

藝評香港

Art Review
Hong Kong

issue 3 / 2017

目錄

前言
香港需要藝術評論雜誌
阿三

將軍澳的時間殘章：
羅玉梅的《維多利亞之東》
丁穎茵

卓思穎
楊陽

導賞作為方法
梁展峰

訪談
洪強 — 退後原來是向前
梁寶山

Contents

Preface
Hong Kong is in need of an art criticism magazine
Chan Sai-lok 0 1

The scattered temporal fragments of Tseung Kwan O:
Law Yuk-mui's *Victoria East*
Vivian Ting 0 3

Chloë Cheuk
Yang Yeung 1 1

Guided tours as a way of seeing
Jeff Leung 2 1

Interview
Hung Keung: To move backward is to go forward
Leung Po-shan Anthony 2 9

Preface

Hong Kong is in need of an
art criticism magazine

Chan Sai-lok

In Hong Kong, the cultural atmosphere engendered from the bottom has always been vibrant. As the popular imagination about public space, arts and culture has been expanding even further in recent years, a wide range of art activities flourished - from actions that are spontaneous, transient, or guerilla-style, to non-exhibition-based projects and ones that redefine the meaning of 'exhibiting'. However, the audience and even art professionals find it difficult at times to receive information about such activities, which often led to missed opportunities to attend interesting events. Without timely attention and proper discussion, the dazzling fireworks that light up the sky above the city will soon become a past that seems to have never existed. How could the city be deserving of the West Kowloon Cultural District if there is no cumulation or inheritance of culture?

For this reason, Hong Kong is in great need of professional art critics.

Nowadays there are many reportage and interviews about art and culture in print and online media, but as most of these writings cater for the mainstream public, they rarely contain in-depth or professional discourses. What art criticism needs to do is to identify interesting exhibitions and projects, examine the parts that are insufficiently discussed within the creative contexts of artists, capture the latest developments of art organisations, scrutinise the inadequacy of current systems and situations, and map out the diverse and complex ecology of art. From there on, the critics should put forward their well-founded judgments, and aim to inspire the reflection and discussion among art professionals and the general public. The critics are the witnesses of the present and the writers of history.

Art criticism is therefore a vocation that can only be built through painstaking labour over a long period of time.

The third issue of *Art Review Hong Kong* continues to focus on observing the point of origin in artistic creation: the artist. With a design and operation that are perfect for the purpose, the works of young artist Chloë Cheuk are precise and lucid, yet they impart nuanced emotions that are difficult to pinpoint with a few words. Yang Yeung begins with Cheuk's solo exhibition *Every Every* (2015) - her response to the Umbrella Movement - and discusses the 'slowness' and 'roundness' in the creative context of this artist who completed university merely five years ago. Related philosophical reflections are also dealt with. Law Yuk-mui, the other young artist covered in this issue, is a founding member of Rooftop Institute. Her exhibition *Victoria East* (2017), the result of her completion of the

前言

香港需要藝術評論雜誌

阿三

在香港，由民間發動而成的文化藝術氛圍，從來多姿多采。近年隨著大眾對公共空間與文化藝術想像進一步擴闊，偶發的、短暫的或游擊式的行動，及不以展覽為本或重塑展示定義的計劃，百花齊放。然而，業界及觀眾對資訊的接收，時感困難，甚至是錯過居多。城市裡眾多璀璨的花火，若沒得到即時關注及適切討論，很可能瞬間便成為不曾存在的過去。沒有積累，沒有承接，我城何以配得上有個西九文化區？

因此，香港十分需要專業的藝術評論人。

現時各傳統或網絡媒體已有不少文化藝術報道與訪問，卻限於面向大眾的主流方針，難有較深入或專業的論述。藝術評論要做的，是點出值得關注的展覽與計劃，梳理藝術家創作脈絡裡作品未獲充分討論的部分，捕捉各團體與組織發展的動向，檢視制度與現況的不足，拼湊眼前多元的藝術生態版圖；進而，提出情理兼備的判斷，誘發業界及大眾思考和討論，見證當下，鋪寫歷史。

所以，藝術評論是一步一步經年累月深耕細作的事工。

《藝評香港》第三期繼續集中觀察藝術創作的原點：藝術家。年輕藝術家卓思穎作品的設計與操作，恰到好處，又準確易明，情感卻複雜實難三言兩語下定論。楊陽從2015年卓思穎回應雨傘運動的展覽《每每》開始，細說這位畢業不過五年的藝術家創作脈絡裡的「慢」和「圓」，及其相關的哲學省思。另一位年輕藝術家羅玉梅是天台塾其中一位創立成員。她於錄映太奇FUSE藝術家駐留計劃的展覽《維多利亞之東》，以創作目光尋覓將軍澳身世。丁穎茵的文章思

考此展覽中尋找過去的方法、記憶之需要或遺忘的抗拒，並認為羅玉梅作品道出「歷史的反臉無情」。

藝術評論其中一項作用是詮釋。在梁展峰眼中，導賞員也身兼類似角色。〈導賞作為方法〉開宗明義說「導賞遊不只為觀光，亦為開拓視野。」他從生態導賞作為「詮釋員」（interpreter）的其中一環，論及「導賞員」（docent）本有「教授、講授」之意；進而藉香港民間各文創導賞團的實戰經驗，視導賞為「再策展」（re-curation）及「解-策展」（de-curation）的方法。

有趣的是，梁寶山的做法是直接讓藝術家開口回應。本期新增欄目「訪談」首位對象，是中生代藝術家洪強。訪談，可以是概念與邏輯思辯的對話，也可以是朋友間對藝術創作的認真關懷。梁寶山與洪強是大學同學，言談間讀者或會想像雙方的共同成長痕跡，而文字流露的卻是哲理交流一面。這樣一問一答，是否另一種詮釋？

第三期《藝評香港》在缺乏資助下，暫只有電子版本。嚴肅的視覺藝術評論雜誌，於可見的十年八載內，相信仍無法追上資助條件講求銷售數字的量尺；而一個地方的文化產業，又不應該甚麼都以成本效益為主臬。每年寫計劃書投標式延續並不踏實，若能獲基金會或政府長期支持，視覺藝術評論雜誌對我城文化藝術才更有幫助。Art Appraisal Club不經不覺踏入第四年，遊藝說論，外人看起來談笑風生；我們卻四出為追趕展覽奉上勞力心力，回到家理首案前，字字血淚。《藝評香港》往後的出版及Art Appraisal Club的營運，暫時未見明朗，我們除了希望大家繼續支持，更需要各界慷慨解囊捐助，集資方能成事。香港需要藝術評論，藝術評論需要你們。

FUSE Residency Programme at Videotage, searches for the past of Tseung Kwan O with her creative gaze. The article by Vivian Ting considers the exhibition's methodology of searching for the past, as well as its need for remembering/resistance of forgetting. Ting points out that Law's works express the ruthlessness of history.

One of the functions of art criticism is interpretation. For Jeff Leung, exhibition docents bear a similar role. In 'Guided tours as a way of seeing', Leung argues at the outset that 'guided tours offer sightseeing as well as horizon-opening experience.' Considering the ecological guide as a type of 'interpreter', he discusses the meaning of teaching or lecturing in the word 'docent'. From there on, he used the real-life experience of various cultural guided tours in Hong Kong to frame the guided tour as a method for re-curation and de-curation.

Interestingly, Leung Po-shan Anthony decided to get an artist to respond to her directly. In this issue we have a new column *Interview*, and the first feature is on the mid-career artist Hung Keung. An Interview can involve conceptual and logical conversations, but it can also express an earnest concern between friends about art making. Leung Po-shan Anthony and Hung Keung used to be classmates in university. In reading the interview, the reader might imagine their intersecting trajectories of growth, when in fact the text presents a philosophical exchange between the two. Can this question and answer format be considered as another type of interpretation?

Due to a lack of funding, the third issue of *Art Review Hong Kong* is only published electronically. One can foresee that over the next decade, no serious visual art criticism magazine can measure up to the sales figures demanded by funding bodies. But then cost effectiveness should not be the sole criterion to measure success for the cultural industry of a city. It is not practical to ensure continuation by writing proposals to fight for funding every year, in a process akin to tendering. A visual art criticism magazine will be much more beneficial to the arts and culture of Hong Kong if it receives long term support from the government or a private foundation.

Art Appraisal Club has inadvertently entered its fourth year. To the outside observer, it may seem that all we do is to chat about art and theory casually, but the physical and intellectual labour required for catching up with exhibitions and the work involved in writing each piece word by word in front of our desks alone are rarely taken into consideration. It is not yet clear that *Art Review Hong Kong* and Art Appraisal Club will continue into the future. We hope that we will keep receiving your support, and more importantly, the generous donations from a wide range of backers. We can only do this if we have sufficient funds. Hong Kong needs art criticism, and art criticism needs you.

(Translated by Evelyn Char)

Chloë Cheuk

Yang Yeung

In precision of tone, sharpness of focus, and integrity of form, Chloë Cheuk's artistic repertoire over a mere span of five years after her undergraduate education ambitiously touches the danger of desire among a diverse array of other human conditions. In bold, firm, and understated strides, she keeps her self-reflection active so it informs her art making. In this essay, I walk through some of the productive contradictions in select works of Cheuk to propose her commitment in nurturing a reciprocal relation between the artist and art – the artist offers herself to the open-endedness of art while taking its power to crystallise the realities that she encounters. This reciprocal relation does not privilege the artist's individualistic intent; nor does it become overly dependent on the artist's past knowledge of art. It is in reciprocity that Cheuk's practice grows.

1

In darkness, a video projected onto a roughly one-meter low density polyethylene tubing drew attention; it seized one's breath. Seen from a vantage point above, bodies slowly walked past. It was not clear in the video who these people were, where they came from, or where they were going. Water droplets hit the tubing intermittently, instantly evaporating. It was only then that one realised the tubing was heated up to a very high temperature: 500 degree Celsius, to be exact. (Figure 1)

Expose is one of three works Cheuk presented in the solo that concluded her residency at Videotage, Hong Kong, in 2015. The video was made from the window of her old studio on the 12th floor of Foo Tak Building at the junction of Hennessy Road and

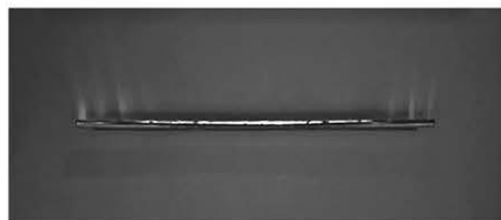
卓思穎

楊陽

畢業不過短短五年，卓思穎已逐漸建立出俐落的藝術風格，焦點清晰——在人類共同面對的各種處境中，大膽地指向慾望所帶來的危險。而在昂首闊步的同時，她亦時刻自我反省，以嚴謹的態度進行創作。本文探討卓思穎部分作品中所展現的矛盾，闡述藝術家在投身無邊無際的藝術創作時，如何借用藝術的力量，將曾經遇過的真實定格，再轉化為現實。當能夠與藝術產生互惠互利的關係，藝術家便能既不受惠/受制於個人取向，亦不拘泥於固有的藝術知識。在這種互惠的關係之中，我們還看到卓氏一直以來的進步。

一、

黑暗中，從高空拍攝的錄像投射於一支一米長的低密度聚乙烯（LDPE）管子上：一個又一個人影緩緩走過。我們不知道這些人是誰，從哪裡來？又往哪裡去？水珠斷斷續續地滴在被加熱至攝氏500度的管子上，旋即蒸發。（圖一）



圖一
Figure 1

《暴曬》

閥門、不銹鋼電熱管、滑軌、金屬、LDPE管、投影機、電子控制器/
單頻錄像 7 分 18 秒，高清、彩色、立體聲/尺寸不定，2015
Expose
Valve, titanium heating coil, linear slide, metal, LDPE tubing, projector, micro controller | Single-channel video/7 min, 9 sec, HD, colour, stereo/
Dimension variables, 2015

2015年，卓思穎於她當時駐場的香港錄映太奇舉行個人展覽，展出三件作品，《暴曬》是其中之一。她的舊工作室在富德樓12樓，位處軒尼詩道與摩理臣山道交界，幾乎是本地遊行示威隊伍的必經之地。有一次，她從工作室中探頭而出，從上而下拍攝走過的示威群眾。影像模糊而枯燥，與平素媒體鏡頭下浮躁、充滿對抗意味的「示威者」形象大相逕庭。「為甚麼人們總要承受那麼多苦難？」卓思穎思索。^[1]在《暴曬》中，她嘗試將問題陌生化兼具體化：場所不同了，人體被壓縮、前進的步伐宛如勞動，統統被一一強調。困惑的感覺隨之而來，並透過裝置放大，不同的身體組成聯盟，叫人難以無動於衷。^[2]

卓思穎表示，她的創作一直源於「自然而強烈的情感」。她不是那種看到材料才去思考創作的人，而是會用力抓住一瞬間的感覺，然後創造一個作品去承載它。因此，她的情感是確切和實在的，如同她的作品一樣——牽連著自我。她一方面沉浸於不同的現實中，另一方面亦善於在適當的時候自我抽離，讓作品自說自話，成就出簡煉細緻的美。《暴曬》是其中一個例子，她的畢業作品《破•快樂》亦可印證這一點。她在一個生日蛋糕的中央放置一支蠟燭，蠟燭的尖端延伸為一口釘，釘的上方懸掛著一個氣球。氣球被注入空氣，慢慢地膨脹，漸漸收窄與鐵釘的距離……氣球會被鐵釘戳破嗎？會的話，是在甚麼時候呢？種種的預測與期待累積，直至氣球終於爆破的一刻，隨之而來的是滿滿的快感。整個隨機而充滿玩味的設定，彷彿抹去時間的痕跡，卻同時讓時間分秒的流動顯得咄咄逼人。過度鋪張的生日慶祝活動頓時成了嘲諷的對象，使觀者從中獲得慰藉。（圖二）

圖二
Figure 2

《破•快樂》

Arduino、加工、定制電子、氣球、針、空氣壓縮機、閥門/
尺寸不定，2012
The Burst of Pleasure
Arduino, processing, custom electronics, balloons, needle, air compressors, valves/
Dimension variables, 2012



Morrison Hill Road, where many street demonstrations had passed. The draggy and blurry protesting bodies in *Expose* are in stark contrast to those frequently circulated in the mass media – energised, protruding, sometimes confrontational. 'Why do people have to suffer so much?' Cheuk thought out loud. [1] An expression of empathy that may sound familiar in everyday life, but defamiliarised and materialised in *Expose*: the ground is shifted, the figures are compressed, the toil of walking as assertive labor is emphasised. The perplexity arising out of a general human condition acquires magnitude in the installation, increasing the stakes of apathy with the bodies in alliance. [2]

Cheuk reflects upon her practice as having been motivated by 'raw feelings'. Instead of creating from materials, she would hold onto a feeling and make a work to carry it. This self-understanding emphasises the truthfulness and the concreteness of those feelings, and is a compelling way of accessing her art as it is pertinent to her situated self. I find, however, that Cheuk has done much more – in acknowledging her being immersed in such realities, she also takes herself out of them, so that a voice that is not hers produces beauty in brevity and precision. *Expose* is not the only example. In her graduation work *The Burst of Pleasure*, a balloon is installed above a birthday cake with a candle inserted in the middle. The candle is extended upwards with a pin. The balloon is powered by electronics to inflate slowly, until it almost touches the pin. The anticipation of whether and when the balloon will burst builds up to the climax of the balloon actually bursting, but its timing concealed for being designed to do so randomly, once each day. While the experience of time could become oppressive, the playful setting offers relief: a mockery of the sometimes forced and excessive celebratory aesthetics of birthday delights. (Figure 2)

In her solo *She, Herself* (2015), neediness in an ambivalent relation to other human desires is the baseline. [3] Multiple interventions in the apartment-turned gallery showed the texture of the human need to be intimate as well as independent and free – a truth that poet Khalil Gibran has succinctly registered as vital in his relation with his lover. [4] One of Cheuk's interventions in the show was a video of long hair being blown by the wind, set up on a screen at the entrance of the gallery. I read it in relation to an installation in one room inside the gallery, where a fan stood amidst dry red beans spreading out on the ground. It is not clear from where the beans were thrown and to where the fan is designed to be blowing. It is not clear either if the artist is suggesting any causal relation between the two. The mechanistic nature of the fan and the organic nature of the beans produces oddity, as if haunted by some unknown and residual past lives dwelling the space. To bring the uneventfulness of this stalemate into dialogue with the video, such questions of being and becoming as 'Where am I?' (for the lack of scenario in the video) and 'From and to which direction am I swept (by the wind)?' arise. An unnamable discomfort lurks in the air. Another installation in the show entitled *Since We Last Met* sets up toothbrushes in two cups. One cup is stationary while the other rotates. The bristles could touch, slowing down the rotation, but eventually overcoming the friction to turn again. Longing while needing belonging, staying while needing moving – they tell of a common human struggle in intimate relationships. In all, the solo was choreographed around contours of difficult human realities, in touch with what language could yet articulate. (Figure 3)

當一個人過分渴望被關愛，其渴求往往會與人類的其他慾望構成矛盾的關係，卓思穎於2015年舉辦的另一個個人展覽《她和她自己》正以此為基調。[3]展覽空間本為一住宅單位，透過不同的介入裝置，她說明人類對彼此的需求實建立於親密、獨立與自由的本質之上。詩人卡里·紀伯倫 (Kahlil Gibran) 亦持類似看法，並明確表示這正是他與愛人的關係中不可或缺的元素。[4]展覽的其中一件介入品，是一段在入口旁播映的錄像。片段中，長髮在空中隨風飄揚，使我馬上聯想到展覽的另一個裝置——一把直立式風扇被置於房間一隅，房間的地上平詭地散滿一顆顆紅豆。我們不知道散落地上的紅豆是從哪裡來的，亦不清楚風扇原本應向甚麼方向吹，甚至不肯定兩者之間是否有關連。不過，風扇的機械性與紅豆的有機性產生了微妙及奇異的化學作用，彷彿意味有些不知名的東西同時在這個空間徘徊蹣跚，前世今生，往來折返。將這個看似平淡的畫面與門口的錄像併合在一起，便不禁問：我在哪裡呢？（因錄像並沒有透露相關場景）我是從哪個方向來的？又正被（風）捲往哪個方向去？一種無以名狀的不安感瀰漫於空氣之中。

另一個展出的裝置名為《曾經》，由兩支分別放在兩個漱口杯的牙刷組成。一個杯固定不動，另一個則不停自轉。它每轉一圈，兩支牙刷便有一刻相遇、摩擦、再分開。轉動雖然會因為牙刷的觸碰而緩慢下來，但摩擦力終會消去，其中一隻杯子和牙刷繼續轉動，形成不斷的循環。在渴望中，我們尋找歸屬感；在共處的時候，我們需要繼續移動——就像大部分親密關係都會出現的問題一樣。整個展覽的主題圍繞人類共同面對的困難處境，訴說著非言語所能表達的一切。（圖三）

《曾經》
電機、木、杯子、牙刷/
26 (長) x 30 (闊) x 20 厘米 (高) , 2015
Since we last met
Motor, wood, cups, toothbrushes/
26 (L) x 30 (W) x 20cm (H), 2015

圖三
Figure 3



卓氏心思巧妙，每一件作品的設計和操作均聰慧非常，故往往將觀者騙倒。驟眼看來，藝術家所用的語言清晰易懂，旁人彷彿一看就明瞭；然而，當不同的作品被串連起來並一併解讀時，卻教人難以下定論。透過她多變的作品，我們看到一個個縱橫交錯的世界。當「情感」彷彿已經成為例行公事，且常被過分簡化為「理性」的相反時，這些世界當中所蘊藏的就愈顯得彌足珍貴。

如果說藝術家創作是為了表達及抒發個人情感的話，那麼卓思穎在作品中所展現的氣質與習性，雖然經過調度，始終不失感性。她把自己所關心的，以近似羅蘭·巴特 (Roland Barthes) 分辨「寫作」與「風格」的形式傳達出來。巴特在《寫作的零度》中指出，「寫作」是創作和社會之間的關係，「自由和記憶之間的妥協」[5]；通過寫作，藝術家可以闡明他/她對事物的看法和觀點。另一邊廂，「風格」是「只沉浸在作者的秘密和個人的神話當中，是一種有其自主性的語言」；不管多麼精緻，它總是「有點粗糙」，是「一時衝動下的結果，不帶任何意圖，就像思考時那單一和垂直的面向」。根據巴特所言，「風格」本就不受社會影響，我對這點是有所懷疑的。所謂的「個人的神話」，本來就為作者所知嗎？還是他/她可能需要用一生的時間去解謎呢？不過，藝術家本身在「寫作」與「風格」之間的選擇，確能開展新的可能性，將個人和人類整體所經歷的聯繫在一起。

This is why the intelligent finish of each one of her works could be deceptive: clarity of Cheuk's artistic language makes it tempting for one to say one 'gets it'. But when the works are regarded as in relation to each other, it is much harder to give closure too soon. In an ongoing volatility, her corpus presents more intertwined worlds than a single idea of emotion (and in the routinised and overly simplified understanding of emotion as in a polar opposite relation to rationality) could capture. If Cheuk was making art to lend expression and relief to her emotions, she has done so by regulating idiosyncrasy without losing touch of sensuality. Her concerns are effectively communicated through exercising a formality similar to the way Roland Barthes distinguishes between 'writing' and 'style'. Writing, he says in *Writing Degree Zero* is a relation between creation and society, through which the artist makes clear his or her individual stance. It is a 'compromise between freedom and remembrance'. [5] 'Style' on the other hand is 'an autonomous language which immerses itself only in the author's secret, personal mythology'; there is always 'something raw' about it, and it is 'the product of impulse, not intention, it is like a solitary, vertical dimension of thought.' I have doubts about Barthes' idea that style has an origin free from social influence and as if this 'personal mythology' is always transparent to the self (which, instead, may take a lifetime to unravel). But knowing the choices the artist makes on and in between the two nexuses could offer the potential where singular and general human experiences could be united.

Cheuk has made other significant aesthetic choices that are telling of the transformative energy art has produced for her and she has produced of art. I would like to focus on the recurring phenomena of slowness and roundness to show how her practice has been growing into different kinds of strength.

First, on slowness. *Sometimes Hot but Feeling Cold* (2014) is a sonic kinetic installation. A tungsten light bulb swings slowly away from a speaker playing the sound of a moving fan. It is as if the bulb is being blown by wind. The slowed motion is not unlike *The Burst of Pleasure*, in sharing a repetitive pulse, a disciplined breathing-in, breathing-out. Cheuk's artistic statement for this work speaks of her intention to also set up the contradiction between the heat produced by the tungsten filament and the coldness of the artificial environment – the routinely and sometimes excessively air-conditioned indoor spaces in Hong Kong, for instance. I find the artist's imagination of this 'eerie order' [6] more prominent in the artificiality of the movements of the sound, object, and light, than the change of temperature. The slowness is precisely the artificiality in its awkwardness, defying the built-in function of an ordinary object. It is also in this that the artist's interest in a physical phenomenon of and against nature becomes apparent. In this work, the artist's struggle between conversing with nature and appropriating nature with technology for mastery and control is prominent yet unresolved. Gradually, the colour and emphases of this struggle are to change. (Figure 4)

When studying in Montreal for her MFA, Cheuk presented *I am fine, I am good, I am happy* (2016). This is an installation of an ink-jet printer mounted high up on the wall. The printer spills out a long scroll of paper on which the lines 'I am fine', 'I am good', 'I am happy' are pre-printed. The roughly four-meter scroll is looped back

Sometimes hot but feeling cold
電機、燈泡、揚聲器、定制電子/
尺寸不定，2014
Motor, light bulb, speaker, custom electronics /
Dimension variables, 2014

圖四
Figure 4



二、

卓思穎的審美決定亦顯示，在藝術為她帶來轉化力量的同時，她亦創作出具轉化性的作品。我會集中討論「慢」和「圓」這兩個在她的作品中反覆出現的意象，以闡述其創作力量如何不斷延伸及提升。

我們先談「慢」。《*Sometimes hot but feeling cold*》(2014/ 作品沒有中文題目，意指「忽冷忽熱」)是一個聲音動力裝置。豎立的揚聲器播放出風扇轉動的聲音，一個懸掛在空中的鎢絲燈泡不繼緩緩擺動，恍如隨風搖晃似的。燈泡徐徐移動，整個裝置就跟《破•快樂》一樣，有著重複的脈搏與勻靜的呼吸。卓思穎在藝術家自述中表示，她的原意是希望透過作品，凸顯鎢絲發出的熱力與人工環境的冰冷之間的矛盾（比方說，香港的室內空調經常令人冷得發抖）[6]。然而，與其說溫度的變化是關鍵所在，不如說聲音、物件及光影的流動/擺動其實更明顯組成了卓氏所想像的那個「詭異的畫面」。「慢」正正處於人工化和生硬的移動過程中，物件的固有用途被改變，原有的秩序遂遭打破。我們亦可以從作品中看到，藝術家對順從/違反自然的物理現象有著濃厚的興趣。同時，她的掙扎是真實的：應該與自然對話，還是借助科技抗衡自然呢？而漸漸，這場角力在兩者之間亦起了變化。（圖四）

在蒙特利爾修讀藝術創作碩士時，卓思穎展出裝置《*I am fine, I am good, I am happy*》(2016/ 作品沒有中文名稱，意指「我不錯，我很好，我很快樂。」)作品是一部高掛在牆上的噴墨打印機。打印機緩緩吐出一卷長約四米的長紙，紙上預先印好「我不錯」、「我很好」、「我很快樂」的字句，然後被捲回打印機；又被吐出、被捲回；再被吐出……如是者

I am fine,
I am good,
I am happy.

I am fine,
I am good,
I am happy.

I am fine,
I am good,
I am happy.

I am fine,
I am good,
I am happy.

I am fine,
I am good,
I am happy.

圖五
Figure 5

I am fine, I am good, I am happy.
打印機、紙張/尺寸不定，2016
Printer, paper / Dimension variables, 2016

無限循環，再普通不過的日常物品煞有介事地表現異常。與《*Sometimes hot but feeling cold*》相比，這作品流露出的是卓思穎對於科技和人類情感分離更深刻的反思：「慢」就在機器的死板運作和傾吐出來的情緒狀態當中。那些「自我陳述」的句子彷彿成了一份自我疏離和自我欺騙的聲明。兩個裝置都很引人入勝，唯《*I am fine, I am good, I am happy*》相對地更能闡釋人類肉身與機器之間的關係。可見，卓思穎既不斷在知性上深化創作，亦心繫個人經歷和處境。（圖五）

在卓氏過往的作品中，「慢」是一步步的放緩，與最新作品《*Now and then*》(2017/ 作品沒有中文名稱，意指「不時地」)所展示的有所不同。[7]一個屏幕碎裂的電話被置於飽和的硼砂水溶液之中，晶體慢慢凝結於屏幕表面。卓思穎表示，她反覆試驗了十次才成功呈現心目中理想的視覺效果。對她而言，這是一個全新的體驗。有別於過往的創作模式，她不再以作品探聽自己的心聲和感受，而是透過觀察客觀世界的運作去創作。我認為，卓氏這次摒棄電子器材和數碼科技為創作工具的做法，是藝術語言上的一次轉變，某程度上亦反映出她的自信。以深入了解自然的過程與法則為前提，這套語言探究科技的真理；至此，流動通訊的速度已被裝置的設定徹底瓦解。毋庸置疑，藝術家必然是經過深刻的反思，才能夠從自我中走出來，迎向更龐大而深不可測的物理世界。卓氏



Now and then
硼砂水晶、手機屏幕/尺寸不定，2017
Borax crystal, a broken mobile screen/
Dimension variables, 2017

圖六
Figure 6

into the printer, never ending, not going anywhere. The installation produces an anomaly out of ordinary objects of daily life. Compared to *Sometimes Hot but Feeling Cold*, however, this work makes the artist's stance on the alienation between technology and human emotions more succinct. The slowness is in the dullness of machines and in what they have (don't have) to say about the emotional state of whoever is using them – the 'self-statement' becomes a self-alienated or self-denying (self-denied) statement. Both works are absorbing for the seer, but the more recent one shows a heightened sensitivity to the human corporeal relation to the machine and the dimension of this relationship. Cheuk's practice is moving towards more intellectual depth without abandoning singular, individuated experiences. (Figure 5)

From engaging with slowness as a kind of slowing down by degree, Cheuk recent work *Now and Then* (2017) gives a different account of slowness.[7] A screen of a damaged mobile device is placed into borax saturated water. Crystals were formed on the surface of the screen and accomplished the effect the artist envisioned after ten trials. She spoke of it as entirely new in her practice because it was motivated by engaging with the objective world that she could observe rather than by prying into her feelings. I think it also registers her confidence in the change of artistic language that seeks to do away with electronics and digital technology as tools. It is also a language that recedes and settles into understanding natural processes and laws while technology becomes an idea to think with. The speed of mobile devices that have made their signatures is now completely disarmed. It would have taken much reflection for the artist to be able to move from the self to the phenomenon – she is slowing herself down and trying ways of thinking that does not only pierce, but rather, elongate and spread out to form planes, complicating the verticality of her thinking. This brings me to the last point about her interest in roundness, which, like slowness, registers the transformation she is going through from focusing on her life time (as biographical time) and social time to envisioning the future. (Figure 6)



圖七
Figure 7

Please take your time
沙漏、金屬、粒狀片、塑料袋上的預定標籤 /
125 (高) x 34 (闊) x 38 厘米 (深), 2017
Hourglass, metal, grained tablets, prescribed label on plastic bag /
125(H) x 34(W) x 38 cm (D), 2017

To read *The Burst of Pleasure again*, roundness serves parody. In 'Waiting for another Round' (2015), a video showing the close-up of vehicular wheels in Admiralty, Causeway Bay, and Mongkok where the Umbrella Movement took place in 2014 registers a critique: the uneven distribution of the right of movement in public space that is totally urbanised, bereft of human bondage. (Figure 8) In *Please Take Your Time* (2017), the roundness of the hourglass holds literally the crushed anti-depressant drugs defining the artist's life, and symbolically, the condition of healing in a future that remained uncertain. In the attention Cheuk gives to what is round (as an image) and the spherical (as a sculpture or object), she discerns without discriminating the differences in contexts and keeps multiplying their iterations. (Figure 7)

...Until I am found (2017) is a significant expansive step. [8] An outdoor sculpture of two glass balls of different sizes with a globular lens in between, one needs to move the lens nearer to or away from the glass balls, (which Cheuk calls 'globes'), to find one's view. Without using electronics, the sculpture's movement relies entirely on the viewer's own hands to move the lens backward and forward in a straight line, hence, constrained, but also open for the choice of speed and duration. A view could always be found, but it makes no promise of clarity. This goal of achieving the asynchronous is registered in Cheuk's artist statement, 'the reflected cityscape would be altered from an upright but blurry image to an inverted yet clear view' (Figure 9)

I find Cheuk's particular attention to roundness in ... Until I am found new to what she had done before. With this roundness, she lets go of any imperative to



圖八
Figure 8

《正等待下一輪》
單頻錄像，高清、彩色、立體聲，2015
Waiting for another round
Single-channel video, HD, b/w, stereo, 2015

將自己放慢下來，嘗試以穿透、延伸、展開的方式思考，突破了直向思維的框框。這正好引伸出以下我們對「圓」的討論。（圖六）

像「慢」一樣，「圓」代表著卓氏的轉化過程——從強調（個人的）人生、社會狀況，轉化至對未來的展望和想像。如果重新閱讀《破•快樂》，我們會發現作品中的「圓」帶有幾分戲謔的意味。錄像作品《正等待下一輪》（2015）則帶觀者回到金鐘、銅鑼灣和旺角三個2014年「雨傘運動」的佔領區，以車輪的近鏡批判城市公共空間分配不均、缺乏與人的聯繫的情況（圖八）。而在《Please take your time》（2017/ 作品沒有中文題目，意指「慢慢來」）中，圓渾的沙漏裡承載著搗碎了的抗抑鬱藥，在訴說藝術家自身故事的同時，亦象徵著康復的旅程和未知的將來。卓思穎鍾情於圓形的圖像及球形的雕塑或物品，並意識到它們在不同語境下的微妙分別，繼而持續地將「圓」加倍放大和重現。（圖七）

戶外雕塑《……直到我被找到》（2017）是卓思穎創作歷程中重要的一步。[8]兩個大小不同的玻璃球中間，夾著一球狀鏡片，觀者須將鏡片移前或移離玻璃球以調整視野。由於裝置並沒有接上電源，鏡片只能靠觀者以手動的方式前後移動。雖然有一定限制，但這個設定卻使觀者得以控制鏡片移動的速度和每次觀賞的時間。透過玻璃球看到的景物，或朦朧，或清晰，就如卓思穎在藝術家自述中所說：「玻璃球反射出來的城市景象，可以是直立但模糊不清的，也可以是倒轉卻清晰可見的。」（圖九）

相對於她過往的作品，我認為卓氏在《……直到我被找到》中對「圓」的處理更創新。這次，她不再預先安排和設計好一切，而是讓作品遊走於虛實之間，自



圖九
Figure 9

《...直到我被找到》
不銹鋼、玻璃、混凝土 /
171 (高) x 120 (闊) x 138 厘米 (深), 2017
...Until I am found
Stainless steel, glass, concrete /
171(H) x 120(W) x 138cm(D), 2017

行變化；她不再要求作品要絕對對稱或完美，反而野心勃勃地指向感官所察覺不到、無窮無盡的東西。我們可以快樂地幻想自己擁有透視的超能力，亦可以滿足於現實中自我改變的能耐——透過這件作品，我們一起想像未來。

在述說人的心思如何隨著想像的過程而流動時，伊萊恩•斯卡麗 (Elaine Scarry) 指出：「縱使轉動的人或物是帶點重量的（一個男人、一輛滿載貨物的馬車或一隻肥胖的麻雀），圓形和球體還是很容易在腦海中形成各種動態影像，諸如：車輪的轉動、軸心式的旋動、翻滾、弧線形運動等。」[9]如果說《……直到我被找到》展現出藝術家思想流動的方式的話，它可能亦代表卓思穎所追尋的——向遠方凝視、抽離於個人歷史、創造新的當下的需要。當她將自己置於一個更大的、充滿更多可能性的世界時，作品也就承認了，「改變」其實不過是積極地建立屬於自己的人生，而非強行猜想看似安穩的未來。

又或者，《……直到我被找到》亦可以被解讀成一個介入城市空間的裝置。置於一片玻璃幕牆和金屬森林之中，作品似乎悄悄地調侃著那些陽具般的摩天大樓如何被觀者肆意地縮小倒轉，或移近自己。藝術家故意讓觀者手動調較焦點，就正如她所說：「我認為『不完美』其實更吸引。」[10]

如《Now and Then》一樣，作品《……直到我被找到》亦參考了天然光學定理，而沒有使用電子器材。在訪問中談到這件作品時，卓思穎提到一個「在這裡」的理想世界，並指了指頭顱的左後側。我認為我們有需要闡明這個有關「理想」的意念。在分析「行走」和「思考」的運動時，Tim Ingold（借用Kenneth Olwig）以「烏托邦」、「反烏托邦」或「托邦」三

make claims. Instead, the work conjures a dimension of liminality that keeps changing. Instead of aiming for symmetry and perfection, Cheuk's ambition seems to be in the imperceptible, even infinitude. One might be in bliss, deriving pleasure from the dream of clairvoyance and the reality of the human capacity to aspire to a change of focus. It is a work that envisions a future.

Writing about how the mind moves in the activity of imagination, Elaine Scarry notes that 'Circles and spheres move so easily in the mind that the motions of wheeling, pivoting, rolling, arcing are picturable even when what pivots or wheels is quite heavy, like a man, a loaded wagon, or a plump sparrow.' [9] If ...Until I am found is a manifestation of the way the artist's mind moves, it may be registering another plane in her search of time – the need to gaze outward, to be detached from the weight of personal history, and to make a different present, lived time. By putting herself in the light of a larger world of possibilities, ...Until I am found admits change as positively constituting life without having to coerce any particularly secure future.

Alternatively, ...Until I am found could also be read as an intervention in urban space. Against its background of a glass and metallic jungle, it conjures a quiet mockery on the phallocentrism of the skyward structures the viewfinder shrinks, reverses, and brings close to the body. With the deliberate glitches for the hand to move the focus, the work lives up to her words, 'I think imperfection is more attractive.' [10]

As in Now and Then, ...Until I am found is rid of electronics and lends attention to natural laws of light and the mediation of its motion. Of this work, Cheuk spoke of an ideal world that was 'over here', she pointed to the back of the left side of her head in

an interview. I think the idea of 'ideal' needs to be made clearer. In analyzing walking and thinking as movement, Tim Ingold (borrowing from Kenneth Olwig) distinguishes between connecting with the world in the utopian, dystopian, or topian ways. He says that the 'topian' is neither utopian which is a narrative of progress, nor dystopian, a narrative of fragmentation. It rather refers to 'practices of dwelling and the circuitous movements' as ways we connect with the world. The topian has always already arrived in Cheuk's works; it is part of the struggle. [11]

3

Cheuk's trust in aesthetic choices reminds me of Ursula LeGuin's poem *The Dream Stone*. I quote its opening lines:

Seeking the knowledge I only know I lost,
I take the intangible into my hand
to pay the price of what is past all cost.
It is a grey stone lying on my palm.
Its even substance deepens to a mist
and in it moves a fire, contained and calm,
as in a cloudy opal or a hummingbird's
rose-turquoise breast [...] [12]

Seductive without being sensational, intimate without being idiosyncratic, Cheuk's works keep turning corners and confronting shadows. In them lies a composure that rests in art, that simultaneously steadies and invigorates the urgency to raise questions. Immersed in cascades of perplexities, they have not failed to enchant. So much is still in the making.

Chloe CHEUK (b. 1989, Hong Kong) graduated from School of Creative Media at City University of Hong Kong in 2012, and is currently pursuing her Master of Fine Arts at Concordia University (Montreal, Canada). Cheuk treats her multidisciplinary creation, which spans sculpture, installation, video, photography, as an urgent catharsis by analysing feelings in the contemporary world, and approaches objects and their movements in a manner that reflects on human mental conditions. <http://chloecheuk.com/>

種方式去連繫世界的分別。他表示，「托邦」既不是烏托邦直線式的進步論述，亦不是反烏托邦式的碎片化論述；所指的是以「棲居的實踐和迂迴的運動形式」與世界連接。「托邦」已經來到卓思穎的作品中，它是掙扎的一部分。[11]

三、

卓氏對「美」的信任令我想起娥蘇拉•勒瑰（Ursula Le Guin）的詩《夢石頭》。詩的開首是這樣的：

我尋找著我所知的已失去的知識，
然後手握著無形的東西
去為過去所發生的付上代價。
一塊灰白的石頭在我掌上。
它的物質勻稱地沉澱成一層霧氣，
克制和柔和的火光在裡面移動著，
就像藏於混濁的貓眼石或蜂鳥那
玫紅和綠松色的胸脯之中 [...] [12]

卓思穎勇於面對改變和挑戰，她的作品每多細緻入微而意味深長，真情流露而不至過於自我。從她的藝術創作，我們感受到那一份泰然自若。在濃濃的困惑中，我們雖然受到思想上的衝擊，卻出奇地感到恬靜平和——如此這般，似乎還有更多未知正等待我們去發掘。

（翻譯：許競思）

卓思穎（1989年生於香港）2012年畢業於香港城市大學創意媒體學院；後獲加拿大蒙特利爾康克迪亞大學獎學金，現正攻讀藝術創作碩士。卓氏視創作媒介——雕塑、裝置、錄像、攝影——為一種急切的情感表達，善於觀察物件，並透過其動態反映某種精神狀態。
<http://chloecheuk.com/>

註

[1] 筆者於2017年4月16日與卓思穎在其位於香港油塘Maker-Bay 的工作室進行訪談。

[2] Judith Butler著（2011）：〈Bodies in Alliance and the Politics of the Street〉，2017年8月20日取自：
www.eipcp.net/transversal/1011/butler/en。

[3] 是次個展於香港深水埗「咁事藝術空間」舉行，展期為2015年8月1日至23日。

[4] Maria Popova著：〈The Difficult Balance of Intimacy and Independence: Beloved Philosopher and Poet Kahlil Gibran on the Secret to a Loving and Lasting Relationship.〉，2017年8月20日取自：www.brainpickings.org。

[5] Roland Barthes著：《Writing Degree Zero》，Jonathan Cape Ltd.譯（紐約：Hill and Wang，1967），22頁。

[6] 2017年8月20日取自：www.chloecheuk.com。

[7] 展於卓思穎在DIENSTGEBÄUDE Art Space Zürich舉行的個展《Sides Effects》，展期為2017年6月1日至7月1日。

[8] 展於亞洲協會香港中心舉辦的展覽《喘息空間：香港當代藝術展》，展期為2017年3月12日至8月13日。

[9] Elaine Scarry著：《Dreaming by the Book》（普林斯頓：普林斯頓大學出版社，1999），203頁。

[10] 見註1。

[11] Tim Ingold著：《Lines: a brief history》（紐約：羅德里奇，2007），167頁。

[12] Ursula K. LeGuin著：《Late in the Day: Poems 2010-2014》（奧克蘭：PM Press，2016），29頁。

Notes

[1] From an interview I conducted with the artist at Cheuk's studio, MakerBay, Yau Tong, Hong Kong, on April 16, 2017.

[2] Judith Butler. 2011. *Bodies in Alliance and the Politics of the Street*. www.eipcp.net/transversal/1011/butler/en (accessed August 20, 2017)

[3] The solo took place at "Things That Can Happen", Shamshuipo, Hong Kong, August 1 – 23, 2015.

[4] Maria Popova. *The Difficult Balance of Intimacy and Independence: Beloved Philosopher and Poet Kahlil Gibran on the Secret to a Loving and Lasting Relationship*. www.brainpickings.org (accessed August 20, 2017)

[5] Roland Barthes. *Writing Degree Zero*. Tr. Jonathan Cape Ltd.. New York: Hill and Wang. 1967:22.

[6] www.chloecheuk.com (accessed August 20, 2017)

[7] Presented in Cheuk's solo *Sides Effects* at DIENSTGEBÄUDE Art Space Zürich, June 1 – July 1, 2017.

[8] Presented in the exhibition *Breathing Space*, Asia Society Hong Kong Centre, March 12 – August 13, 2017.

[9] Elaine Scarry. *Dreaming by the Book*. Princeton: Princeton University Press. 1999: 203.

[10] As Note 1 above.

[11] Tim Ingold. *Lines: a brief history*. New York: Routledge. 2007: 167.

[12] Ursula K. LeGuin. *Late in the Day: Poems 2010-2014*. Oakland: PM Press. 2016:29.