



聖  
青  
苔

## HOLY MOSSES

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Curated by Nick Yu 策展人：俞迪祈

Leelee Chan 陳麗同 · Pixy Liao 廖逸君 · Victoria Sin 單慧乾

So Wing Po 蘇詠寶 · Angela Su 徐世琪 · WangShui 王水

Wong Wai Yin 黃慧妍 · Zhang Ruyi 張如怡



Installation view 佈展圖



Installation view 佈展圖



Installation view 佈展圖

# HOLY MOSSES

## Curatorial Statement

“Holy Mosses” is a group exhibition of eight artists who identify as female or gender non-binary. The exhibition asks a pivotal question: how do we give expression to a world where all genders thrive in freedom? Resisting essentialist narratives, and cultural and biological determinism, this ensemble of artworks explores the non-binary fluidity of gender, its expression across the amorphous expanse of organic nature, its ensuing mythological imagination and daydreaming across cultures and peoples.

There are two ways to imagine a trans-gender world. One way is to arrive at a post-human planet queered by future technologies. Another way is to rewrite our ancient herstory, revisiting the pre-human world in its biological diversity and exuberant myths. Both routes are full of vivacious images, sensuous textures and roaming horizons stretching beyond our current knowledge.

Let’s start from one of the beginnings. Plants wear their reproductive organs prominently as flowers, who display their male and female sexual organs concomitantly. All genders coexist and transpose in the same being, neither scorning nor dominating the other. Their femininity and masculinity coproduce and collaborate seamlessly, ever since time immemorial.

Tracing the primordial and hard-to-categorize organism, So Wing Po creates an installation that articulates the cellular view of underwater algae, visualizing the ancient genetics that influences observable sexual characteristics. Leelee Chan erects towering sculptures made with industrial materials, resembling giant caterpillars capable of colorful evolution, transformation and metamorphosis. Zhang Ruyi makes cement sculptures of various succulents and cacti, whose seductive flowers are often the only green growing in the arid desert. Although showing just a fraction in the diversity of the botanical and zoological world, they present a rainbow of gender differences and adaptability to the environment.

The fruits of their labour have magical qualities, containing erotic hormones and aphrodisiac juices, transmitting intersexual prowess to their consumers. Using hair embroidery, Angela Su narrates a series of medieval French poetry that individually praises and fetishizes females’ body organs. Pixy Liao poses with her boyfriend in a series of photographic self-portraits, staging an intimate relationship where gender roles are playful, fungible and negotiable. Doris Wong satirizes gender stereotypes in He She It and the nativity scene, and rethinks the age-old fallacies imbued in the gendered pronouns of the Anglophonic Christendom.

Beneath the History and Science of men is the multiplicity of mythologies, alive with androgynous demigods and cross-gender reveries. In a lyrically confessional video essay, WangShui relays the edicts of feng shui and creatures in The Classic of Mountains and Seas, as their drone camera flies through the orifices in Hong Kong’s residential buildings. Victoria Sin performs in drag as they embody hyper-feminized characters, questioning processes of looking and desiring, identifying and objectifying, speculating and marginalizing.

# 聖青苔

策展陳述

“聖青苔”展出八位女性或非二元性別的藝術家的作品。展覽提出一個重要的問題：我們如何表現一個各種性別都可以自由發揮的世界？“聖青苔”裡的作品抵抗本質主義的敘述以及文化和生物學的決定論，探索性別的非二元流動性，其在有機自然裡無定形的廣闊領域中的表達方式，以及隨之而來的人類文化、神話和宗教裡的想像與白日夢。

想像一個跨性別的世界，有兩種方法。其中一種是在未來酷兒技術的幫助下幻衍出一個後人類星球。另一種方法是追溯到人類存在以前的豐富生物多樣性和宗教神話，重新編寫我們的遠古歷史。這兩條路向都充滿了生動的圖像、感官性的紋理和廣闊的視野，超出我們現有知識範疇。

植物大模廝樣地將其生殖器官以花朵的形態穿戴，同時展示雄性和雌性的性器官。所有性別在同一個生命體中共存和互置，彼此間既無貶低亦不奪主。自遠古以來，他們的雌性和雄性特質完美融合，相互協作。

蘇詠寶追溯原始且難以分類的生物，以裝置形式描繪水底海藻的細胞視像圖，把影響其性徵的遠古基因視像化。陳麗同以工業物料架設高聳的雕塑作品，形態仿如隨環境進化和蛻變的巨大毛蟲。張如怡製作各種多肉植物和仙人掌的水泥雕塑，其誘人的花朵往往是旱漠中唯一的綠點。雖然這只是多樣的動植物世界裡的冰山一角，他們仍闡示了七彩斑斕的性別差異和對環境的適應能力。

他們生產的成果具有神奇的特質，當中包括性激素和催情藥汁，將雙性能力傳遞給消費者。徐世琪以頭髮刺繡，敘述了一系列中世紀法國詩詞，這些詩詞均迷戀崇拜各個女性器官。廖逸君與男友合攝了一系列自拍像，在這些場景裡，這段親密關係的性別角色是玩味的、可替代的及可協商的。黃慧妍在作品《我們對世界的描述實在太粗糙了。》諷刺了耶穌基督誕生場景中的性別定型觀念，以及在《他她它》重新思考英語世界中性別代名詞所賦予的古老成見。

在人類歷史和科學背後，存在著多種神話，充滿了雌雄同體的神明和變性者的遐想。王水的一段深情自白式的抒情錄像散文中，在航拍機飛越香港住宅建築的洞口的同時，轉述了《山海經》裡風水和怪物的法令。單慧乾演繹變裝者，因為他們體現了超女性化的角色，對凝視和欲望、認同和物化、臆測和邊緣化的過程提出質疑。

Leelee Chan 陳麗同

**Leelee Chan** (b. 1984, Hong Kong)

*Receptor* (2019) is inspired by the camouflaging capabilities of the peppered-moth caterpillars. The peppered moth is a textbook example of Darwinian evolution through adaptation and natural selection. During the industrial revolution in the 1800s, light-colored moths evolved into a darker color after the trees in their habitat were darkened by soot. Now, due to rapid human changes to the environment, caterpillars could adapt even before they metamorphose into moths. Strikingly, they can mimic the colour of the branches they inhabit even when "blindfolded", ie without using their eyes. Having evolved a mechanism to gain visual information about their surroundings, caterpillars can "see" with their skin and alter their colors accordingly. Their skin becomes at once a site of perception and transformation for tactile and visual data.

*Receptor* embodies Chan's continuing exploration on the condition of co-existence between nature and human inhabitants in post-industrial urban environment. In a fantastic hybridity of industrial materials, she imagined that twigs and branches become metal columns reminiscent of the dense skyscrapers of Hong Kong, and the caterpillars morph into multiple-directional rollers ("Omni-wheel"). Like the caterpillar's variegated ways of 'seeing' and changing color, these Omni-wheels evolved from a long lineage of wheels, dating back to the stone age, to move in all directions in smooth-rolling motions. Omni-wheels have since been widely adapted in robotics, manufacturing and logistics to improve productivity and efficiency.

Viewers are encouraged to touch the caterpillar-omni-wheels and take part in this multi-directional evolution.

**陳麗同**（生於1984年，香港）

《蒙眼感知器》的靈感來自未成蟲的斑點蛾毛蟲的偽裝能力。斑點蛾常在教科書裡被用作達爾文進化論裡適應和物競天擇的例子。在十九世紀工業革命期間，隨着棲息地的樹木被炭灰薰黑，淺色的飛蛾漸漸演變為深色。時至今日，由於人類對環境帶來的快速變化，毛蟲甚至在變態為飛蛾之前就能適應。令人驚訝的是，即使「蒙上雙眼」（不使用眼睛），它們也可以模仿它們所棲居的樹枝的顏色。毛蟲演化出一種可以獲取周圍環境視覺信息的生理機制，使得它們能以皮層「看見」，並隨之改變其顏色。它們的皮層成為了感知和轉化觸覺和視覺數據的場域。

《蒙眼感知器》體現了陳麗同對後工業城市環境中自然生物與人類共存的條件的持續探索。透過妙想天開的工業材料的混合，她想像樹枝和樹幹變成金屬柱，讓人聯想到香港茂密的摩天大樓，而毛蟲則幻化成多方向的滾輪（「全向輪」）。就如毛蟲各種形態的「看見」和顏色轉變，這些全向輪從悠久的滾輪歷史演變而來，可追溯到石器時代，並以流暢的滾動向各個方向移動。全向輪已廣泛應用於機器人、生產製造和物流，以提高生產率和效率。

歡迎觀眾觸摸毛蟲全向輪，並參與這場多方向進化。





**Receptor (willow-green) 《蒙眼感知器（柳綠）》**

2019

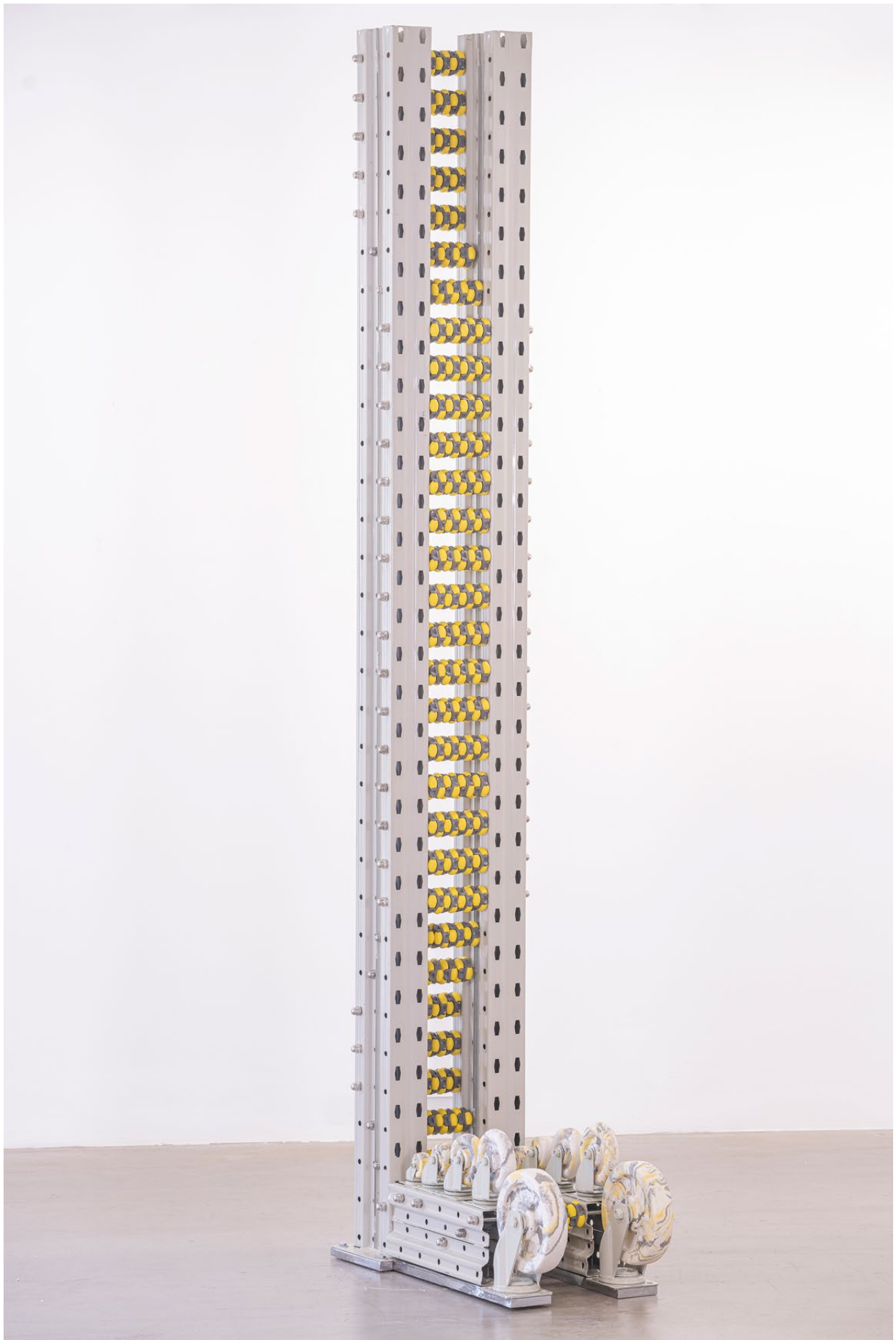
Metal columns, metal plate, stainless steel hardware, wheels, clay, spray paint

金屬柱、金屬板、不銹鋼硬件、輪、黏土、噴漆

37.1 x 217.5 x 66.2 cm



(Detail 局部)



**Receptor (caterpillar-yellow) 《蒙眼感知器（毛蟲黃）》**

2019

Metal columns, metal plate, stainless steel hardware, wheels, clay, spray paint

金屬柱、金屬板、不銹鋼硬件、輪、黏土、噴漆

38 x 240 x 66.2 cm



**Hourglass #1 《沙漏#1》**

2019

Metal part, stainless steel hardware, wheels, seashells, concrete and pigment

金屬配件、不銹鋼硬件、輪、貝殼、石屎、色粉

8.8 x 14.2 x 11.4 cm

Pixy Liao 廖逸君

**Pixy Liao** (b. 1979, Shanghai)

Pixy Liao's long-term and on-going photographic project, *Experimental Relationship* (2007- present), is a celebration of the naturally unconventional relationship between the female artist and her partner Moro, a Japanese man who is five years her junior. In a series of photographic self-portraits, Pixy and Moro playfully subvert the conventions of traditional gender dynamics, often presenting the couple in gender non-conforming positions. Liao stages scenes that range from the intimate to the risqué, as she questions concepts of heteronormativity, gender roles, and the codes of experimentation and collaboration in a relationship.

Evading the grand gestures of confrontational identity politics, *Experimental Relationship* suggests that the terms of a relationship is rightly negotiated in the details of quotidian life. Liao's humorous work titles are often structured like instructions in how-to manuals, like *Start your day with a good breakfast together* (2009) and *Homemade Sushi* (2010), which use gastronomic enjoyment as a metaphor for sexual pleasures. Other titles are like phrases from an intimate exchange, uttered to the private ears of a lover. *You don't have to be a boy to be my boyfriend* features Moro in the same floral dress that Pixy wore, enacting a crossdressing play fantasy that is neither emasculating nor typecast. The exchange of body fluids emerges as a most intimate form of non-verbal and biochemical communication, visualized in the saliva sharing of *Spit* (2014) and the blood transfusion of *We are connected* (2015).

廖逸君（生於1979年，上海）

廖逸君的長期攝影項目《實驗性關係》（2007 - 現在）是對女藝術家與比她年少五年的日本人伴侶莫若之間的自然非常規關係的讚歌。在一系列的攝影自攝像中，廖和莫若俏皮地顛覆了傳統兩性關係，經常展演出不符常規的性別位置。廖上演從親密到有傷風俗的場景，對異性戀霸權、性別角色以及一段關係裡的實驗和協作準則提出質疑。

《實驗性關係》迴避了對抗性身份政治的宏偉姿態，暗示了關係的條款在於日常生活的細節中的協商。廖幽默的作品標題通常模彷操作說明書的指示格式，例如《用一頓美好的早餐開始你的一天（2009）》和《家庭壽司》（2010），以美食比喻性帶來的快感。其他標題就像親密交流的短語，戀人間的私下耳語。在《做我的男友你不需要是一個男孩》（2010）裡，莫若身穿廖的花裙子，演出既不去雄化也不角色定型的異裝遊戲幻想。體液的交流則作為非語言和生化交流的最親密形式出現，可見於《唾》（2014）的唾液分享，和《我們連接著》（2015）的血液輸送。



*Get a firm grasp of your man* 《牢牢抓住你的男人》

2010

C-Print

50 x 37.5 cm [image size]

52 x 40 x 3.5 cm (frame size)

Edition 4 of 5

100 x 75 cm

Edition 2 of 3



*You don't have to be a boy to be my boyfriend* 《做我的男友你不需要是一個男孩》

2010

C-Print

50 x 37.5 cm [image size]

52 x 40 x 3.5 cm (frame size)

Edition 2 of 5

100 x 75 cm

Edition 2 of 3







*Start your day with a good breakfast together* 《用一頓美好的早餐開始你的一天》

2009

C-Print

150 x 200 cm [image size]

Edition 1 of 1

Victoria Sin 單慧乾

**Victoria Sin** (b. 1991, Toronto)

Drag is not merely the wearing of the clothing of the opposite gender (crossdressing), a formalist definition that inadvertently affirms the stringent binarism of gender. For Victoria Sin, whose preferred pronoun is “they/them”, drag is rather a purposeful embodiment of gender identities which are idealized, referential, performative and reflexive. Sin enlists technologies of representation to create fragmentary experiences of sexuality, and to question the systems of looking and desiring, and the principles of pleasure.

The sprawling video installation highlights the centrality of moving image and sound in drag performances. *Tell me everything you saw, and what you think it means* (2018) shows a body that carries femininity seductively posturing in context, confined in a screen, lying atop luxurious satin, fur and smoky air. Almost motionless and object-like, the perfect façade of the body is forcibly called into question, as the voiceover relentlessly implores the viewer to look at her, and perhaps look behind her screen. On the other hand, *Illocutionary Utterances* (2018) focuses on the vocalization of words, the speech act. The close-up video features a set of lips that are enunciating and quivering, though their movement is not in-sync with the voiceover. The disjunction in the signification of meaning and words becomes a metonymy for the confusion of gender signifiers at large, ending with “I am not a woman.”

*Fun Bag* (2015) presents four balloons stuffed in a plastic bag, resembling a curvy torso with bustling breasts. This alludes the use of prosthetic silicone breast plates by drag queens, and at large the age of bionic enhancement of the human body where body forms are no longer dictated by genetic and biological predisposition. The balloons slowly deflate throughout the exhibition, hinting at the sagging reality of human bodies in duration.

*Slippery, fatty and tender* (2019) and *She has let you see behind her screen* (2018) are facial wipes used by the artist to remove their makeup after each drag performances. The facial wipes retain the unique traces of these painted face, and become at once documentary evidence, mnemonic device, and shamanic paraphernalia.

**單慧乾**（生於1991年，多倫多）

變裝不僅是穿戴異性的衣裝，那只是一種形式主義的定義，無意中肯定了嚴格的性別二元化。單慧乾傾向使用的代名詞是「他／她」，而變裝則是性別身份目的性的體現。這些身份被理想化，具指涉性、展演性和反思性。單利用各種敘述技巧來創造片斷零碎的性經驗，質疑觀看和慾望的系統，以及快感的原則。

龐大的錄像裝置突顯了變裝表演裡移動影像和聲音的中心性。《Tell me everything you saw, and what you think it means》（2018）顯示一名女子擺出誘人的姿勢，在布幔背後躺在豪華的綢緞、皮毛和煙熏空氣間。女子幾乎紋絲不動，仿如玩偶，讓人心生狐疑；與此同時一段聲音不住引領觀眾朝她注視，一窺布幔的背後。《Illocutionary Utterances》（2018）側重於字詞的發聲和話語行為。錄像特寫一組在發音和顫抖的嘴唇，然而它們的動作卻與旁白並不同步。意義和文字的象徵性歧義成為性別符號的混淆的代名詞，最後以「我不是女人」作結。

《開心袋》（2015）展示了四個裝在塑膠袋中的氣球，看似一個豐滿的軀幹和乳房。這模仿了變裝者使用的假體矽膠胸甲，並引伸到人體仿生增強的時代。在這種時代，身體的形象不再由遺傳和生物學決定。氣球在展覽過程中緩慢地洩氣，暗示著人體會隨着時間逐漸萎縮的現實。

《肥膩柔》（2019）和《她讓你看到幕後的她》（2018）是藝術家每次表演後用來卸妝的濕紙巾。濕紙巾保留了這些塗畫過的臉容的獨特痕跡，並隨即成為檔案證據、助記符和神聖的儀式工具。



**Fun Bag 《開心袋》**

2015

Inflated balloons, carrier bag, coat hanger 充氣氣球、膠袋、衣架

33 x 43 x 23 cm

Edition of 3 + 2 AP



*Slippery, fatty and tender* 《肥膩柔》

2019

Makeup on face wipe 化妝品面紙本

20.5 x 17.5 [image size]

33.5 x 30.5 x 6.5 [frame size]



*Tell me everything you saw, and what you think it means*

2018

HD single channel video, 單頻道高清錄像, 5'38"

Edition 2 of 5 + 2AP



*Illocutionary Utterances*

2018

HD single channel video, 單頻道高清錄像, 5'54"

Edition 2 of 5 + 2AP



So Wing Po 蘇詠寶

**So Wing Po** (b. 1985, Hong Kong)

Algae have been notoriously hard to classify in the Apollonianism of scientific taxonomy. Photosynthetic, they are neither plants, animals or fungi. So Wing Po creates mixed media installations that articulate the cellular view of underwater algae, visualizing the ancient genetics that influences observable sexual characteristics.

Some float freely, some sink. Some like it hot, some like it cold, and some like it dry. Some are single-celled, while some colonize. Some have sex, while some divide or fragment to grow new individuals. Some even survive from primitive ages and live amongst us. The profound diversity in algae is full of oddities and curiosity. To crack the genetic code where they stock up enormous data is but a step in apprehending the origin of the rainbow of diversity. Have a hard time to define them! They are the snapshots of multicellular evolution that culminates in our own.

**蘇詠寶**（生於1985年，香港）

眾所周知，藻類很難在理性科學分類學中給分類。它們能發揮光合作用，但既不是植物，不是動物，也不是真菌。蘇詠寶製造多媒介裝置，描繪水底海藻的細胞視像圖，把影響可觀測性徵的遠古基因視像化。

有些漂浮，有些下沉；有些喜歡熱，有些喜歡冷，有些喜歡乾燥；有些是單細胞的，有些則在殖民；有些進行性行為，有些分裂以發展新的個體；有些甚至從原始時代生存下來並生活在我們當中。藻類高深的多樣性充滿了怪異和新奇。破解存儲大量數據的遺傳密碼只是理解多姿多采的樣性的起源的一步。為定義它們絞盡腦汁吧！它們是我們最終達到多細胞進化的抓拍。



**HAHTTDT No.1**

2019

Reversal film, magnifier, Led spotlight, liquid vessel, reflective screen, swing arm, steel leg

負片放大器、Led射燈、液體容器、投射膜、擺臂、鋼腳

38 x 50 x 165 cm





(Installation view)

Angela Su 徐世琪

## Angela Su (b. Hong Kong)

*Blasons anatomiques du corps féminin* is a series of old French poems that fetishizes the female body, which celebrates and at the same time scorns individual female body parts. The artist selected excerpts from 6 of these poems – blason of the hair, the eye, the mouth, the breast, buttock and the foot – and embroidered the original French texts with hair. The effect is at once seductive and repulsive.

In the accompanying video *The Sewing Machine*, the female body is again fetishized but in a very different manner. The video examines the role of the female body as a laborer, a consumer, an object and a machine. It features a footage of New York underground filmmaker Richard Kern's short film *Sewing Circle* (1991), in which Kembra Pfahler happily had her genital sewn shut, hence masochistically denying herself bodily pleasures, and rejecting the 'conventional' female body.

Both the video and the hair embroideries examine the female body through the act of sewing, from a training of submission to the subversive act of body modification. Pfahler's brave act of defiance, however, was inevitably hijacked by our consumer culture, stripping it from all its subversion, turning her body into yet another object fit for the consumer's desire.

## 徐世琪（生於香港）

《Blasons anatomiques du corps féminin》是一系列中世紀法國詩詞，這些詩詞崇尚女體，既讚美，亦蔑視女性身體各個部位。藝術家摘錄其中六首詩裡有關頭髮、眼睛、嘴巴、乳房、臀部和腳掌的部份，並以頭髮刺繡出詩詞法語原文，效果既誘人亦令人抗拒。

在隨附的錄像《The Sewing Machine》(2016)中，女性的身體再度被迷戀，但方式卻截然不同。該錄像檢視女性身體作為勞動者、消費者、物品和機器的角色。錄像中有紐約地下電影製作人 Richard Kern 於 1991 年拍攝的短片《Sewing Circle》的片段，當中 Kembra Pfahler 愉快地縫合了自己的生殖器，自虐式地拒絕了自身的感官享受，同時也拒絕從服於「傳統的」女性身體。

由服從性的訓練到顛覆性的身體改造，錄像和頭髮刺繡作品均通過縫製這一行為探討女性的身體。然而，Pfahler 勇敢的反抗行為不可避免地被我們的消費文化所劫持，將其從所有顛覆性剝離，將其身體轉化成迎合消費意欲的物件。

# BLASON DES CHEVEULX

## VAUZELLES

**C**heveux folletz undoyant sur la jouë:  
Où mainte grace,  
et maint amour se jouë:  
Cheveux qui font, tout ainsi que Meduse,  
Transformer cil qu'à les veoir trop s'amuse;  
Cheveux espars sur le corps volletants,  
Et par nature en contour floquetants,  
Si frisquement qu'elle meit en celle œuvre  
Tout son sçavoir, c'est son divin chef d'œuvre,  
Où pour tout vray elle clost et enchasse  
Une Déesse à l'angelicque face.  
Cheveux au chef veuz tant bien testonnez,  
Que gentilz cueurs seroient plus estonnez  
Vous veoir troubler, que leur chose publique:  
Cheveux qu'ont peult rendre Neron l'inique  
Admirateur de vostre grand valeur,  
Tant qu'aux Romains fait porter leur couleur.



# BLASON DE LA BOUCHE

## BRODEAU

**B**ouche, où gist tout  
le mien repos,  
Bouche pleine de bon propos,  
Bouche seule d'ou doibt sortir  
Ce qui peult mon feu amortir :  
Bouche rondelette et faictisse,  
Bouche à bien parler tant propice,  
Que plus on t'oyt, plus ou te veult,  
Et moins on t'a, plus on s'en deult,  
Ne souffre point que ta beaulté  
Desdaigne ma grand' loyauté :  
Mais ô bouche heureuse et honneste  
Cy reçooy, entends ma requeste.  
O bouche vermeille, bouche ronde,  
Bouche au dire et faire faconde,  
Tant ou plus que autre qui vive :  
Bouche dont la couleur est vive,  
Bouche garnie par dedans  
De deux rateaux de blanches dents.

# BLASON DU BEAU TETIN

CLEMENT MAROT

**T**ETIN refait, plus blanc qu'un œuf,  
Tetin de satin blanc tout neuf,  
Tetin qui fais honte à la rose,  
Tetin plus beau que nulle chose,  
Tetin dur, non pas Tetin, voire,  
Mais petite boule d'ivoire,  
Au milieu de qui est assise  
Une fraise, ou une cerise,  
Que nul ne voit, ne touche aussi.  
Mois je gaige qu'il est ainsi :  
Tetin donc au petit bout rouge,  
Tetin qui jamais ne se bouge,  
Soit pour venir, soit pour aller,  
Soit pour courir, soit pour baller ;  
Tetin gauche, Tetin mignon,  
Tousjours loin de son compagnon ;  
Tetin qui porte tesmoignage  
Du demeurant du personnage.

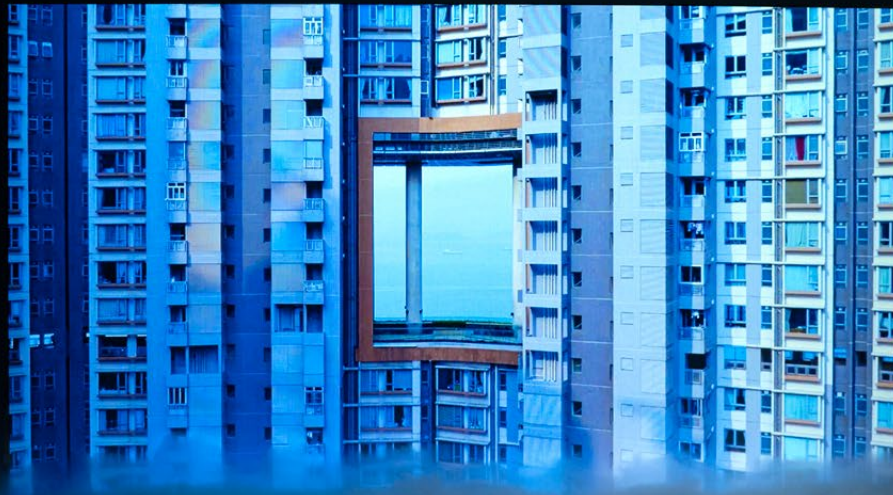
WangShui 王水

## WangShui

In the single-channel video installation *From Its Mouth Came a River of High-End Residential Appliances* (2018) traveling drone shots slowly approach gaping holes in some of the recognizable residential buildings of Hong Kong's southside. Called "dragon gates," these holes are said to be designed as passages for dragons to fly from the mountains to the sea, sustaining the proper flow of energy between the natural and built environment. In the video, the camera traces the dragon's path, shifting the viewer's mobility from space to screen. With increasing proximity, the gates themselves function as both window and frame, echoing the shape of the screen. Locating these dragon gates as portals for formal and ideological therianthropy (shapeshifting) in the work, the artist embarks on a sprawling and confessional reverie on mythology, kingship, feng shui, monsters and deities of the mountains and the seas, and mulberry trees.

## 王水

在單頻錄像裝置《口中溢出一河的高檔家居用品》（2018）中，航拍機慢穿過香港南區幾幢為人熟悉的住宅建築的孔洞。這些孔洞被稱為「龍門」，為龍從山上飛往大海的通道，在自然環境和人造建築環境之間維持適當的能量流動。錄像中，攝錄機追蹤龍的路徑，將觀者的移動性從空間轉移到屏幕。隨著距離拉近，龍門既充當窗口又充當框架，呼應屏幕的形狀。將這些龍門定位為形式上和思想上的人類學（變形）的門戶，藝術家展開一場廣闊的自白式的遐想，講述了神話、王權、風水、山海中的怪獸與神靈，以及桑樹的種種。



*From Its Mouth Came a River of High-End Residential Appliances* 《從它口中溢出了高端住宅之河》

2017-2018

HD single channel video, 單頻道高清錄像, 13'00" (on loop)

Edition 3 of 3 + 2AP

Wong Wai Yin 黃慧妍

## Wong Wai Yin (b.1981, Hong Kong)

*He, She, It* (2019) are three series of acrylic and watercolor drawings, executed in an aesthetic reminiscent of vintage posters from the 1950s. Self-explanatory, *He, She, It* respectively represent clichés about the male, female and neutral genders. Wong uses ready-made clip art stencils to depict blank faces interspersed with catchy slogans, turning the iconography on its head and into a tool for satire, caricature and parody. The display methods of these three series are also meaningful: *He* is framed and proudly hung on the wall, *She* stands in an upright open rack to be perused, while *It* lays on a poster rack on the floor, indifferent to the viewers' gaze.

Wong Wai Yin continues the sequestration of the genders as a form of critique in *Our description of the world is too coarse.* (2019). Recalling the birth story of Jesus Christ, the artist acquires three sets of nativity scene figurines, and rearranges the setting according to the genders of the participants. The result shows the bias of gender representation in the Biblical narrative, that despite the painstaking labor Mary has just endured, the nativity party belongs to the men.

Beneath the levity of superficial binary gendering, the works prompt self-reflection and trigger unwitting identification, which might ultimately arrive at a deeper truth about genders. We might yet see that gendered behavior and prejudice are tautologies perpetuated by our own conscious and unconscious participation in it.

## 黃慧妍（生於1981年，香港）

《他》、《她》、《它》（2019）是三套塑膠彩和水彩畫作系列，美學風格讓人聯想到五十年代的海報。正如標題所述，《他》、《她》、《它》分別描繪了代表男性、女性和中性性別的陳腐概念。黃慧妍使用現成的剪貼畫模版來描畫空白面孔，周圍散佈著醒目的標語，從而將其意象顛覆，使之成為諷刺和模仿的工具。這三個系列的展示方法亦有其意義：《他》以畫框鑲起並昂然地掛在牆上，《她》佇立在一個豎立的開放式架子上待人閱讀，而《它》則橫躺在地板上的 一個海報架上，對觀眾的視線無動於衷。

黃在《我們對世界的描述實在太粗糙了。》（2019）裡繼續以性別隔離作為一種批判形式，回顧耶穌基督誕生的故事。藝術家尋獲三套耶穌誕生場景的小雕像，並根據它們的性別重新佈置了場景。結果表明聖經敘事中的性別代表存在的偏見：儘管聖母瑪利亞剛剛經歷了艱苦的分娩，耶穌誕生的喜慶卻歸於男人。

在表面二元性別區分之輕下，這些作品促使觀眾自我反思，並觸發無意識的認同，最終或能帶來關於性別的更深層次的真理。我們或會發現，性別行為和偏見是我們長期以來有意識和無意識地參與其中的一種套套邏輯。



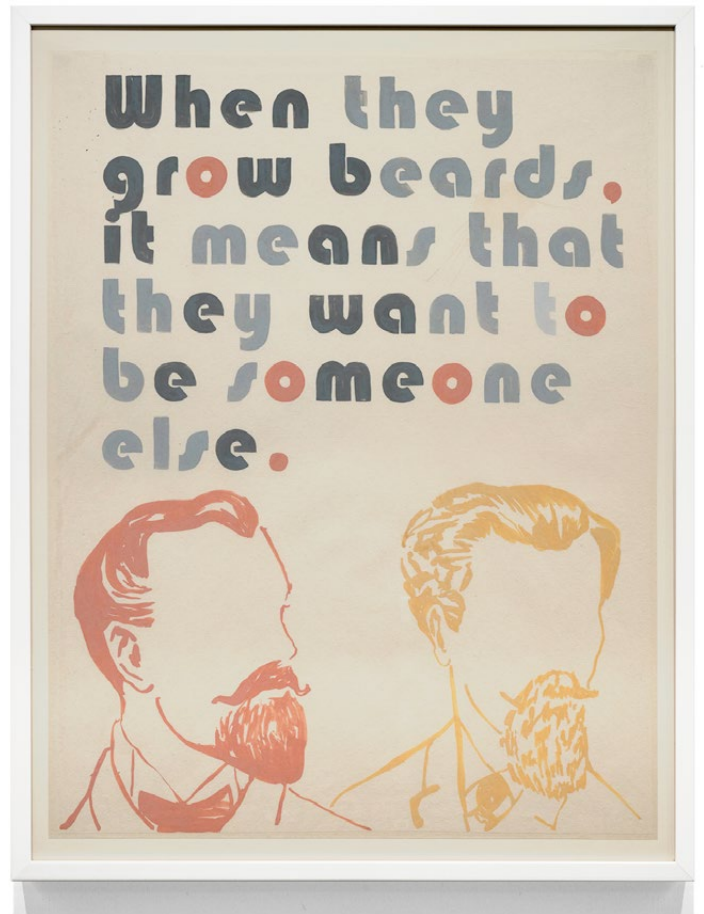
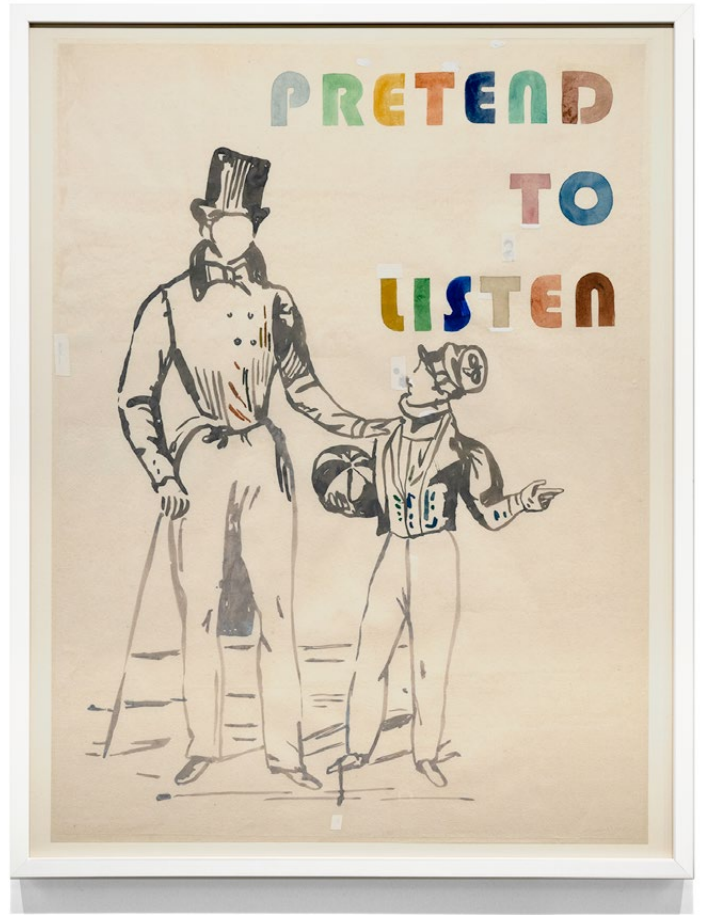
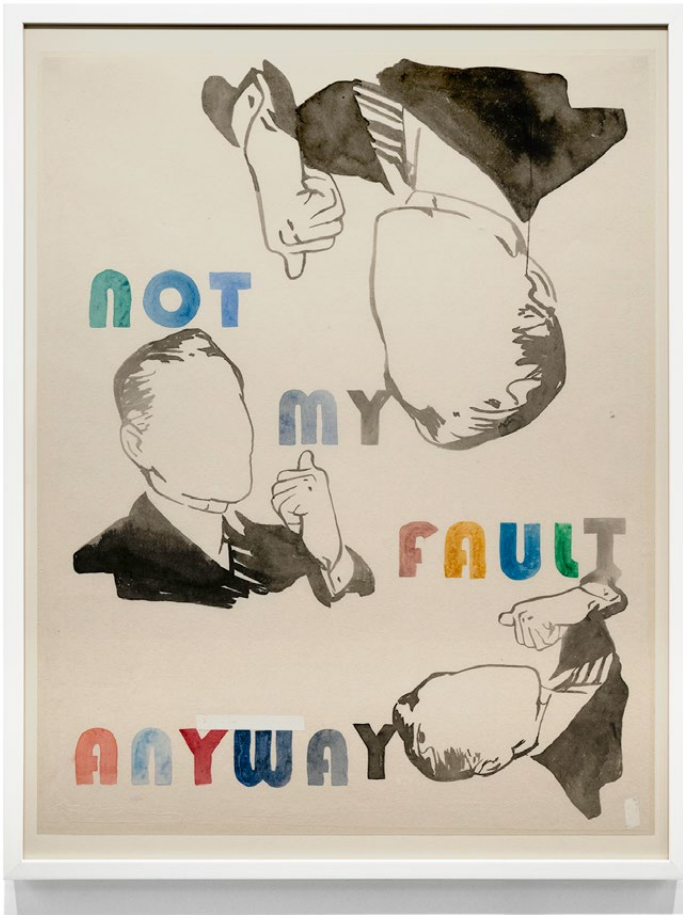
*Our description of the world is indeed too coarse.* 《我們對世界的描述實在太粗糙了。》

2016

Mixed media installation, Set of 3 混合媒介裝置，一組 3 件

32 x 20 x 40 cm each





He 《他》  
2019  
Mixed media installation 混合媒介装置

Artwork size: 83 x 63 cm  
Framed size: 90 x 70.3 x 3.3 cm



**She 《她》**

2019

Mixed media installation 混合媒介装置

120 x 61 x 190 cm



It 《它》

2019

Mixed media installation 混合媒介装置

96.5 x 60.9 x 83.8 cm



**No One To Talk To**

2019

Acrylic and watercolor on paper 塑膠彩及水彩紙本

92.9 x 68.5 cm

# Computer SAYS



Computer SAYS NO

2019

Acrylic and watercolor on paper 塑膠彩及水彩紙本

92.5 x 68.5 cm

Zhang Ruyi 張如怡

**Zhang Ruyi** (b.1985, Shanghai)

Dysmorphic cacti made out of concrete spawn on a tiled pedestal, petrified as a plant specimen. Individual Plant carries forward the artist's interest in how natural objects are disciplined by their larger environment. The seductive flowers of cacti and succulents are often the only green growing in the scorched desert, their nectre drawing pollinators and feeders from miles away, an oasis in a wasteland sustaining an ecology of its own. Their roots often dig deep into the arid soil, absorbing moisture from the ancient riverbeds underground.

Zhang delineates her clinical gaze on architecture and the city by abstracting and re-positing the geometric construction of this natural object. In Individual Plant – 19, Zhang grafts electric wire into the now concrete of the plant, demonstration the harsh, deeply intrusive infiltration of industry upon nature.

張如怡（生於1985年，上海）

由水泥製造的變形仙人掌在平舖的基座上石化成植物標本。《一株》帶出藝術家對於自然物如何受其大環境影響約束的興趣。仙人掌和多肉植物的誘人花朵通常是炎熱的沙漠中唯一的綠色植物，它們的花蜜吸引了來自遠方的授粉者和覓食者，是一個維持著個別生態的荒漠中的綠洲。它們的根部經常深入乾旱的土壤，從地下古老的河床吸收水份。

張如怡通過抽象化及重新放置自然物的幾何構造，展現了她對建築與城市的冷靜觀察。在《一株-2》（2018）中，張把電線移植到水泥植物中，展示了工業化對大自然嚴酷而深刻的侵入滲透。



*Individual Plant—13* 《一株—13》

2018

Concrete, pigment, ceramic tiles, wood panel, metal 混凝土、色粉、瓷磚、木板、金屬

48.5 x 30 x 20 cm





*Individual Plant—29* 《一株—29》

2019

Concrete, ceramic tiles, wood panel, metal 混凝土、瓷磚、電線

60 x 21 x 20 cm



*Individual Plant—2* 《一株—2》

2018

Concrete, ceramic tiles, electric wires 混凝土、瓷磚、電線

17 x 30 x 20 cm

## Artist Biography 藝術家簡歷

## **Leelee Chan** (b. 1984, Hong Kong)

Leelee Chan creates sculptures that reflect her experience with the extreme urbanisation in Hong Kong. They are almost always comprised of dumpster detritus, household ephemera, and mundane objects from her daily life not generally considered memorable or worth preserving. Chan's process-based approach embraces unexpected forms that generate a new living entity driven by their own internal logic — poetic, idiosyncratic, and universally intimate.

Her work was exhibited internationally including Tai Kwun Contemporary (Hong Kong), Ullens Centre for Contemporary Art Dunes (Beidaihe, China), Capsule Shanghai Gallery (Shanghai, China), Downs & Ross (New York, USA), Artemis Project Space (York, UK), Flux Factory (New York, USA), Parallel Art Space (New York, USA), Sol Koffler Gallery (Providence, USA). Her recent work was covered by Frieze, Art Forum, Mousse Magazine, Art Asia Pacific, South China Morning Post and included in the M+ Museum collection in Hong Kong.

Chan currently lives and works in Hong Kong.

## **陳麗同**（生於1984年，香港）

陳麗同的雕塑作品反映她於極為都市化的香港裡生活的經驗。陳的雕塑幾乎總是由日常生活中一般認為不值得留念或保存的垃圾碎屑、家庭用品和平凡物件組成。她以基於過程的方式創作出無法預計的、一種由物質內部邏輯所衍生出來的狀態——富有詩意、獨特性和私密性。

陳的作品曾於各地展出，包括大館當代藝術館（香港）、UCCA 沙丘美術館（北戴河，中國）、膠囊畫廊（上海，中國）、Downs & Ross（紐約，美國）、Artemis 計劃空間（約克，英國）、Flux Factory 畫廊（紐約，美國）、Parallel 藝術空間（紐約，美國）、Sol Koffler 畫廊（羅得島，美國）。陳的作品亦曾於Frieze雜誌、藝術論壇、Mousse雜誌、亞太藝術雜誌和南華早報中刊出，亦納入香港M+博物館的藏品之中。

陳麗同現於香港生活和工作。

## **Pixy Liao (b. 1979, Shanghai)**

Liao is a multidisciplinary artist whose practice covers photography, installation and performance. Liao is known for her staged photography, where she poses with her boyfriend-turned-muse, Moro. Her works challenge the traditional gender roles in heterosexual couples, humorously revealing the multitude of ways to be together.

In 2019, Liao had a major solo exhibition at the Rencontres d'Arles in Arles, France. Liao has also participated in exhibitions and performances in institutions internationally, including the UCCA Center for Contemporary Art (Beijing, China); He Xiangning Art Museum (Shenzhen, China); the Museum of Sex (New York, USA); Asia Society (Houston, USA); Open Eye Gallery (Liverpool, UK); and Firstdraft Gallery (Sydney, Australia).

Liao currently lives and works in New York.

## **廖逸君（生於1979年，上海）**

廖逸君是一位跨媒介藝術家，她的創作涵蓋攝影、裝置及表演藝術。廖以編導式攝影作品為人悉知，她與作為靈感來源的男友莫若一同成為自拍對象。她的作品挑戰傳統男女關係的固定模式，幽默地探討親密關係的各種可能性。

在2019年，廖在法國阿爾勒攝影節舉行了重要的個人展覽。她亦於世界各地的機構參與展覽及表演，包括何香凝美術館（深圳，中國）、性博物館（紐約，美國）、亞洲協會（休斯頓，美國）、Open Eye Gallery（利物浦，英國）和 Firstdraft Gallery（悉尼，澳洲）。

廖現於美國紐約生活和工作。

## Victoria Sin (b. 1991, Toronto)

Victoria Sin is an artist using speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. Sin uses drag as a practice of purposeful embodiment questioning the reification and ascription of ideal images within technologies of representation and systems of looking. Drawing from close personal encounters of looking and wanting, their work presents heavily constructed fantasy narratives on the often unsettling experience of the physical within the social body.

Sin's performances and works were shown in international exhibitions and programmes, including "Age of You" (MOCA, Toronto, Canada, 2019); "La vie des chose", MOMENTA biennale de l'image (Montreal, Canada, 2019); "Kiss My Genders" (Hayward Gallery, London, UK, 2019); "Meetings on Art", the 58th Venice Biennale (Venice, Italy, 2019); "Rising up in the infinite sky", Sophia Al-Maria: BCE (Whitechapel Gallery, London, UK, 2019); "Do Disturb" (Palais de Tokyo, Paris, France, 2019); "PLANTSEX, General Ecology" (Serpentine Galleries, London, UK, 2019); "DRAG" (Hayward Gallery, London, UK, 2018); "The sky as an image, an image as a net" (Serpentine Park Nights, London, UK, 2018); "Swinging Out Over the Earth" (Whitechapel Gallery, London, UK, 2018); "Indifferent Idols" (Taipei Contemporary Art Center, Taipei, 2018); "We Share the Same Tears" (Whitechapel Gallery, London, UK, 2018); "Glitch Feminism" (ICA, London, UK, 2017); "TATE EXCHANGE: GENDER TALKS" (Tate Modern, London, UK, 2017).

Sin currently lives and works in London.

## 單慧乾（生於1991年，多倫多）

單慧乾以思辨小說的方式介入行為、寫作與動態影像中，以擾亂對於慾望、身份認同與物化的規訓過程。單以「變裝」作為具目的性的藝術體現，質疑歸因於科技和觀看系統中生成的理想形像的化身。他/她的作品透過觀看和渴望的個人經驗，呈現建基於社會體系中個體不安經驗的奇想。

單的表演及作品於國際性展覽與節目中展出，包括當代加國藝術館 "Age of You"（多倫多，加拿大，2019）；MOMENTA biennale de l'image "La vie des choses"（滿地可，加拿大，2019）；海沃德美術館 "Kiss My Genders"（倫敦，英國，2019）；第58屆威尼斯雙年展 "Meetings on Art"（威尼斯，意大利，2019）；白教堂藝廊 "Rising up in the infinite sky" 及 "BCE"（倫敦，英國，2019）；巴黎東京宮 "Do Disturb Festival"（巴黎，法國，2019）；蛇形藝廊 "General Ecology: PLANTSEX"（倫敦，英國，2019）；"海沃德美術館 DRAG"（倫敦，英國，2018）；蛇形藝廊 "Park Nights: The sky as an image, an image as a net"（倫敦，英國，2018）；白教堂美術館 "Swinging Out Over the Earth"（倫敦，英國，2018）；台北當代藝術中心 "沙漠偶像"（台北，台灣，2018）；白教堂美術館 "We Share the Same Tears"（倫敦，英國，2018）；當代藝術學會 "Glitch Feminism"（倫敦，英國，2017）；泰特現代藝術館 "泰特美術館交流計劃：性別對談"（倫敦，英國，2017）。

單現於英國倫敦生活和工作。

## So Wing Po (b. 1985, Hong Kong)

Born in 1985 in Hong Kong, Wing Po So graduated with a B.F.A from the Sam Fox School of Design and Visual Arts, Washington University in Saint Louis in 2007, and with an M.F.A. from the Chinese University of Hong Kong in 2012. Born into a family of Chinese medicine doctors, So grew up surrounded by medicinal ingredients, transforming them into raw materials for playthings and eventually artworks. Seeing that traditional Chinese medicine originates in observation, sensitivity and imagination towards nature, So applies the same theory of knowledge in her investigation of forms, materiality, metaphysics and relationality.

So had a solo exhibition at Tai Kwun Contemporary, Hong Kong, titled "Six-part Practice" (2018). Her work has also been widely exhibited in group shows, including "Ghost Walk" (Hong Kong Fringe Club, Hong Kong, 2015); "Sound of Image: Exploring the Links between Audio Description and Visual Art" (Hong Kong Cattle Depot Artist Village, Hong Kong, 2013); "Seesaw- MA Fine Arts Graduation Show" (Chinese University of Hong Kong, Hong Kong, 2012); "Black Market" (Wan Chai Gresson Street, Hong Kong, 2012); "Detour 2012: Hawkerama II" (Wan Chai Police Station, Hong Kong, 2012); "Market Forces" (Osage Gallery, Hong Kong, 2012); "Exhibition of Books Saint Louis Artist's Guild", Missouri, USA (2007). She also published an artist book in 2018, titled "From Space to Space: An Illustrated Guide to an Infinite Something".

Wing Po So currently lives and works in Hong Kong.

## 蘇詠寶（生於1985年，香港）

蘇詠寶於2007年於美國華盛頓大學聖路易斯取得藝術學士，並於2012年於香港中文大學取得藝術文學碩士學位。蘇成長於傳統中醫學世家，她自幼接觸種藥材，從前把藥材當為玩物，現在藥材已轉化為她的藝術創作媒介。她深信中國傳統醫學源於對自然的觀察、敏感以及想像，於藝術創作中運用了相同的理論來探討萬物的形式、物質性、關係性以至形而上學。

蘇曾於香港大館當代美術館舉名為“六種練習”的個人展覽（2018）。她的作品亦於不同聯展中展出，包括“陰陽路”（香港中環藝穗會，香港，2015）；“聽、見、想、像：口述影像與視覺藝術的一些事”（牛棚藝術村，香港，2013）；“思嚟——第二屆香港中文大學藝術碩士畢業展”（香港中文大學，香港，2012）；“黑市藝術快閃展”（灣仔機路臣街，香港，2012）；“Detour2012：排檔藝術嘉年華II”（灣仔警察宿舍，香港，2012）；“回應市場力量”（奧沙畫廊，香港，2012）；“Exhibition of Books Saint Louis Artist's Guild”（密蘇裡州，美國，2007）。另外，在2018年蘇詠寶出版了藝術家書籍《微物萬狀》。

蘇現於香港生活及工作。

## Angela Su (b. Hong Kong)

Angela Su received a degree in biochemistry in Canada before pursuing visual arts. Su's works investigate the perception and imagery of the body, through metamorphosis, hybridity and transformation. Her pseudo-scientific drawings often combine the precision of scientific sketches with a mythical aesthetics, challenging the audience's visual sensation of the pleasure of pain. Her research-based projects include drawing, video, performative and installation works that focus on the interrelations between our state of being and scientific technology.

In 2019, Su was commissioned by Wellcome Trust to present a commission project in "Contagious Cities: Far Away, Too Close" at Tai Kwun, Hong Kong. She has also participated in exhibitions in museums and institutions internationally, including the 17th Biennale of Sydney, Australia; the 2nd Shenzhen Biennale of Architecture and Urbanism, China; National Museum of Modern and Contemporary Art, Seoul, Korea; Academy of Fine Arts Vienna, Austria; CAFA Art Museum, China; Saatchi Gallery, UK; and He Xiangning Art Museum, China. In 2013, she published an artist novel *Berty*, and in 2017, a science fiction anthology *Dark Fluid* where she uses sci-fi as a method for social critique.

Su currently lives and works in Hong Kong.

## 徐世琪（生於香港）

徐世琪在投身藝術創作之前，在加拿大取得生物化學學位。她的創作通過身體和生物的變形和混合來研究其意象和感知。她的偽科學繪畫經常將精確的生物學草圖與神話美學結合，以挑戰觀眾對痛楚的視覺感知。她的創作以項目研究為基礎，並通過繪畫、錄像、行為和裝置，討論科學和人類生存狀態之間的關係。

2019年，徐被 Wellcome Collection 特別委托參與一個名為《疫症都市》的項目，並於在香港大館的展覽 "疫症都市:既遠亦近" 呈現有關的作品。她的作品曾被廣泛展出，包括於維也納美術學院、北京中央美術學院美術館、首爾國立現代及當代美術館、悉尼雙年展、深圳何香凝美術館及深圳城市建築雙年展展出。2013年，她出版首本藝術家小說《Berty》；於2017年，她編輯了科幻小說選集《暗流體》，以科幻作為社會批判的工具。她的作品被香港 M+ 及北京中央美術學院美術館收藏。

徐現於香港居住和工作。



## WangShui

WangShui is a New York-based studio that uses moving images, installation, and architecture to explore contemporary notions of desire. The work often restages image technologies to locate intimacy, autonomy, and sanctuary.

WangShui has exhibited and screened work internationally at venues including the JULIA STOSCHEK COLLECTION, New York Film Festival, Venice Architecture Biennale, SculptureCenter, EMPAC, and The Shed. WangShui's work is in the permanent collection of The Whitney Museum of American Art.

## 王水

王水是活躍於美國紐約的工作室，通過流動影像、裝置及建築去探索當代的慾望觀念。其作品常以重現影像技術去界定親密關係、自主性及聖所。

王水曾於各地展出及放映作品，包括JULIA STOSCHEK COLLECTION、紐約電影節、威尼斯建築雙年展、雕塑中心、實驗媒體與表演藝術中心（EMPAC）與The Shed。王水的作品亦為惠特尼美術館之永久收藏。

## Wong Wai Yin (b. 1981, Hong Kong)

Wong Wai Yin graduated from the Chinese University of Hong Kong in 2004, and obtained her Master of Fine Art at the University of Leeds, UK, in 2005. Wong experiments with a variety of media, such as painting, sculpture, collage, installations and photography. Her work is about autobiographical experience, episodic memory and playful intervention with art history.

Wong's selected solo shows include "Without trying." at Spring Workshop (Hong Kong, 2016); "From Waong Wai Yin's Collection to the Hong Kong Art Archive" at Asia Art Archive (Hong Kong, 2011); and "L'Écume des choses – l'art de Wong Wai Yin" at Observation Society (Guangzhou, 2009). Her works have been presented in museums and institutions internationally, including Para/Site Art Space (Hong Kong, 2015); Osage Kwun Tong (Hong Kong, 2013); M+ (Hong Kong, 2012); Collectors House (the Netherlands, 2011); Taipei Biennial (Taipei, 2010), OCT Contemporary Art Terminal (Shenzhen, 2010); International Studio & Curatorial Program (New York, 2009); Chinese Art Centre (Manchester, 2009); Worksound (Portland, 2008), Hong Kong Museum of Art (Hong Kong, 2007); and MoCA Shanghai (Shanghai, 2007). Wong is one of the co-founders of the Observation Society in Guangzhou.

Wong currently lives and works in Hong Kong.

## 黃慧妍（生於1981年，香港）

黃慧妍2004年於中文大學藝術系畢業，翌年於英國列斯大學修畢藝術碩士課程。她利用不同媒體創作，包括繪畫、雕塑、拼貼、裝置和攝影等。作品以關於自身經驗、個人記憶片斷以及對藝術史的玩味為切入點。

黃的個人展覽包括“不要太努力讓事情發生”，Spring Workshop（香港，2016）；“從黃慧妍藏品到香港藝術文獻庫”，亞洲藝術文獻庫（香港，2011）；“原來的輪廓”，觀察社（廣州，2009）。她的作品曾於各地的博物館及機構中展出，包括 Para/Site 藝術空間（香港，2015）；奧沙·觀塘（香港，2013）；M+（香港，2012）；Collectors House（荷蘭，2011）；台北雙年展（台北，2010）；OCT 當代藝術中心（深圳，2010）；國際工作室與策展計劃（紐約，2009）；華人藝術中心（曼徹斯特，2009）；Worksound 藝術空間（波特蘭，2008）；香港藝術館（香港，2007）及上海當代藝術館（上海，2007）。她亦是廣州觀察社的其中一位創辦人。

黃現於香港生活和工作。

## Zhang Ruyi (b. 1985, Shanghai)

Zhang Ruyi (b.1985, Shanghai) works predominantly in abstract drawing, painting, sculpture and installation. In her practice, sculpture occupies a unique space mediating artifacts, industrial experience and urbanism. Zhang's artistic practice is centered on the undisclosed relationship between ego consciousness, physical space, and mundane experience. By withholding certain "slices" of time and information of the material employed, the artist is able to capture, replicate, compress, condense or fabricate the materialization of emotions.

Zhang's work has been presented by Pilar Corrias (London, 2018), K11 Art Foundation (Hong Kong, 2018), Rockbund Art Museum (Shanghai, 2018), Sadie Coles HQ (London, 2017), Ullens Center for Contemporary Art (Beijing, 2017), Cass Sculpture Foundation (Chichester, 2016), Sifang Art Museum (Nanjing, 2016), chi K11 art museum (Shanghai, 2016), Shanghai 21st Century Minsheng Art Museum (Shanghai, 2015), etc. Zhang is the recipient of Prix YISHU 8 Chine 2017 and the participant of the 2017 Glenfiddich Artists in Residence Programme, now in studio residency hosted by Pro Helvetia, Swiss Arts Council at Villa Sträuli, Winterthur.

Zhang currently lives and works in Shanghai.

## 張如怡（生於1985年，上海）

張如怡主要從事抽象繪畫、雕塑與裝置的創作。在她的藝術實踐中，雕塑以調和人工製品、工業經驗以及城市生活而佔據特殊空間。藝術家的作品圍繞自我意識，物理空間，日常經驗之間的隱秘關係。她通過提取時間切片和採用的物質信息，以捕捉、折疊、壓縮、凝結及捏造出物質化的情感。

張的作品曾於 Pilar Corrias 畫廊（倫敦，2018）；K11 藝術基金會（香港，2018）；外灘美術館（上海，2018）；賽迪HQ畫廊（倫敦，2017）；尤倫斯當代中心（北京，2017）；卡斯雕塑基金會（古德伍德，2016）；四方當代美術館（南京，2016）；chi K11 美術館（上海，2016）；上海二十一世紀民生美術館（上海，2015）等場地展出。她是2017年藝術 8 青年藝術家大獎得主以及Glenfiddich 藝術家駐留計劃的參與者。張現於溫特圖爾 Villa Sträuli 參與瑞士藝術委員會 Pro Helvetia 基金會舉辦的工作室駐留計劃。

張現於上海生活和工作。



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