

程展緯
液化陽光

Luke Ching Chin Wai
LIQUEFIED SUNSHINE

10.9 — 2.11.2019

Luke Ching Chin Wai (b. 1972, Hong Kong)

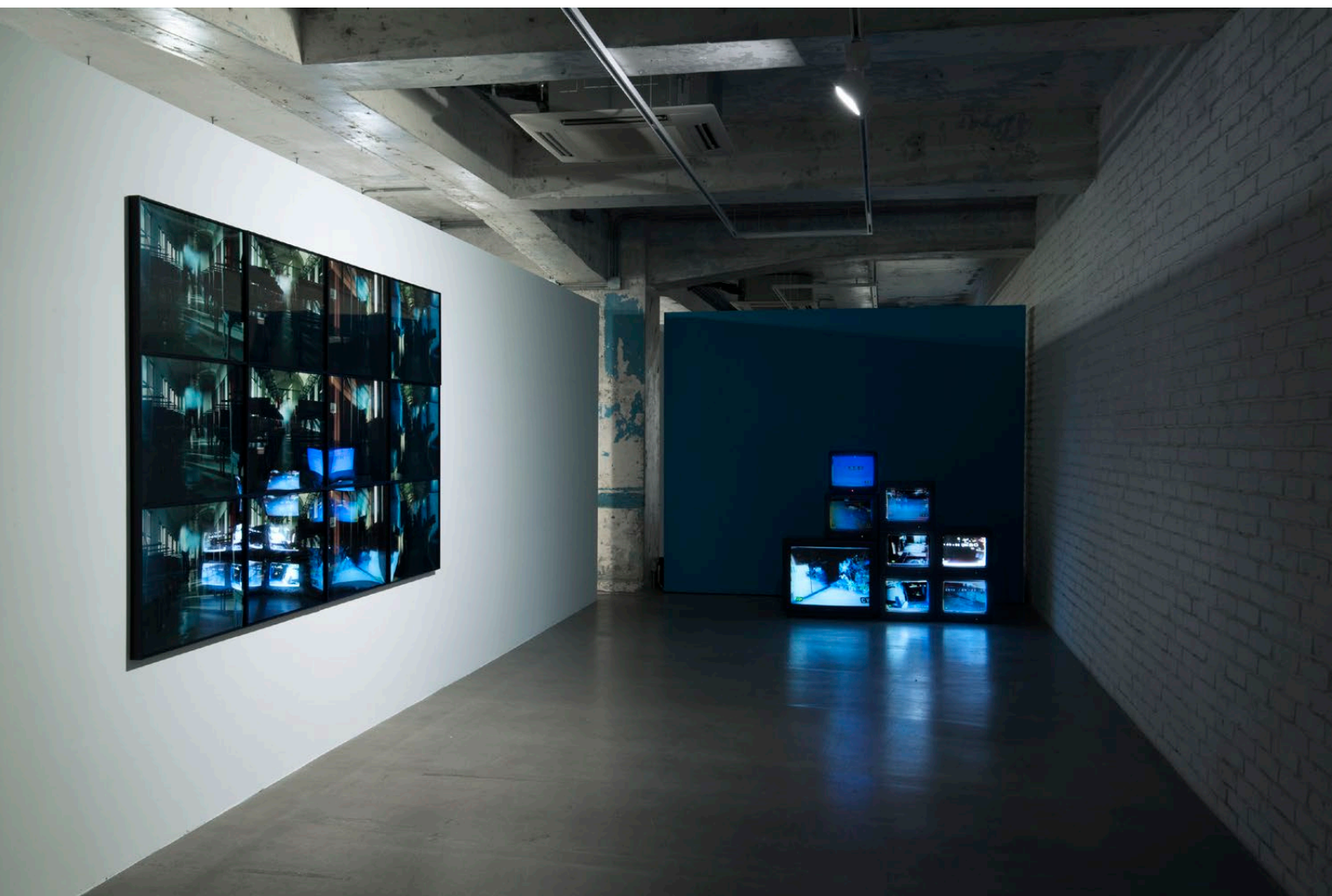
Luke Ching Chin Wai earned his MA in Fine Arts in The Chinese University of Hong Kong. As one of the most active conceptual artists in Hong Kong, Ching twists the roles of artist and observer within and beyond the city. He breeds a discursive system with a good mix of humour, responding to and interrogating the cultural and political collisions occurring in Hong Kong.

Ching has participated in exhibitions and residencies worldwide, including Gwangju Biennale (2018); Tai Kwun (2018); Blackburn Museum & Art Gallery (2008) and Fukuoka Asian Art Museum Residence Program (2006); P.S.1 Contemporary Arts Centre (2000). In 2016, he was awarded the Artist of the Year (Visual Art) award by the Hong Kong Arts Development Council. His “Undercover Worker” project is recently shortlisted for the Visible Award 2019, an international award devoted to socially engaged artistic practices in a global context. Ching currently lives and works in Hong Kong.

程展緯（生於1972年，香港）

程展緯在香港中文大學取得藝術碩士學位。他作為側重概念導向和社會介入的香港藝術家，在城市內外遊走於創作者和觀察者的角色。他透過作品中離奇可笑的幽默感回應與質疑社會與政治問題。

過去二十年間，程展緯參加多個機構的展覽和駐場計劃，包括光州雙年展（2018）、香港大館（2018）、Blackburn Museum and Art Gallery（2008）、福岡亞洲美術館（2006）、紐約PS1藝術中心的駐場計劃（2000）等。2016年，他獲頒香港藝術發展局的藝術家年獎（視覺藝術）。2019年，他的“卧底”計劃被提名Visible Award，一項以支持社會參與藝術項目的國際獎項。程展緯現於香港居住和工作。



About *Liquefied Sunshine* (2014-2015)

Luke Ching Chin Wai visualises natural and artificial weather phenomena in Hong Kong and Taiwan, emphasising the correlating realities between the two regions, where major forces, be they meteorological or political, happen in different temporal successions. Through conceptual interventions, such as defaced postcards and artificial rain brought by water trucks, Ching traces a thoughtful pathway to expose our faulty imagination of ideal civic institutions and cityscapes.

Liquefied Sunshine (2014-2015) is at once an addition and a subtraction. For what the artist creates in the rainy day, he destroys in the original sunlit landscape. The diagonal strokes could be an abstract representation of rainfall, but they seem more like dashes that cross off mistakes and errors. The typhoon and thunderstorms that ruthlessly hit Hong Kong are no doubt a form of destruction. Injecting torrential rainfall into the bright sunny landmarks of Hong Kong, Ching reveals the many conflicts and destruction in our society. We do not live in bright sunny days.

關於《液化陽光》（2014-2015）

在“液化陽光”中，程展緯呈現香港和台灣的自然和人造天氣現象，強調了兩地的現實關聯——無論是氣象外力或是政治外力，都依著時序先後在兩地發生。他以概念性的介入和處理手法，例如被塗改的明信片 and 以水車製造的人工雨，暴露我們對理想的公民機構以及城市景觀的錯誤想像。

《液化陽光》（2014-2015）同時介入了加法和減法：一方面他在建構新的景觀——雨景；另一方面在破壞原有的景觀——晴天。畫面中的斜線可以是雨點的抽象表達，但它更像刪除錯處時使用的斜線。香港每年接受颱風和豪雨的無情洗禮，這無疑是一種破壞。程展緯在晴空萬里的香港城市風景中注入雨景，是在揭示現實社會中正在面對的各種衝擊和破壞。我們並非活在晴空萬里中。



Liquefied Sunshine

2014-2015

Mixed media installation: ink on 721 postcards, single-channel video

Installation size variable

Video duration: 58"

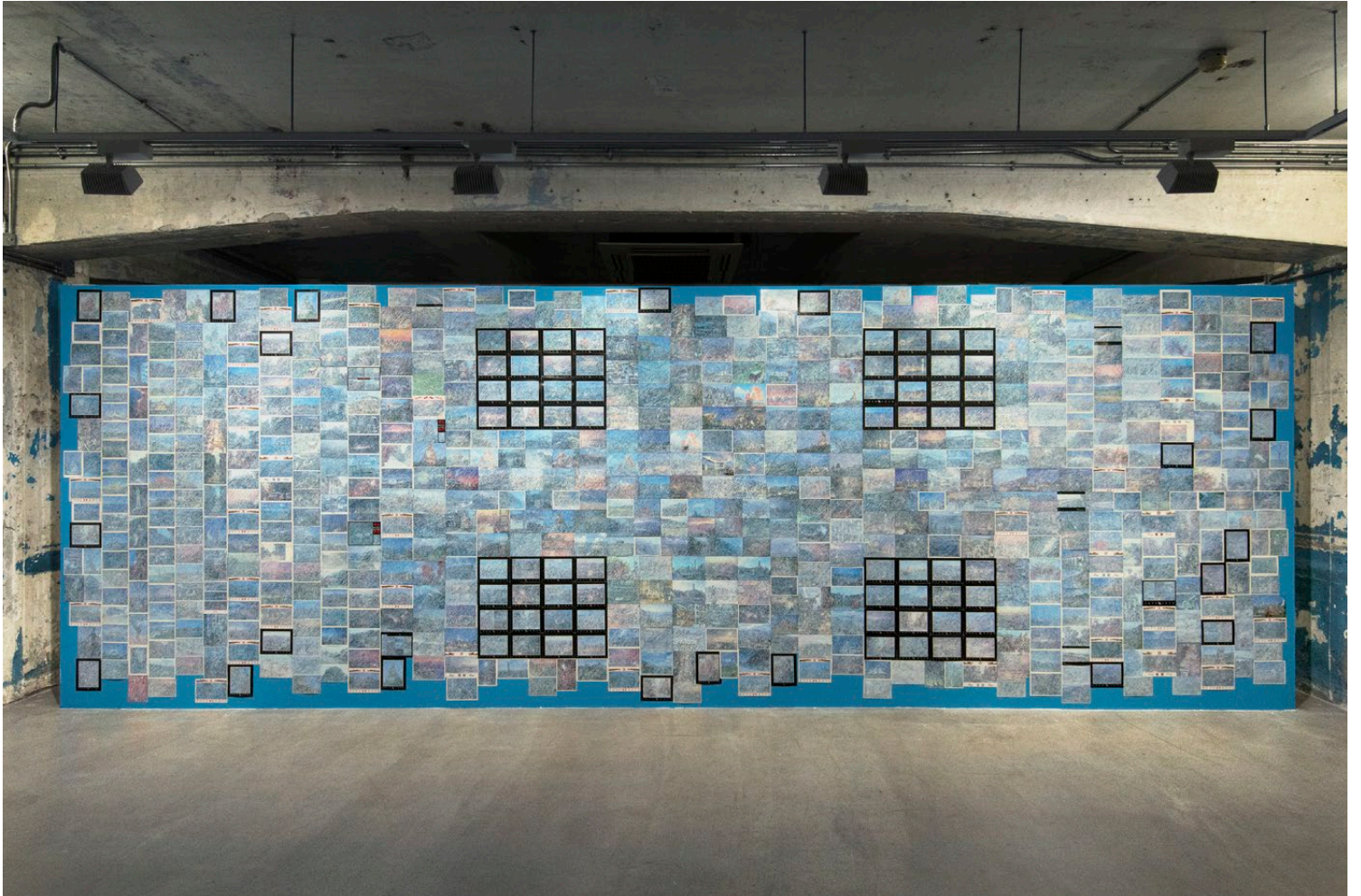
《液化陽光》

2014-2015

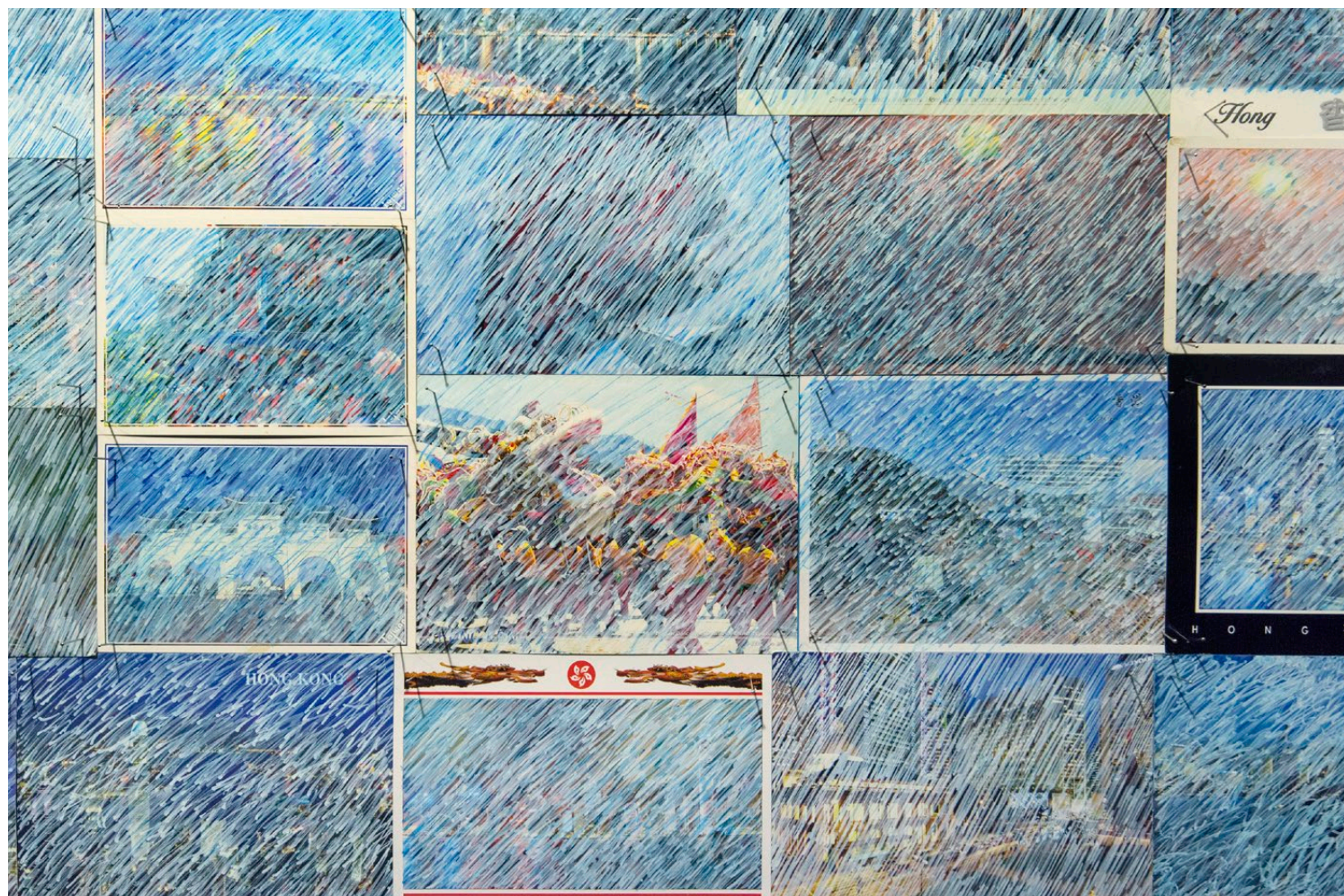
混合媒介裝置：721張明信片、單頻錄像

裝置尺寸不定

錄像片長：58"



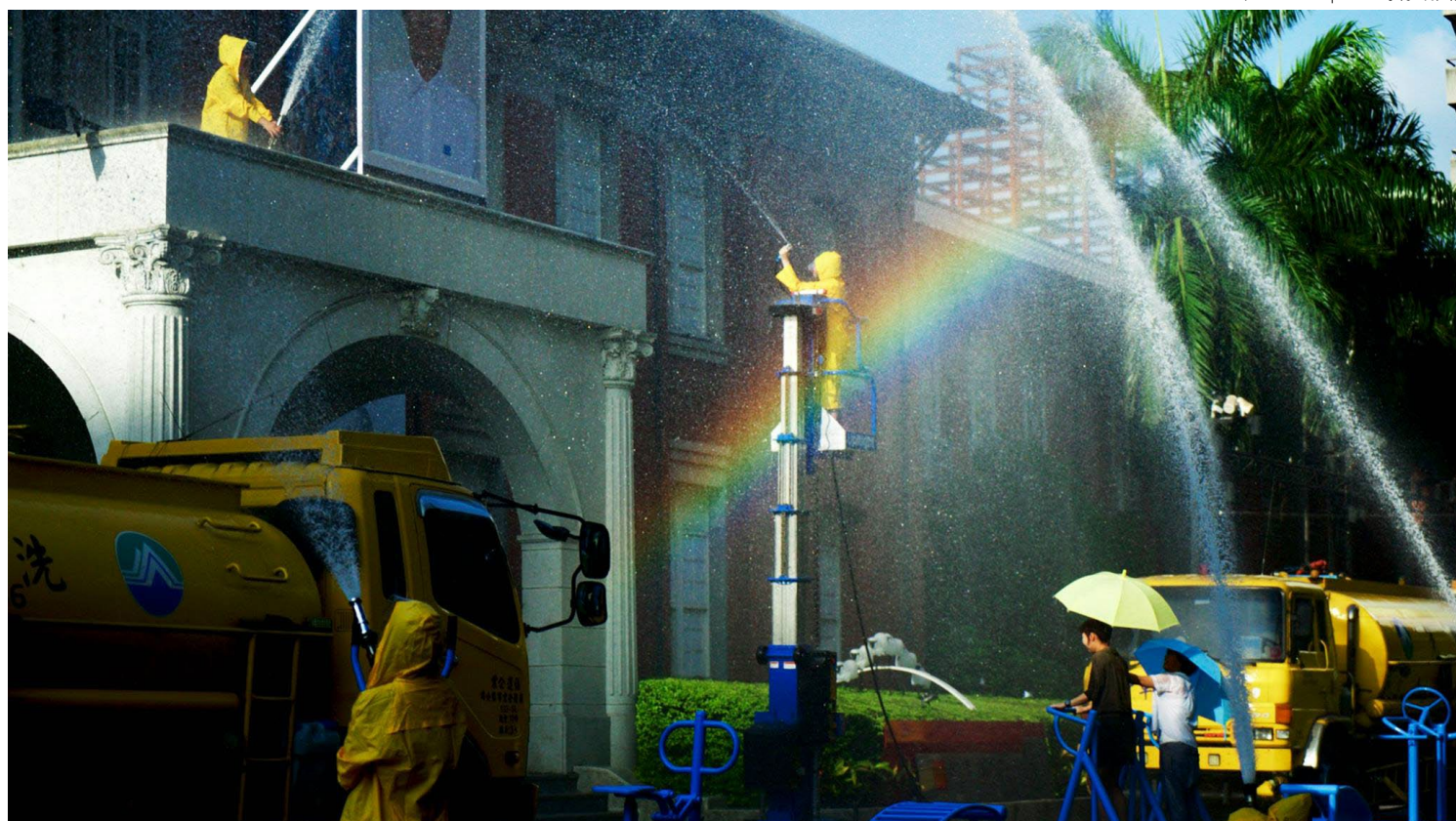
(Detail 局部)



(Detail 局部)



(Screen capture 錄像截圖)



(Documentation 劇照)

Weather Report: Liquefied Sunshine

2014-2015

Dual-channel video

3'40"

Edition 5 + AP

《天氣報告：液化陽光》

2014-2015

雙頻錄像

3'40"

版本：5 + AP

About *Usagi* (2013) and *Dark Night, White Cloud* (2013)

Usagi and *Dark Night, White Cloud* came out of Ching's week-long stint as an undercover security guard in 2013, part of his ongoing *Undercover Worker* project in which he takes up different grassroots jobs to make first-hand observations and develop alternative labour campaigns to improve these working conditions. The chair movement, where he successfully petitioned for the Museum of Art, the UA cinema and other retailers to install chairs for their security and service staff, is an example of that.

關於《天兔》（2013）和《黑夜，白雲》（2013）

2013年，程展緯曾「臥底」做過一星期的保安，《天兔》和《黑夜，白雲》源自這段經歷。這亦是他正在進行的《臥底》項目的一部分。在該項目中，他任職不同的基層崗位進行第一手觀察，然後創作另類的勞工運動，為求改善他們的工作的狀況。例如，程的「椅子運動」曾成功向香港藝術館、娛藝院線（UA cinema）及其他零售商請願，令它們為其保安和客戶服務員提供椅子。



About *Usagi* (2013)

Usagi consists of multiple channels of surveillance camera footage when the artist took his first night shift at a semi-conductor factory in Tai Po in 2013, which coincided with Super Typhoon Usagi's approach to Hong Kong. The observatory hoisted the No.8 Typhoon signal, and all other staff hastily left the factory grounds. The security guard thus wandered alone around his unfamiliar surrounding, acquainting himself with the camera locations and angles. He accidentally came across a spider building a web in front of the camera, its web almost undetectable until the spider scuttles across. Like a spider web, the typhoon is also invisible, and its phenomena perceivable only through the moving shadows of the tree trunks. Similarly, in today's context, the veracity of events is often validated through the lens of surveillance cameras.

關於 《天兔》（2013）

《天兔》由多頻道的監控攝像畫面組成。這些畫面來自2013年藝術家在大埔的半導體工廠的第一次夜班，也恰逢超級颱風「天兔」襲港。天文台掛上八號風球，其他員工都慌忙離開工廠。保安員獨自在他不熟悉的環境中徘徊，熟習攝像機的位置和角度。他碰巧遇見一隻在攝像機前織網的蜘蛛，若非蜘蛛掠過，網是如此令人難以察覺。如蜘蛛網一樣，颱風是無形的，它只能通過樹幹燥動的陰影被感知。在現今的語境中，事件的真實性同樣常常通過監控攝像機的鏡頭被驗證。



Usagi

2013

Multi-channel video installation

Installation size variable

《天兔》

2013

多頻道錄像裝置

裝置尺寸不定



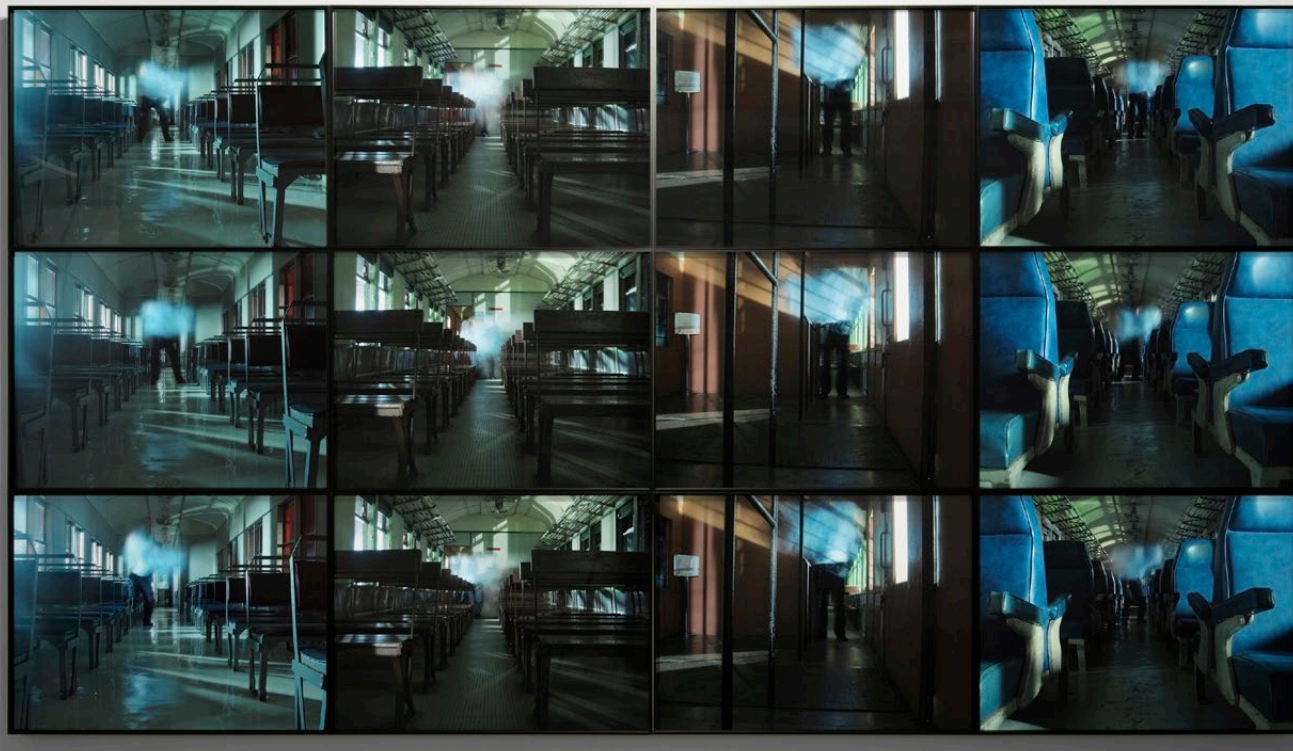
(Screen capture 錄像截圖)

About *Dark Night, White cloud* (2013)

Following this assignment, Ching had a five-day job at the Hong Kong Railway Museum. The artist took longer-than-usual patrols across the museum premise, and unbeknownst to his colleagues and supervisor, created *Dark Night, White Cloud*, a series of photos inside the train carriage exhibits. With a long-exposure photographic process, he waved about in his blue uniform, creating the illusion of a translucent cloud that levitates above the seats. Dematerializing the human body that performs caretaking labour, this work is a magical realist intervention to an otherwise stale and unmoving artefacts in the spirit of Institutional Critique.

關於《黑夜，白雲》（2013）

其後，程展緯在香港鐵路博物館工作了五天。他於博物館內以長於指引的時間巡邏，在同事和主管都不知道的情形下，創作了《黑夜，白雲》，一系列在展覽陳列的火車車廂內拍攝的照片。他穿著藍色制服揮舞著，藉著長時間曝光營造出幻覺，令人覺得他是漂浮在座椅上方的半透明的雲。以魔幻寫實主義的手法，作品消解了執行守衛工作的人體的物質性，是本著制度批判（Institutional Critique）的精神，對本就陳舊和麻木的人造物的戲謔。



Dark Night, White Cloud

2013

Archival inkjet print, set of 12

45.6 x 60.5 x 3.5cm each (framed size)

183 x 242 x 3.5 cm (Installation size)

Edition of 3 + AP

《黑夜，白雲》

2013

收藏級噴墨打印，一套12張

45.6 x 60.5 x 3.5cm each (裝裱尺寸)

183 x 242 x 3.5 cm (裝置尺寸)

版本：3 + AP



(Detail 局部)

Artist Statement for *Panic Disorder* (2019)

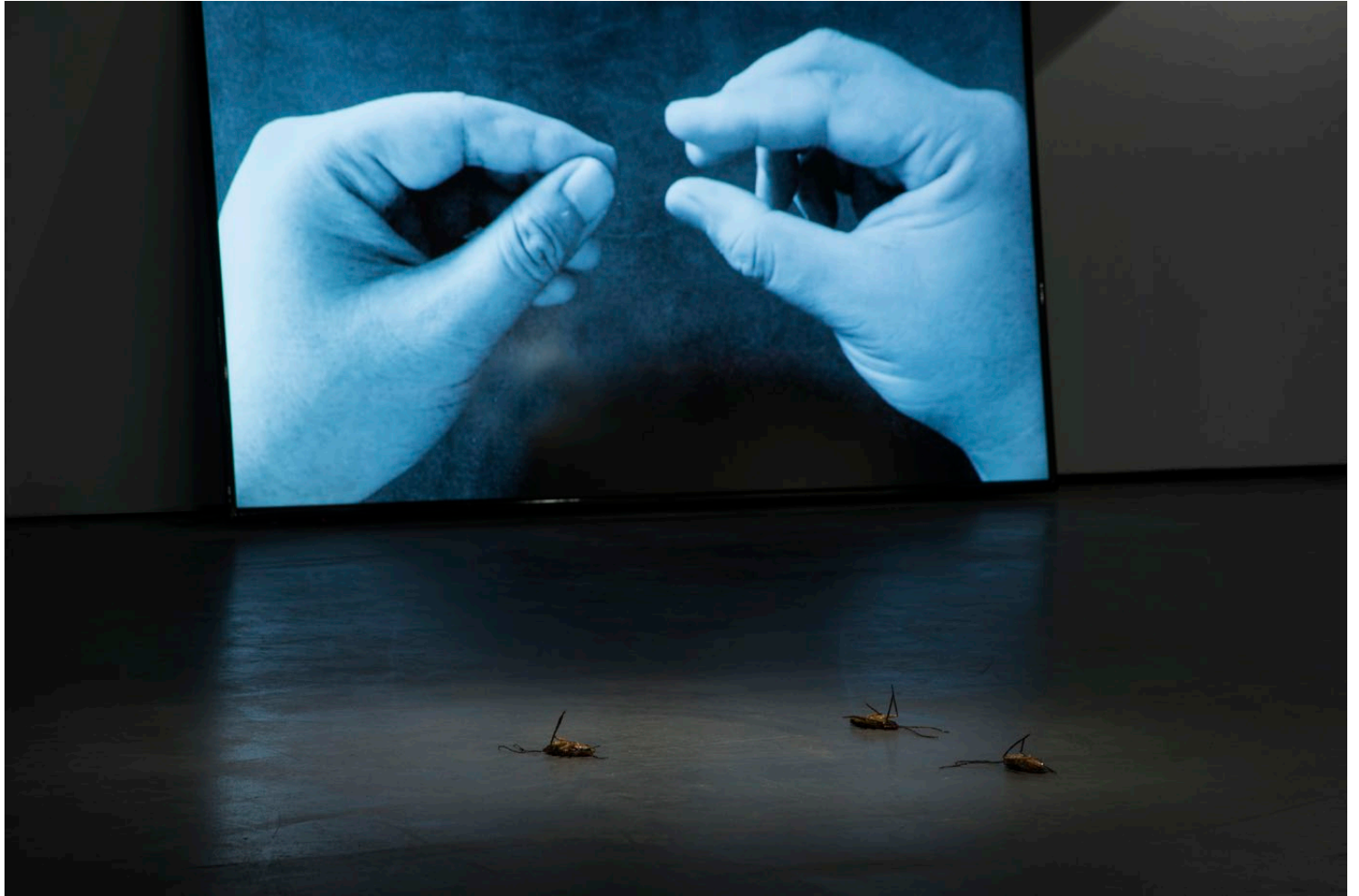
"I am very afraid of cockroaches. I started using double-sided tape to make cockroaches around 20 years ago, when I was in school. Because of my fear, I never considered the anatomy or physiology of the cockroaches, let alone studying and drawing them from life. Their details are thus completely fabricated by me, borne out of my imagination of that which I fear, with some characteristics amplified, some non-existent, all in all a distant association with the object of fear. If compared to real cockroaches, they are not mimetic copies, but rather an analogue of our daily sensation of fear Of course, in this time and space, the title is also a response to the police's calling protestors "cockroaches". "

— Luke Ching Chin Wai

《驚懼症》（2019）藝術家陳述

「我其實是一個怕甲由的人，最早用雙面膠紙造甲由的時候應該是20年前讀書的時候，因為怕甲由所以從來沒有正視過甲由的結構，更沒用照片或實物來對著寫生，所有膠紙甲由入面的細節都是我幻想出來的，一種對恐懼物的幻想，所以有一些特點是放大了，一些部份根本不存在，是一種與恐懼物距離的聯想，如果把真實甲由與他相比，更本不似，似的是我們這種日常恐懼的感應……當然在這時空改這名，也是回應警察以甲由稱呼示威者。」

— 程展緯



(Installation view 佈展圖)

Panic Disorder

2019

Mixed media installation: double- sided tape, single-channel video

Installation size variable

Video duration: 6'12"

《驚懼症》

2019

混合媒介裝置：雙面膠帶、單頻錄像

裝置尺寸不定

錄像片長：6'12"



(Installation view 佈展圖)



(Detail 局部)



[Screen capture 錄像截圖]

Panic Disorder

2019

Single-channel video

Video duration: 6'12"

Edition of 5 + AP

《驚懼症》

2019

單頻錄像

錄像片長：6'12"

版本：5 + AP



The Edge of Sky

2019

Found objects, acrylic on double-sided tape

58 x 25 x 20 cm

《天空邊界》

2019

混合媒介裝置：雙面膠帶、單頻錄像

58 x 25 x 20 厘米

Artist CV**Selected Solo Exhibitions**

- 2019 "Liquefied Sunshine", Blindspot Gallery, Hong Kong
- 2016 "For Now We See Through a Window, Dimly", Gallery Exit, Hong Kong
- 2014 "Luke CHING: Screensaver", Gallery EXIT, Hong Kong
- 2008 "Folk Art Series", Blackburn Museum & Art Gallery, Blackburn, UK
- 2007 "2 in 1", Hong Kong Visual Art Centre, Hong Kong
- 2006 "Language Center", Fukuoka Asian Art Museum, Fukuoka, Japan
"Two Associations in Vermont", Vermont Studio Center, Vermont, US
- 2005 "Shanghai Street Photo Studio", Shanghai Street Artspace, Hong Kong

Selected Group Exhibitions

- 2019 "Bicycle Thieves", Para Site, Hong Kong
- 2018 "Food Matters", Karin Weber Gallery, Hong Kong
"Imagine Border", Gwangju Biennale, Gwangju, Korea
"Dismantling the Scaffold", Tai Kwun, Hong Kong
- 2017 Look/17 Liverpool International Photography Festival, Open Eye Gallery, Liverpool, UK
"Composing Stories with Fragments of Time", Karin Weber Gallery, Hong Kong
"Allegory Practice of Personification", Oi!, Hong Kong.
- 2016 "One Belongs Where One is Content", 1a space, Hong Kong
"Connect 4", Simon Lee Gallery, Hong Kong
"Language", Deutsches Hygiene-Museum, Dresden, Germany
"No Cause for Alarm", La MaMa Galleria, New York, US
- 2015 "In the Name of Art: Hong Kong Contemporary Art Exhibition", Museum of Contemporary Art, Taipei, Taiwan
"I Submit to The Wisdom of The Body", Silverlens Gallery, Manila, Philippines
"Imagine There's no Country, Above Us Only Cities", Para Site, Hong Kong

- "First, Then and After", Gallery EXIT, Hong Kong
 "Ceramics Show by Non-Ceramics Artist", 1a space, Hong Kong
 "Drawing. Art of Re-Zuo", AMNUA, Nanking, China
- 2014 "Wong Ma Kwa", Innovation Tower, The Hong Kong Polytechnic University, Hong Kong
 "The Invisible Hand: Curating as Gesture", CAFAM Biennale, Beijing, China
- 2013 "Community Art Project", Pofulam Village, Hong Kong
 "Topology of Urban Resistance", Hanina Art Space, Tel Aviv, Israel
- 2012 "Dezipcoding: Project Glocal at DiverseCity", Singapore Art Museum, Singapore
 "Philosopher's (Knock - off) Stone: Turning Gold into Plastic", Osage Gallery, Hong Kong
 "Market Forces", Osage Gallery, Hong Kong
 "Pop-up Art Market", Osage Gallery, Hong Kong
 "Post-Straight: Contemporary Hong Kong Photography", Hong Kong Heritage Museum, Hong Kong
- 2011 "Posing Museum - A Conversation Between Luke Ching & Ducky Tse Exhibition", Lumenvisum, Hong Kong
 "Primitive Contemporary III Series – Primitive Craftsmanship · Contemporary Mechanism", Artist Commune, Hong Kong
 "Live Ammon", Museum of Contemporary Art, Taipei, Taiwan
- 2010 "New Vision: New Color", Hong Kong Museum of Art, Hong Kong
 "The Problem of Asia", Chalk Horse, Sydney, Australia
- 2009 "Charming Experience, Hong Kong Museum of Art, Hong Kong
 "Departure", Hexiangning Art Museum, Shenzhen, China
 "One Degree of Separation", Chinese Arts Centre, Manchester, UK
- 2008 "Hide and Seek: Urban Contemporary Asian Art Trail", Blackburn Museum & Art Gallery, Blackburn, UK
 "Everyday Anomalies", Phoenix Art Association, Brighton, UK
 "Fair Enough", Phoenix Gallery, Hong Kong
- 2007 "Two or Three Things About Hong Kong, Part Two: hk cityu hk", CityU Gallery, City University of Hong Kong, Hong Kong
 "Chinglish", Hong Kong Museum of Art, Hong Kong
 "Reversing Horizons", Museum of Contemporary Art, Shanghai, China
 "Pivotal Decade", Chinese Art Centre, Manchester, UK
 "A Realm with No Coordinates", Chinese University of Hong Kong, Hong Kong
 Lianzhou International Photo Festival, Lianzhou, China

2006 Hong Kong Art Biennial Exhibition 2005, Hong Kong Museum of Art, Hong Kong

Awards

2016 Artist of the Year (Visual Arts), Hong Kong

2006 Freeman Studio Fellowship, Vermont Studio Center, Vermont, US

2005 Award Winner, Hong Kong Art Biennial Exhibition 2005, Hong Kong

Residency

2016 Hong Kong Design Institute, Hong Kong

2012 Breath, Chinese Arts Centre, Manchester, UK

2008 plAAy: Hide and Seek, Blackburn Museum, Blackburn, UK

2007 Hong Kong Visual Art Centre, Hong Kong

2006 Fukuoka Asian Art Museum Residence Program, Fukuoka, Japan
Vermont Studio Program, Vermont, US

2003 Hong Kong Institute of Education, Hong Kong
Wanakio 2003, Noren Market, Okinawa, Japan

2000 P.S.1 Contemporary Arts Center Studio Program, New York, US

Collections

M+ Museum, Hong Kong

Hong Kong Museum of Art, Hong Kong

Blackburn Museum, Blackburn, UK

Open Eye Gallery, Liverpool, UK

藝術家履歷

個展

- 2019 “液化陽光”，刺點畫廊，香港
- 2016 “小窗大景”，安全口畫廊，香港
- 2014 “楚門的世界”，安全口畫廊，香港
- 2008 “民俗藝術系列”，布萊克本博物及美術館，布萊克本，英國
- 2007 “二合一”，香港視覺藝術中心，香港
- 2006 “語言中心”，亞洲美術館，福岡，日本
“Two Associations in Vermont”，佛蒙特藝術中心，佛蒙特，美國
- 2005 “上海街照相館”，上海街視覺藝術空間，香港

聯展

- 2019 “偷單車的人”，Para Site藝術空間，香港
- 2018 “在乎吃喝”，凱倫偉伯畫廊，香港
“Imagine Border”，光州雙年展，光州，韓國
“拆棚”，大館，香港
- 2017 LOOK/17利物浦國際攝影節，Open Eye 畫廊，利物浦，英國
“撿來的時間，撿來的故事”，凱倫偉伯畫廊，香港
“擬人法的寓言練習”，油街實現，香港
- 2016 “心安是歸處”，1a space，香港
“四子棋”，Simon Lee畫廊，香港
“Language”，德累斯頓衛生博物館，德累斯頓，德國
“緊張”，La MaMa畫廊，紐約，美國
- 2015 “以藝術之名：香港當代藝術展”，台北當代藝術館，台北，台灣
“I Submit to The Wisdom of The Body”，Silverlens畫廊，馬尼拉，菲律賓
“如果只有城籍而沒有國籍”，Para Site藝術空間，香港
“First, Then and After”，安全口畫廊，香港
“不／一樣”，1a space，香港
“素描·再造的藝術”，南京藝術學院美術館，南京，中國

- 2014 “Wong Ma Kwa”，香港理工大學賽馬會創新樓，香港
“無形的手—策展作為立場” CAFAM雙年展，中央美術學院美術館，北京，中國
- 2013 “社區藝計劃”，薄扶林村，香港
“Topology of Urban Resistance”，Hanina藝術空間，特拉維夫，以色列
- 2012 “Dezipcoding: Project Glocal at DiverseCity”，新加坡藝術博物館，新加坡
“煉銀術—從煉金到煉膠”，奧沙畫廊，香港
“Market Forces”，奧沙畫廊，香港
“Pop-up Art Market”，奧沙畫廊，香港
“後直：當代香港攝影”，香港文化博物館，香港
- 2011 “擺拍博物館—程展緯與謝至德對談展”，光影作坊，香港
“《原始當代·三》計劃系列之《原始刻劃·當代雕塑》”，香港藝術公社，香港
“活彈藥”，台北當代藝術館，台北，台灣
- 2010 “視界新色”，香港藝術館，香港
“The Problem of Asia”，Chalk Horse，悉尼，澳洲
- 2009 “尋樂經驗”，香港藝術館，香港
“出境”，何香凝美術館，深圳，中國
“One Degree of Separation”，中國藝術中心，曼徹斯特，英國
- 2008 “Hide and Seek: Urban Contemporary Asian Art Trail”，布萊克本博物及美術館，
布萊克本，英國
“Everyday Anomalies”，Phoenix藝術協會，布萊頓，英國
“Fair Enough”，Phoenix畫廊，香港
- 2007 “香港二三事：hk.cityu.hk 香港點城大點”，香港城市大學城大藝廊，香港
“不中不英”，香港藝術館，香港
“轉換視野”，上海當代藝術博物館，上海，中國
“Pivotal Decade”，中國藝術中心，曼徹斯特，英國
“零座標的疆域”，香港中文大學，香港
連州國際攝影節，連州，中國
- 2006 香港藝術雙年展2005，香港藝術館，香港

獎項

- 2009 香港藝術發展獎藝術家年獎（視覺藝術），香港
- 2006 弗里曼工作室獎學金（Freeman Studio Fellowship），佛蒙特藝術中心（Vermont Studio Center），佛蒙特，美國
- 2005 香港藝術雙年展2005獲獎者，香港

藝術家駐留計劃

- 2016 香港知專設計學院，香港
- 2012 Breath藝術家駐留計劃，中國藝術中心，英國
- 2008 plAAy: Hide and Seek，布萊克本博物館，布萊克本，英國
- 2007 香港視覺藝術中心，香港
- 2006 福岡亞洲美術館藝術家留駐計劃，福岡，日本
佛蒙特藝術中心（Vermont Studio Center），佛蒙特，美國
- 2003 香港教育大學，香港
奧倫市場[Noren Market] Wanakio 2003，沖繩，日本
- 2000 P.S.1當代藝術中心工作室計劃（P.S.1 Contemporary Arts Center Studio Program），紐約，美國

收藏

- M+博物館（香港）
香港藝術館
布萊克本博物館（英國）
Open Eye 畫廊（英國）



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