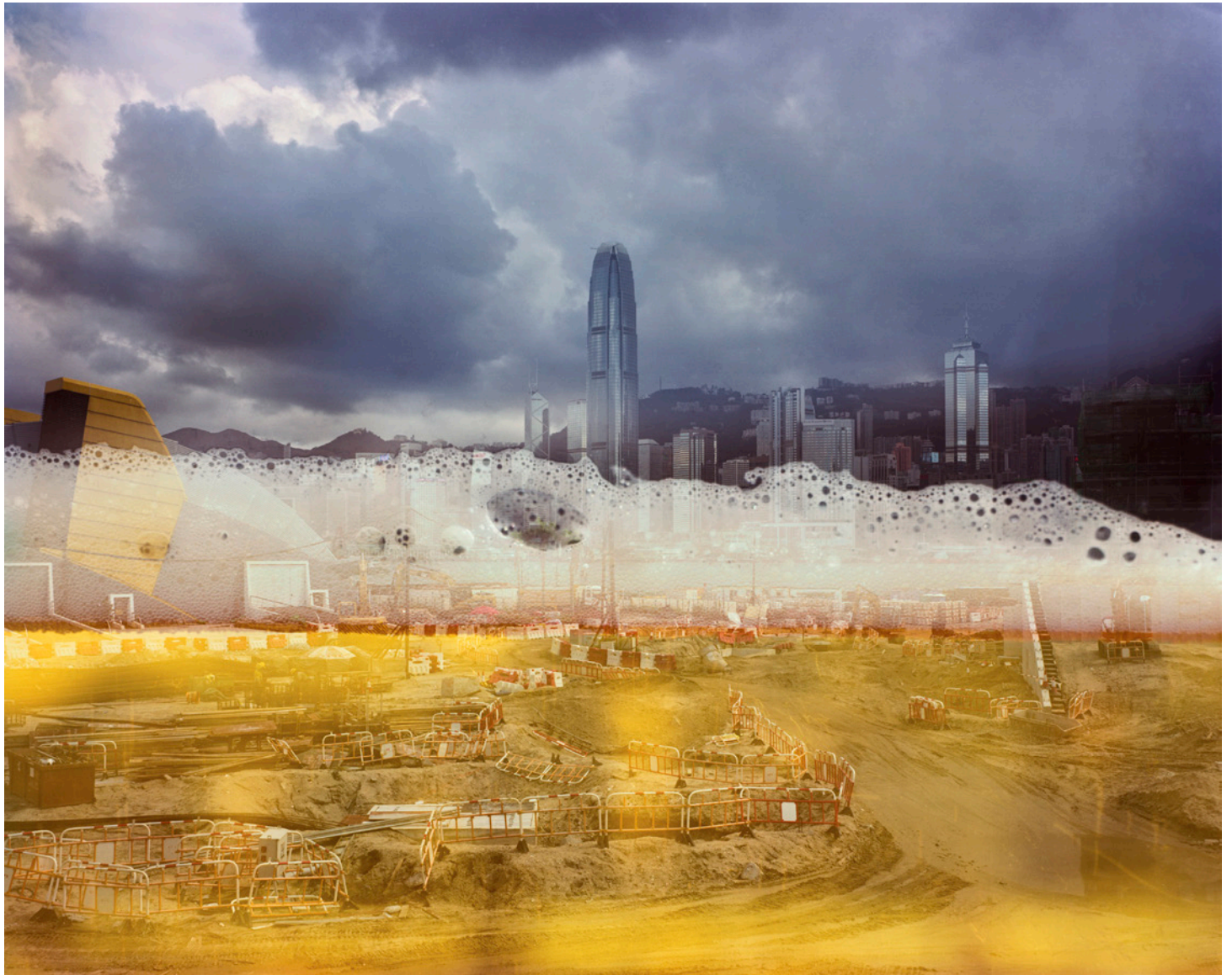
Archival inkjet print / 收藏級噴墨打印

80 x 100 cm

120 x 150 cm

Edition 版本: 5 + AP

Edition 版本: 3 + AP



Drunken Life Dying Dream II

《醉生與夢死 貳》

2017

Archival inkjet print / 收藏級噴墨打印

80 x 100 cm

120 x 150 cm

Edition 版本: 5 + AP

Edition 版本: 3 + AP



Spinning Sky

《天旋》

2017

Bamboo basket, motor, light blubs / 竹籠、摩打、燈泡

33 x 30 x 28.5 cm

Edition 版本: 8



Birdcage

《鳥籠》

2017

Bamboo basket, light blubs / 竹籠、燈泡

54 x 34 x 34 cm

Edition 版本: 8

Isaac Chong Wai (b.1990, Guangdong, China)

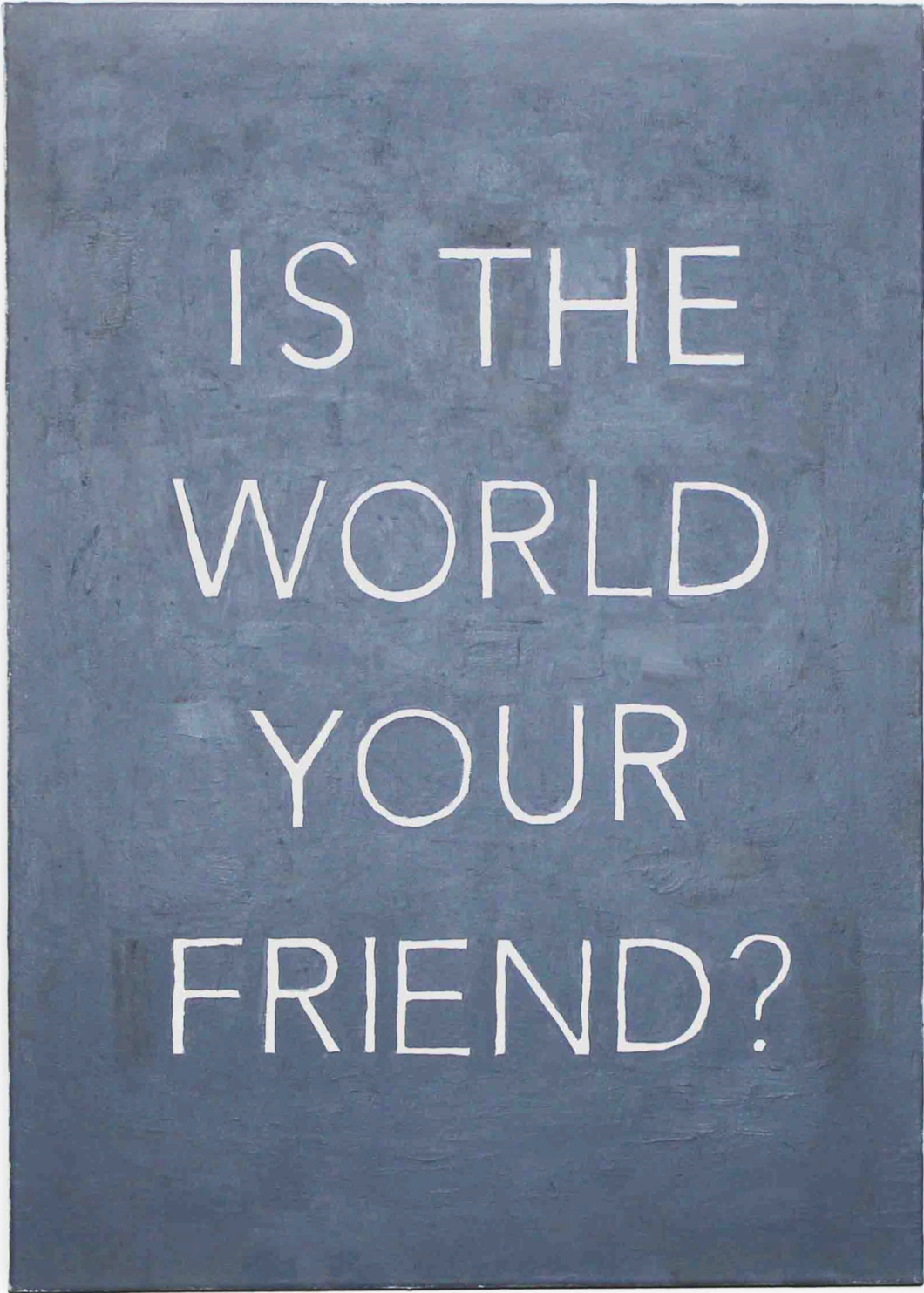
Isaac Chong Wai graduated from the Academy of Visual Arts at Hong Kong Baptist University with a BA in Visual Arts in 2012, and the Bauhaus-Universität in Weimar, Germany, with a MFA in Public Art and New Artistic Strategies in 2016. His recent solo exhibition includes “What is the future in the past? And what is the past in the future?” (Bauhaus Museum, Weimar, Germany, 2016). His recent group exhibitions include “Forecast Forum” (Haus der Kulturen der Welt, Berlin, Germany, 2017) and “Have you ever measured the reality?” (Das Weisse Haus, Vienna, Austria, 2017). Chong’s work is collected by the Burger Colelction.

Chong currently lives and works in Berlin, Germany and Hong Kong.

莊偉（生於1990年，中國廣東）

莊偉於2012年香港浸會大學視覺藝術院學士畢業，2016年於德國威瑪包浩斯大學取得公共藝術及新藝術策略碩士學位。莊氏近期的個展包括德國威瑪包浩斯博物館的 “What is the future in the past? And what is the past in the future?”（2016）。近期群展包括德國的柏林世界藝術館的 “Forecast Forum”（2017）及奧地利維亞納Das Weisse Haus的 “Have you ever measured the reality?”（2017）。他的作品為Burger Collection所收藏。

莊氏現於德國柏林和香港生活及工作。



IS THE
WORLD
YOUR
FRIEND?

Question #1: Is the World Your Friend?

2017

Acrylic on canvas / 塑膠彩布本

70 x 50 cm

The work originates from a traumatising attack by a stranger on the street in a foreign country, which led the artist to contemplate one's position in the society and in the world.

莊偉在畫布上繪畫了的句子“Is The World Your Friend?” 以回應《愛麗絲夢遊仙境》中愛麗斯的自我提問“Who in the World am I?”。作品源自莊氏一次在外地被街上的陌生人無故襲擊的經歷，令他反思自身在社會和世界的定位。



Falling Exercise
2016

Video / 錄像
3'06"

Edition 版本: 5

The video documents the artist's group performance, *Falling Exercise*, at Meinblau in Berlin (November, 2016). The performers begin by falling on the ground all at the same time, piling onto each other. Then, the performer lying below other bodies vacates one by one, while others remain without altering their positions or postures. By dragging out the process of falling and standing up, Chong demonstrates the strenuousness and powerlessness of individual bodies against collective change.

此錄像記錄了藝術家2016年11月於柏林Meinblau進行的行為藝術作品《Falling Exercise》。首先，表演者一同跌倒在地下，堆成一團。躺在最底下的表演者慢慢蠕動，逐一脫離其他身體，而其他人則需嘗試保持原狀，直至離開的一刻。藝術家透過拖延跌倒和站立的過程，展現個體面對集體變化下的費勁和徒勞。



Help! Help? Help.
2016

Video / 錄像
1'53"

Edition 版本: 5

The video documents the artist's group performance, *Help! Help? Help.*, at Meinblau in Berlin (November, 2016). Performers can choose either to lie on the ground and raise their hand for help, or help someone up. Through the cyclical processes of lying down and standing up, and the reciprocal role of helping and being helped, the artist investigates the formation of individual/group consciousness and the dynamics of social norms.

此錄像記錄了藝術家2016年11月於柏林Meinblau進行的行為藝術作品《Help! Help? Help.》。表演者可以選擇躺在地上舉高手等待救援，或拉起躺在地上的人。透過躺下及站起的過程、拯救與被救的對立角色扮演，莊氏探討自我／集體意識的構成，及社會標準的釐定。



Hong Kong and Hong Kong

《香港·香港》

2017

Crystal, flag, paper, sound track / 水晶膠、旗、紙、聲道
19.9 x 26.4 x 8 cm, 2'94"

Chong's new mixed media installation *Hong Kong and Hong Kong* induces the humming of the Chinese national anthem, in which a Hong Kong SAR flag is "frozen and suspended" in a resin crystal, forever dormant. How is it like to hold Hong Kong unchanged for 50 years?

莊偉最新的裝置作品《香港·香港》，在中國國歌的哼聲中，香港區旗被摺疊上並「冰封」在水晶體裡。凝固「50年不變」之後會是如何的光境？

Leung Chi Wo (b. 1968, Hong Kong)

Leung Chi Wo studied Culture of Photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained his MFA from the Chinese University of Hong Kong in 1997. Leung's recent solo exhibition includes "Press the Button..." (OCT Contemporary Art Terminal, Shenzhen, China, 2015). His works have also been exhibited at The International Studio & Curatorial Program (ISCP, USA, 2013), Tate Modern (London, UK, 2010), Queens Museum (New York, USA, 2000), and biennials such as Venice Biennale (Italy, 2001) and Shanghai Biennale (China, 2000).

Leung Chi Wo is the co-founder of Para Site. He is currently Associate Professor at the School of Creative Media of the City University of Hong Kong, and lives and works in Hong Kong.

梁志和（生於1968年，香港）

梁志和1968年生於香港，1991年於意大利攝影研究及檔案中心修讀攝影文化課程，並於1997年獲香港中文大學藝術碩士學位。梁氏最近個展包括中國深圳OCT當代藝術中心的“請按鈕……瞻前顧後 — 梁志和個展”（2015）。他亦曾於美國紐約國際工作室及策展計劃（ISCP，2013）、英國倫敦泰特現代美術館（2010）及美國皇后區藝術博物館（2000），並曾參加威尼斯雙年展（2001）和上海雙年展（2000）。

梁氏是Para Site創辦成員，他現為香港城市大學創意媒體學院副教授，於香港居住和工作。



Untitled (Grey Water 2014)

2017

Archival inkjet print, set of 4 / 收藏級噴墨打印, 一組4件

31.5 x 48 x 3.5 each 每件

Edition 版本: 5

Leung Chi Wo captured the variably colourful surface of the Victoria Harbour in different seasons and times of the day, recording the temporal and mnemonic impressions unperceivable by the naked eye.

梁志和通過攝影記錄了維多利亞港在不同季節、不同時段的變幻無常的色彩，保存了肉眼看不見卻飽含在水中的、有關時間和記憶的印證。



Untitled (Gold Water 2014)

2017

Archival inkjet print, set of 4 / 收藏級噴墨打印, 一組4件

31.5 x 48 x 3.5 each 每件

Edition 版本: 5



Before Sunrise

《拂曉》

2014

Archival inkjet print, set of 6 / 收藏級噴墨打印, 一組6件

34 x 49 cm each 每件

Edition 版本: 5

Before Sunrise, is a set of 6 photographs that documents the artist's response to Yoko Ono's performance *Morning Peace*. Commissioned by MOMA and organised by M+ Museum, *Morning Peace* is 24-hour durational piece across 8 different cities globally to "celebrate the mornings of past, future, and now". Set to the accompaniment of *Im Abendrot (At Sunset)*, one of the Four Last Songs Richard Strauss wrote before his death, Leung Chi Wo and attending audience in Hong Kong witnessed together the twilight of sunrise.

《拂曉》是一組共6張的照片，記錄了一次梁志和回應藝術家小野洋子作品《Morning Peace》的即場表演。《Morning Peace》由紐約現代藝術博物館（MOMA）主辦、香港M+博物館合辦，為一場橫跨全球8個城市24小時的活動，聚集世界各地不同的藝術家和參與者，「歌頌於過去、未來與現在的晨曦」。在西九龍文化區中，藝術家與在場觀眾共同見證了日出的晨曦，伴隨著即場演奏的音樂是Richard Strauss在預視自己生命終結前的一年填寫的歌曲《Im Abendrot (At Sunset)》。

Amy Cheung (b. Hong Kong)

Amy Cheung gained her BA in History of Art & Fine Art from Goldsmith's College and her MFA from the Slade School of Fine Art at UCL, University of London. Group exhibitions in which Cheung has participated includes "Hong Kong Eye" (Saatchi Gallery, London, UK, 2012), "Camouflage" (Museum of Contemporary Art Kiasma, Helsinki, Finland, 2012), and "STAR FAIRY: Hong Kong in Venice" (52nd Venice Biennale, Venice, Italy, 2007). In 2010, Cheung was awarded a fellowship grant from the Asian Cultural Council to conduct research and participate in an international residency program in New York. Cheung is the founding director of the interdisciplinary design agency and experimental label, "handkerchief". Cheung's work is collected by M+ Museum (Hong Kong). Cheung currently lives and works in New York, USA.

This is the second iteration of a similar performance the artist did 20 years ago, in the 72 hours before and after the Sino-British handover in 1997. The artist plans to repeat this performance every 20 years.

張韻雯（生於香港）

張韻雯生於香港，畢業於倫敦大學金匠學院的學士學位，主修藝術和藝術史，並於倫敦大學學院斯萊德美術學院獲得藝術碩士學位。張氏曾經參與的群展包括英國倫敦薩奇畫廊的"Hong Kong Eye"（2012）、芬蘭赫爾辛基基阿斯瑪現代藝術博物館的"Camouflage"（2012）、以及第52屆威尼斯雙年展香港展館的"星神僊"（2007）。2010年，張氏獲亞洲文化協會頒發獎助金，前往美國紐約進行研究及參與國際藝術家駐留計劃。她是跨學科時裝設計品牌"handkerchief"的創辦人。她的作品為香港M+博物館收藏。張氏現於美國紐約居住及工作。

張氏曾於二十年前，即1997年香港回歸前後72小時，進行同一個表演作品，並打算每二十年重覆一次。

About 72 Hours

Having once experienced her own Adventure in Wonderland in a dream and subsequently creating *Down the Rabbit Hole Taxi* (2004), Amy Cheung enacted a performance titled *72 Hours*, lasting the duration of three days starting from 30 June 2017, the day before the 20th anniversary of the handover of Hong Kong, until 2 July 2017, the day after. During the performance, the artist blindfolded herself and relied on the physical guidance of a different Hong Kong citizen each hour to walk, trace and verbalise his or her respective narratives about self and society in the past 20 years, weaving individual stories together into a collective memory.

The performance is documented by a plethora of video cameras, including the appendages of video recorders on the dress the artist wore. These footages are edited and adapted to a sprawling dual-channel-video and eight-channel-sound installation, rendering a choreographed multitude of voices and perspectives. The content is divided thematically into nine chapters, foregrounding demographics, political agency, architectural history, ecology, spirituality, and law and order.

關於《72小時》

曾經在夢中經歷過一次“愛麗斯夢遊仙境”而創作出*Down the Rabbit Hole Taxi*的張韻雯，再度扮演愛麗斯的角色，從2017.6.30至2017.7.2即香港回歸二十週年的前一天至之後一天，三天內共72小時，蒙著雙眼每小時跟隨著一個參與者，到不同的地點追溯參與者關於社會或自身的回憶，通過每個個體的回憶拼湊出集體回憶的大畫面。

藝術家以大量攝影機記錄是次作品，包括她表演時穿著、附有多個鏡頭的連身裙。林林種種的片段和資料被組織成一個八聲道雙頻道影像，呈現了一個真正地多角度、多觀點、多元化的文化敘述。內容以主題分為九部分，涵括不同年齡、種族、政治、建築歷史、生態、宗教、和執法。



72 Hours

《72小時》

2017

Video installation / 錄像裝置

Size Variable / 尺寸不定

Edition 版本: 1 + AP

Chow Chun Fai (b.1980, Hong Kong)

Chow Chun Fai graduated from the Chinese University of Hong Kong, the Department of Fine Arts, with a BA and MFA. Group exhibitions in which Chow has recently participated include “Venice Meeting Point” (Arsenale, Venice Biennale, 2015); “The Past Continuing” (Hong Kong Heritage Museum, Hong Kong, 2015); and the Liverpool Biennial (Liverpool, UK, 2012). Chow’s work is collected by the Deutsche Bank Collection, Hong Kong Heritage Museum (Hong Kong), Hong Kong Museum of Art (Hong Kong), Shanghai Himalayas Museum (China), and Sigg Collection (Switzerland), among others.

Chow currently lives and works in Hong Kong.

周俊輝（生於1980年，香港）

周俊輝1980年生於香港，並於香港中文大學藝術系先後取得藝術學士及藝術碩士。近期曾參與展覽包括意大利威尼斯雙年展軍械庫的“威尼斯集合點”（2015）、香港文化博物館的“時間遊人”（2015）、利物浦雙年展（2012）。周氏的作品為德意志銀行藏品、香港文化博物館、香港藝術館、上海喜瑪拉雅美術館及瑞士希克藏品所收藏。

周氏現於香港居住及工作。



Painting 2047 White Roses Red

《把 2047 朵白玫瑰塗成紅玫瑰》

2017

Flags, Acrylic frame, printed card / 旗、膠相架、印刷品
22 x 25 x 25 cm

In Alice's Adventures in Wonderland, Alice encounters three gardeners busily painting over white roses with red paint to conceal their mistakes from the cruel judgement of the Red Queen. Chow Chun Fai installs an artwork consisting of 2047 HKSAR flags, as a metaphor for the discolouration and distortion of reality in the authoritarian rule of the Red Queen.

在《愛麗絲夢遊仙境》書中，紅心皇后的士兵在白玫瑰上塗上紅色油彩，將白玫瑰偽裝成紅玫瑰以掩飾自己所犯的錯誤。周俊輝的最新裝置作品由2047支香港特區區旗組成，經手工處理後的旗幟比喻在紅心皇后的極權統治下，事物必然的變色和失真。

六點半新聞報道 2017 08 18【雙學判囚】黃之鋒母親攜宗教書到壁屋懲教所探子/黃之鋒母親：為何香港墮落如...



Carrie Lam visits a Creative Industry Park

《林鄭月娥到訪當地的創意產業園區》

2017

Oil on canvas / 油彩布本

120 x 180 cm

These signature paintings of Chow's take their subject matters from local Hong Kong news reports, depicting scenes of iconic moments and speeches made by the various Chief Executives in the past 20 years, along with insightful subtitles. A large scale painting highlights the current Chief Executive Carrie Lam's official visit to a creative industry development zone in Mainland China, while at the top margin a news brief mentions the jailing of Joshua Wong, a student leader of the Occupy Movement.

周氏一系列取材於本地新聞的畫作，描繪出過去20年來歷屆香港特首在不同場合發表演說時具時代標誌性的畫面，及發人深思的語句。一幅大型油畫描繪了現任行政長官林鄭月娥出訪大陸某城市創意產業園區，而螢光幕上方則呈現陳述學運領袖黃之峰被判刑的字句。

Pak Sheung Chuen (b. 1977, Fujian, China)

Pak Sheung Chuen obtained his BA in Fine Arts and Theology from Chinese University of Hong Kong in 2002. Pak represented Hong Kong in the 53rd Venice Biennale with his solo exhibition “Making (Perfect) World: Harbour, Hong Kong, Alienated Cities and Dreams” (2009), while his solo exhibition “Page 22” is permanently installed in New York’s 58th Street Branch Library. Group exhibitions in which Pak has participated include Liverpool Biennial (UK, 2012), Taipei Biennial (Taipei Fine Arts Museum, Taipei, 2012 and 2010); 3rd Yokohama Triennial (Japan, 2008); 3rd Guangzhou Triennial (Guangdong Museum of Art, Guangzhou, China, 2008); 6th Busan Biennale (Busan, Korea, 2006). In 2012, Pak was awarded the Best Artist Award at the Chinese Contemporary Art Awards (CCAA). In 2006, Pak was awarded the Lee Hysan Foundation Fellowship by the Asian Cultural Council. His artworks were collected by Astrup Fearnley Museet (Norway), Burger Collection, M+ Museum (Hong Kong), National Museum of Contemporary Art (Greece), Sigg Collection (Switzerland), Tate Modern Museum (UK), Taipei Fine Arts Museum (Taiwan), among others.

Pak currently lives and works in Hong Kong.

白雙全（生於1977年，中國福建）

白雙全在2002年畢業於香港中文大學藝術系，副修神學。白氏曾代表香港參展第53屆威尼斯雙年展，參展項目名為“Making (Perfect) World: Harbour, Hong Kong, Alienated Cities and Dreams”（2009）。他曾參與聯展則包括：利物浦雙年展”（2012）、“台北雙年展”（2010、2012）、“橫濱三年展”（2008）、“廣州三年展”（2008）、“釜山雙年展”（2006）等。2006年，白氏獲亞洲文化協會頒發利希慎基金赴紐約創作一年。2012年，白氏獲得中國當代藝術獎（CCAA）的最佳藝術家獎。白氏的個展“第22頁”被紐約58街公共圖書館永久收藏，其他作品亦獲和挪威Astrup Fearnley Museum、Burger Collection、香港M+博物館、希臘國立當代美術館、瑞士希克藏品、英國倫敦泰特現代美術館、臺北市立美術館等收藏。

白氏現於香港居住和工作。

About *Adult Library Series: LXB*

Pak Sheung Chuen's work *Adult Library Series: LXB* is a continuation of the *Adult Library* series executed during Pak's ACC residency in New York in 2008. The artist sees the listing of the year of birth and year of death of an author in the library system as a metaphorical memorial to an author. Pak's work thus acts as a commemorative gesture to the recently deceased Chinese social activist/poet, Liu Xiaobo, while reflecting on the definition of "banned books", as well as the porous and indefinable border between Hong Kong and China.

Pak creates these images with the surrealist technique of automatic drawings, through which he subconsciously reacts to the general atmosphere and current events in Hong Kong. Flowing through this stream of consciousness are imageries of Christian iconography, humanoids, animals and nature, and together they convey a cryptic sense of horror, sacrifice and angst.

關於《成人圖書館系列：LXB》

《愛麗絲夢遊仙境》出版以來一直被歸類為兒童文學，與此同時，書中飽含的多重意涵亦常被社會學、政治學、甚至是性別學進行解讀，因此亦被視為一部諷刺社會時弊的文學作品。書籍的分類與審查無形中反映社會機制及政治架構的操作。白雙全的參展作品《成人圖書館系列：LXB》延續於白氏在2008年在美國紐約作駐留時所創作的圖書館系列。藝術家以圖書館把作者的出生及死亡年份在搜索系統中列出，比喻為一種對作者的追念。白氏以此作品追念剛去世的民運人士／詩人劉曉波，同時反思「禁書」的介定，及中港兩地的無形邊界。

白氏採用意識流的創作方式，以超現實主義的自動手繪的方法作畫，在潛意識中對香港的氛圍和時事作出反應。浮現的意象包含基督教符號、人像、動物和自然，呈現恐懼、不安和犧牲的境況。



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2017

Archival inkjet print / 收藏級噴墨打印

57 x 102.5 cm

Edition 版本: 7 + 3AP



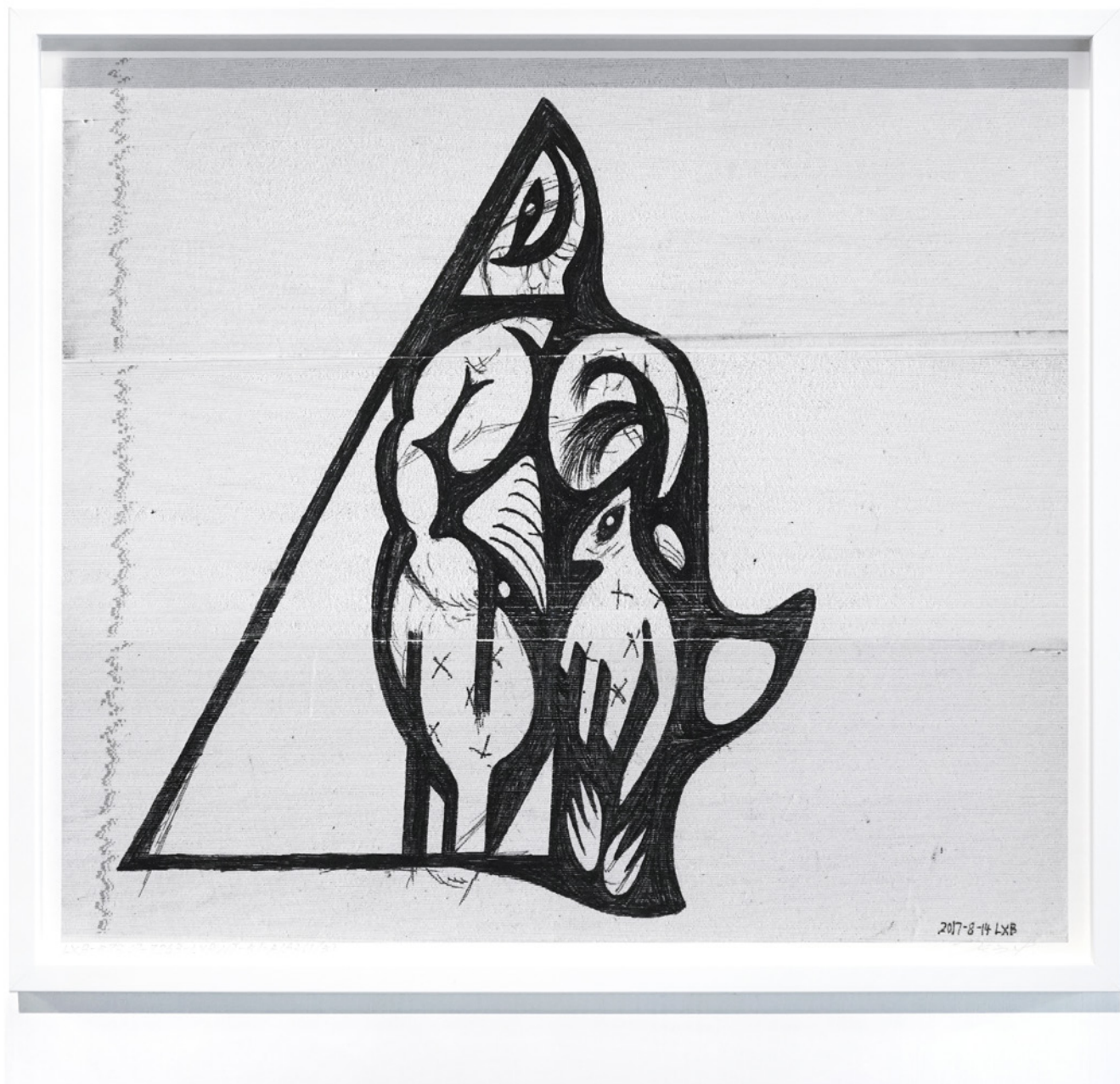
LXB-573.07-1830-LBXZ-20-A1A4

2017

Archival inkjet print, set of 2 / 收藏級噴墨打印，一組2張

56 x 26 cm each 每件

Edition 版本: 5 + 2AP



LXB-573.07-7263-LXBWJ-51-A1A3
2017

Archival Inkjet Print / 收藏級噴墨打印
44.5 x 51 cm
Edition 版本: 5 + 2AP



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