

ANONYMOUS SOCIETY FOR
MAGICK
煉法社

Chen Wei 陳維
Hao Jingban 郝敬班
Lam Tung Pang 林東鵬
Wang Tuo 王拓
Trevor Yeung 楊沛鏗

Curated by Ying Kwok
策展人：郭瑛





Curatorial Statement

The word Magick, an archaic spelling of Magic, was popularized in the late Renaissance, when Italian humanists first conceived the idea of exploiting natural sciences and phenomena for the performance of magic. An exemplar of this movement was Giambattista della Porta's 1558 treatise *Magia Naturalis* (Natural Magick), which was widely circulated and republished in 5 different languages in less than a decade.

In the book, Magick is a performing art in which acts, tricks or illusions of seemingly impossible feats are deployed utilizing natural forces. Magicians are defined as people who are skilled in drawing out the 'intimate essence which lurks in the inmost bowels of things, to fetch it forth, and sublimate it.' With carefully planned actions, together with the cooperation of physics, chemistry and precise arrangements in a staged environment, the magician's seamless performance challenges our belief system, leading to a proposed change, convincing the audience of impossible possibilities.

In a similar manner, artists constantly highlight sets of experiences taken from their daily lives and re-stage them in a creative and personal language, re-interpreting the amazing world around us with their insights. Artists take viewers into a realm of fantasy that is both factual and fictitious. Sometimes it even borders on the supernatural as it stimulates sensations and affects that evaded our normal perception and awareness. As such, artists inspire us to reflect and think beyond our current existence.

Anonymous Society for Magick is a mixed-media exhibition of five visual artists. While magic alludes to illusion, fantasy, and mind tricks, inspiring us about something that could not possibly have happened, this exhibition features artists' works that show us what could have happened, with the same vigor, planning, and precision required to deliver a magical performance.

The Great Escape is a newly commissioned work for this exhibition. Negotiating between the media of painting, video and installation, Lam Tung Pang's new work is an inquisitive imagination of a carousel lantern. Inspired by one of the essays in Shuji Terayama's (1935-1983) *Fantasy Library*, in which the author was mesmerized by the street magician Harry Houdini (1874-1926), whose skillful Magic threatened our belief system and concept of reality. However, once it is staged, it simply becomes an entertainment. The miracle stays on the stage and remains separated from our daily logic. Lam's urge to flee into ruminating images is a humanistic response to his own fleeting surroundings, interrogating the viability of our city's complex realities.

Chen Wei constructs meticulously staged scenes that either capture or mimic specific moments in reality, telling a story of the social reality in contemporary China, presenting it as photographs and installation. Exposing the collective



psychology of contemporary Chinese citizens, they share the mutual desire of betterment individually and nationally. This materialism has resulted in a huge abundance of non-degradable consumer products left in the city, which are usually left neglected and remained as they are. Chen reimagines such found objects and, through careful reconstruction, builds a new scene resembling common dreams, finding a place within our memory, creating fiction from true stories. Perhaps, like the theatrical lights and props in a magic stage, the materialist façade of a prosperous economy creates tactics of diversion from ideological struggles to the other social strife in contemporary China.

For many, the transformative power of art and of the artistic process are forms of magic. The repetitive rhythm of a certain action, producing an almost meditative state in the artist's mind, is an essential element of many artistic practices. Hao Jingban's newly produced video, *Opus One*, follows a young Chinese couple's obsession to master the Swing Dance, a form of social dancing which was most popular in the 30s and the 50s among the black community in the United States. The video takes us on a journey of discovery, spanning historic archival footages, the couple's strenuous effort to practice, and their field trip to Harlem, New York City, to experience the place where jazz began. Could the strive for originality bring the two distinct cultures and eras together? Through perseverance, hard work, and obsessively repetitive practice, the young Chinese couple achieve a faultless performance with pin-point accuracy, successfully keeping their 'magic' alive and believable.

Wang Tuo recently produced a series of video works based in the Northeast China where he was born. The video work selected for this exhibition, *Symptomatic Silence of Complicit Forgetting*, shows a complex relationship between the present and the historical past; natural and supernatural beings; and states of existence. Time and spaces interweave in a non-linear way that slowly reveals a series of unhealable acts in history, during the Cultural Revolution, events that had created various kinds of unrelievable pressures that are still experienced to date. Wang uses moving image as a means to create an illusionary and dreamy alternative reality where some of these pressures can be relieved. Like a magic show, it provides a psychological escape for the audience who wants to believe through other means.

Trevor Yeung's practice ranges from still images and sculptures, to large site-specific installations. Obsessed with structure and system, his works are often inspired by personal experiences and inter-personal encounters, exploring issues such as personal and social anxiety and the human condition. By creating controlled environments with horticulture elements, he invites the audience to encounter carefully orchestrated scenes exactly as he wanted, just as a magician would. Requiring the viewers to navigate the scenes physically and mentally, these precisely planned situations come from the same desire as studying Magick back in the days – to better understand the world around us.

Historically, magic has been conceived as the desire to use invisible forces to change the visible world. The link between art and magic displays the hidden rules of nature, investigates the visible world, and showcases the realm of dreams and desires. Against the complexity of social reality, "Anonymous Society for Magick" summons amazement whilst simultaneously revealing the immanent truth within our surroundings.

Ying Kwok is an independent curator based in Hong Kong. She works with a diverse range of art and cultural institutions nationally and internationally, from artist's initiatives, art festivals, to public museums. Her research based curating often synthesizes different art forms in contemporary visual art, from site specific commissions, performances, to film and video. Kwok is the curator for "Contagious Cities: Far Away, Too Close" for Tai Kwun Contemporary and Wellcome Trust, the lead curator of "LOOK International Photography Festival 2017", and curator at M+ for "Samson Young: Songs for Disaster Relief" as Hong Kong presentation at the 57th Venice Biennale. Before embarking on her independent career, Kwok was the curator at the Centre for Chinese Contemporary Art in Manchester UK, between 2006 and 2012.

In 2014, Kwok was awarded the Asia Cultural Council Fellowship. She is an international fellow in the Clore Leadership Programme 2018/19. Apart from curating, Kwok also founded Art Appraisal Club with a group of local art professionals in 2014, in order to encourage critical thinking and initiating effective art discussions in Hong Kong. The group provides regular exhibition reviews and their articles are published in magazines, various cultural networks and their own bilingual journal, *Art Review Hong Kong*.

煉法社

策展陳述

譯：李挽靈

「Magick」一詞是「Magic」的古老拼寫，在文藝復興後期很流行，當時意大利人文主義者首次提出了利用自然科學和現象進行魔術表演的想法。吉安巴蒂斯塔·德拉·波爾塔的 1558 年著作《Magia Naturalis》就是這運動的典範，不出十年，它已以五種語言被廣泛發行及再版。

在這本部著作中，Magick 是一門表演藝術，透過利用自然力量，部署看似不可能的表演、戲法或幻覺等壯舉。魔術師被定義為熟練於掌握「潛藏在事物最深處的私密本質，將之提取並昇華」的人。通過精心策劃的行為，配合物理、化學和精確的部署，在一個經刻意佈置的環境中，魔術師天衣無縫的表演挑戰了我們的信仰體系，帶出改變的擬議，從而說服觀眾相信不可能的可能性。

同樣地，藝術家不斷強調他們日常生活中的各種經歷，以創造性及個人化的語言將之重新佈置，並以自己的見解重新詮釋我們周圍的神奇世界。藝術家將觀眾帶入既真實亦虛構的幻想國境。他們有時甚至與超自然接壤，激發平常的感知和意識所未能偵測的觀感。由此，藝術家啟發我們反思和思考超越當前的存在。

“煉法社”是由五位視覺藝術家組成的混合媒體展覽。魔術暗示了幻覺、幻想和控心術，啟發我們一些不可能發生的事情，而是次展覽展出的藝術家作品，則以進行魔術表演同等的活力、計劃和精確度，向我們展示了可能發生的事情。

《大逃亡》是為此次展覽特別委託的作品。林東鵬的這件新作品在繪畫、錄像和裝置等媒體之間協商，是對旋轉木馬燈籠的好奇想像。受到寺山修司《幻想圖書館》（1935–1983年）中一篇散文的啟發，文中描寫作者被街頭魔術師哈利·胡迪尼（1874–1926年）所迷惑，其爐火純青的魔術威脅到我們的信仰體系及現實的概念。但一旦上演，它就變成一種娛樂，奇蹟停留在舞台上，並與我們的邏輯思維分隔。林想要逃往讓人墮入沉思的圖像的衝動，是對自己瞬息萬變的環境的人文回應，質疑這城市複雜現實的可行性。

陳維精心打造的場景或捕捉或模仿現實中的特定時刻，講述當代中國社會現實的故事，並以照片和裝置形式呈現。作品揭露了當代中國公民的集體心理，他們在個人和國家層面共同的進步願望。這種物質主義導致大量無法



分解的消費品殘留於城市，通常被忽視並維持其原貌。陳的照片重新利用了這些拾得物，並經過仔細的重構，建立了一個類似於尋常夢境的新場景，在我們的記憶中找到其位置，並根據真實的事跡創作了虛構的故事。也許就像魔術舞台上的舞台燈光和道具一樣，那是繁榮和物質主義經濟的表象，當中包含了轉移的策略：將焦點從意識形態的鬥爭轉移至其他當代中國社會的紛亂中。

對於許多人來說，藝術和藝術過程的變革力量是魔術的一種。某動作重複的節奏，產生一種藝術家腦裡近乎冥想的狀態，是很多藝術家的實踐的基本要素。郝敬班的最新錄像作品《Opus One》追訪一對年輕中國男女掌握搖擺舞（一種活躍於 1930 年代和 50 年代的社交舞形式，由紐約哈林區的非裔美國人帶起潮流）的狂熱追求。錄像帶我們走上了一次探索之旅，從歷史檔案錄像，到二人練習的艱苦努力，再造訪紐約市哈林區的實地考察，體驗爵士樂的發源地。對原創性的追求能否將兩種截然不同的文化和時代融合在一起？通過堅持不懈、辛勤努力和強迫性的重複練習，這對年輕中國男女達成了完美無瑕的表演，維持了精度的準確性，成功讓他們的「魔術」保持活力而可信。

王拓最近在他出生的中國東北製作了一系列錄像作品。是次展覽挑選的錄像作品《共謀性失憶》展示了現在與歷史過去、自然與超自然生物、不同存在狀態之間的複雜關係。時間和空間以一種非線性的方式交織在一起，緩慢地揭示了文革歷史上一系列無法治癒的行為，這些事件造成了至今仍然被經歷的各種無法緩解的壓力。王以流動影像為手段，創建一種虛幻與夢幻的另類現實，使其中一些壓力得以緩解。就像魔術表演一樣，作品為希望相信另類現實的人們提供了心理上的逃避。

楊沛鏗的實踐涵蓋靜止圖像、雕塑到大型場域特定裝置。他沉迷於結構和系統，作品常受個人經歷和人際間的交往所啟發，探索諸如個人和社會焦慮，以及人的狀態等問題。通過植物營造一個受控的環境，藝術家如同魔術師般，邀請觀眾與他精心策劃的場景相遇。觀眾的身心於場景裡導航，這些精確計劃的情況跟過去人們學習魔術源自同一種欲望——以求更了解我們周遭的世界。

歷史上，魔術被看成是人們使用無形力量改變可見世界的願望。從哲學的角度來看，藝術與魔術之間的關聯，顯現了自然的隱藏法則，研究可見的世界，並展示夢想和慾望的境界。在這種多層次的背景下，展覽將如夢似幻的理想世界與社會現實的殘酷交織在一起，引發驚奇之餘，同時揭示我們周圍環境的內在真相。



郭瑛是一名香港獨立策展人。她與國內外藝術文化機構廣泛合作，包括藝術家發起項目，雙年展及美術館合作。她的研究型策展實踐綜合了當代視覺藝術中各種不同的形式——特定場域委任製作，表演，電影和錄像。郭氏受香港大館及衛爾康基金會邀請策劃展覽“疫症都市：既遠亦近”（2019），同時她也是“LOOK 國際攝影節”的首席策展人（2017），並作為威尼斯雙年展香港館策展人於 M+ 博物館策劃“楊嘉輝的賑災專輯”（2017）。郭氏曾在 2006 年至 2012 年間擔任英國曼徹斯特華人藝術中心的策展人。

郭氏於2014年獲授亞洲文化協會獎助金，也是 Clore 領袖培訓計劃——香港獎學金 2018/19 的得獎者。除此之外，郭氏於2014年與本地藝術從業者成立 Art Appraisal Club，以在香港推動批判性思維及鼓勵業界的交流和討論。該小組長期為藝術媒體供稿，文章經常發表於雜誌、文化網絡，及自主發行的雙語期刊《藝評香港》。

✦ CHEN WEI 陳維 ✦



Mushroom depicts a construction site that has suspended work. There is no new building or workers, but the temporary settlement remains, and discarded satellite dishes gather in a pile. The fact is, construction sites nowadays no longer need satellite reception, for we all have smartphones to entertain ourselves. However, I care about these objects that seemingly grow out of our city. They coexist and cohabit with us, but we never have time to stop and look at them. This is the reason why I re-stage the scene.

Curtain (Floating New Buildings / Hong Kong) is a newly commissioned site-specific installation for "Anonymous Society for Magick" at Blindspot Gallery. The image, *New Buildings*, depicts a window view from the interior, as glistening lights are emitted and reflected from new buildings on the outside, illuminating the foggy and smoggy light. These iridescent lights is the endless pulsation of the city.

Coins (A Pair of Nameless Hand): A pair of hands, anachronistic, symbolically holding coins and light. This work comprises the Park Coins Series. In the last decades of the 20th century, public sculptures in this style populates cities and parks, symbolizing the collective wish for betterment and happiness.

- CHEN WEI

《磨菇》的畫面是一個停工的建築工地，大樓沒有建起來，臨時房子還在，工人也不在了，接收器被堆放在那裡，因為現在的工地裡不再需要接收器，大家都有手機可以娛樂。我在乎這些在城市裡生長出來的事物，它們和我們共同生活，大家來不及駐足，所以我就要把這些圖像重新做出來。

《簾布（漂浮的新樓／香港）》是為刺點畫廊“煉法社”的委託創作，影像源自作品《新樓》，從房間的窗戶向外，新建築的光與反光，照亮夜晚的霧和霾。這些五彩十色的光芒是城市的無休止的脈搏。

《硬幣（無名之手）》的一雙手是不合時宜的、象徵之手，它捧著硬幣和光。這雙手來自《公園硬幣系列》中，上世紀末典型的中國城市裡常見的公共雕塑，這些雕塑給予人們積極美好的期許。

- 陳維



Coins (A Pair of Nameless Hand) 《硬幣（無名之手）》

2017

Archival inkjet print, acrylic face-mount on aluminium 收藏級噴墨打印、亞克力面鋁板裱褙

Image size: 64 x 80 cm

Framed size: 66.5 x 82.5 x 5 cm

Edition 6 of 6 + 2AP



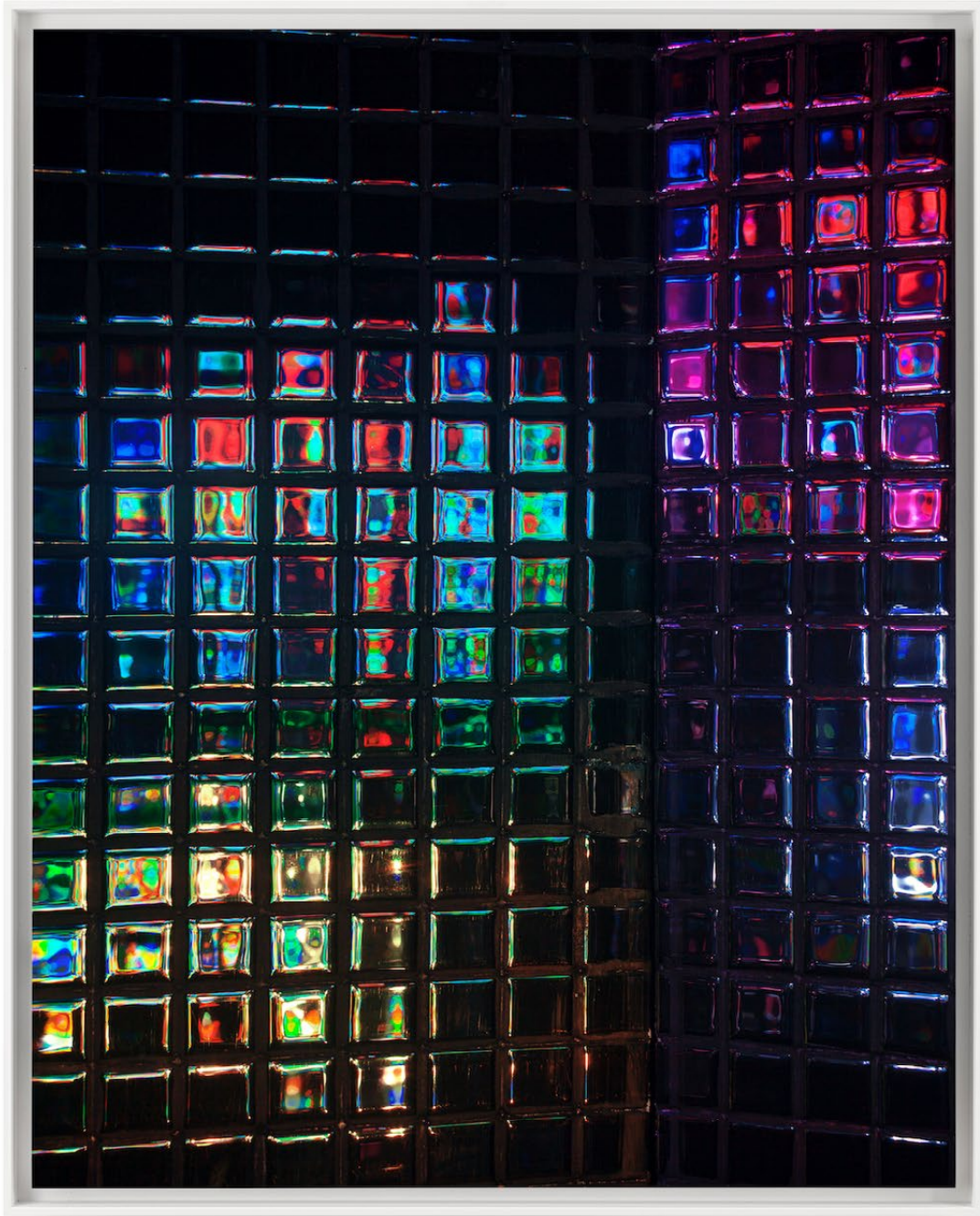
Mushroom 《蘑菇》

2016

Archival inkjet print, acrylic face-mount on aluminium 收藏級噴墨打印、亞克力面鋁板裱褙

Image size: 150 x 187.5 cm
Framed size: 152.5 x 190 x 5 cm

Edition 5 of 6 + 2AP



Dark Mosaics #2 《馬賽克黑 #2》

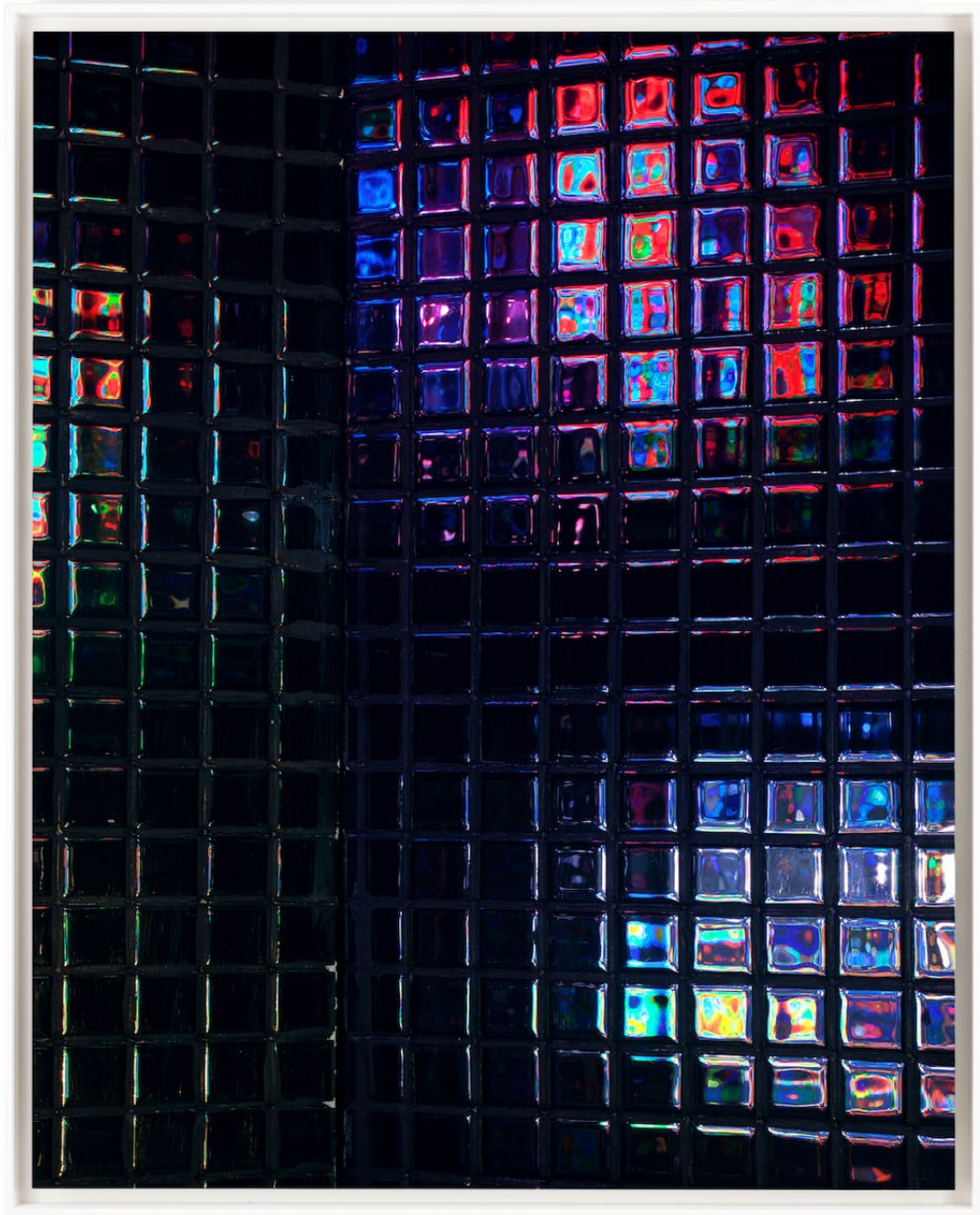
2016

Archival inkjet print, acrylic face-mount on aluminium 收藏級噴墨打印、亞克力面鋁板裱裱

Image size: 50 x 40 cm

Framed size: 52.5 x 42.5 x 5 cm

Edition 5 of 6 + 2AP



Dark Mosaics #2 《馬賽克黑 #3》

2016

Archival inkjet print, acrylic face-mount on aluminium 收藏級噴墨打印、亞克力面鋁板裱褙

Image size: 50 x 40 cm

Framed size: 52.5 x 42.5 x 5 cm

Edition 5 of 6 + 2AP





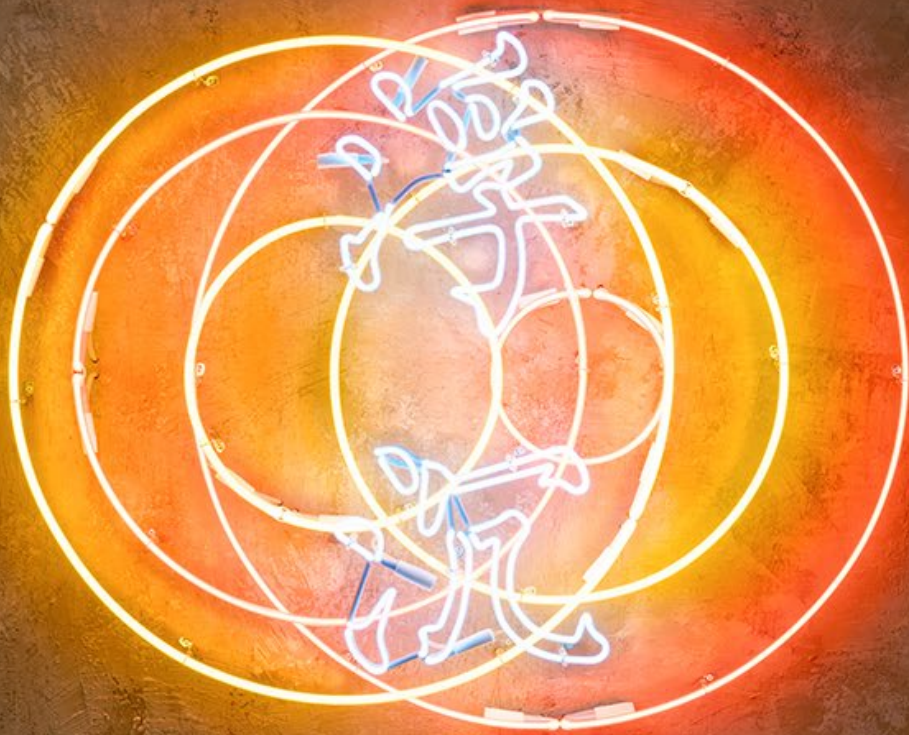
Curtain (Floating New Buildings/ Hong Kong) 《簾布（漂浮的新樓/香港）》

2020

Print on textile 噴墨打印布本

Exhibition size: 3 x 7 m

Size Variable



Drifting Along (Hong Kong) 《浮沉（香港）》

2020

Neon light installation 霓虹光管裝置

100 x 120 x 14 cm

✦ **HAO JINGBAN** 郝敬班 ✦



Opus One comes from the obsession with the swing dance culture of black Americans in the 1930s and 50s, as a young Chinese couple go to great lengths to search for and study any material they could find on the period. They scrupulously observe the minute details in the dancers' movement, and immersed themselves in the legends of icons, masters and halls of fame in the background. This process deeply exceeds what one would do simply to learn how to dance. One might not fathom why the protagonists are so touched by swing dance, but one could resonate with their realization of the insurmountable gap between different races and cultures. This unbreachable gap also manifests in the unnegotiable distance between past and present, imagination and reality. Repeat the Lindy Hop, or go to Harlem. These movements remain formalist, and one could never arrive at the destination of one's quest. Only by grasping the essence of something and refusing its rigid categorization could one inch closer to the goal of one's journey.

《Opus One》源於一對年輕中國情侶迷戀 30 至 50 年代盛行黑人文化的 swing 舞蹈，進而重複觀看所有能搜集回來的有關老視頻，從觀察影片中的每一個舞蹈動作的細節，伸延至深入研究有關的人物、場景，和相關年代背景。這個過程完全超出了舞蹈的學習，我們可能難以理解二人被 swing 所震撼的感動程度，但對二人發現了不同種族文化之間的，無法逾越的隔閡能有所共鳴。這種無法逾越的隔閡亦存在於現在與過去之間，想像與現實之間，兩者不能取得共識。即使不斷重複苦練一個動作，或遠赴金山，它也只是一個形式，你永遠無法抵達終點。唯有了解事情的本質與精神，拒絕事情的分類定形，你才可能稍向終點走近一點。



Opus One

2020

Dual-channel video installation 雙屏高清錄像裝置

32'42"

Edition 2 of 5 + 2AP



✦ LAM TUNG PANG 林東鵬 ✦



In the coronavirus outbreak of 2020, when *The Great Escape* was created, I spent most of my time stuck at home, finding the journey to my Fotan studio too difficult, and the home space to lay out my stationery too luxurious. For I have a spacious studio for art-making, and a cramped apartment for living.

My studio space shrank from 3000 sq. ft. to an 11-inch surface, and I only found respite from daily chores at night when I could draw and read children's books on my tablet. Always, at 4am, I would have to brave police roadblocks to return to my Fotan studio. At 9am, I come home to father my homeschooling children. So, in caring for children in the daytime, I become a child at night, reading children's books, perusing that richly illustrated world, fantasizing about my own reality. Day and night, darkness and light, lightning, escape ... my body's interiority and exteriority become two distinct worlds, comprising this artwork, *The Great Escape*.

I am struck by memories of "escape" in my childhood, like sitting in the cinema anxiously trying to flee from the moving images. In *The Great Escape*, audience could choose a fixed point to view, or to pursue an embodied moving perspective along with the moving images. We are all escaping, while being quarantined.

As entertainment, the techniques of magic are constantly developed and deepened, but its threat against the defensive mechanisms of daily reality is thoroughly neutralized.

– Shūji Terayama

- Lam Tung Pang
18th March, 2020

2020年疫症爆發，創作《大逃亡》這件作品的時候，大部份時間都困在家裡，連前往火炭的工作室也變得困難，在家拿出紙筆的空間也覺奢侈。因為我有一個倘大的工作室，也有一個極狹少的家居。

工作室從三千呎的空間縮到11吋的平面上，我只能在夜裡，從發光的11吋平板上閱讀網上開放平台的兒童書、繪畫。總在半夜四點，在火炭路上遭遇警方的路障，才能回到工作室。早上九時，回家當父親、看小孩。於是，日間看小孩，夜裡自己變小孩，看兒童書，看那充滿圖像又幻想著自己身處的世界。日與夜，黑與白，閃光，逃離……身體的內與外形成了兩個世界，構成了《大逃亡》這件作品。

這也令我想起關於「逃離」的種種個人記憶，例如：兒時坐在電影院坐立不安想逃離的狀態。在作品《大逃亡》中，觀眾可以選擇定點或者透過移動的影像，建構移動的身體經驗。我們都在逃亡，又被重重包圍。

作為娛樂，魔術的技法不斷深化，但威脅日常現實的獠牙已被統統拔除。

– 寺山修司

- 林東鵬
2020年3月18日



The Great Escape 《大逃亡》

2020

Video projection, ink and pencil on paper, scale models, acrylics and uv-print on plywood
錄像投影、水墨鉛筆紙本、模型、塑膠彩及 UV 印刷板本

Size Variable

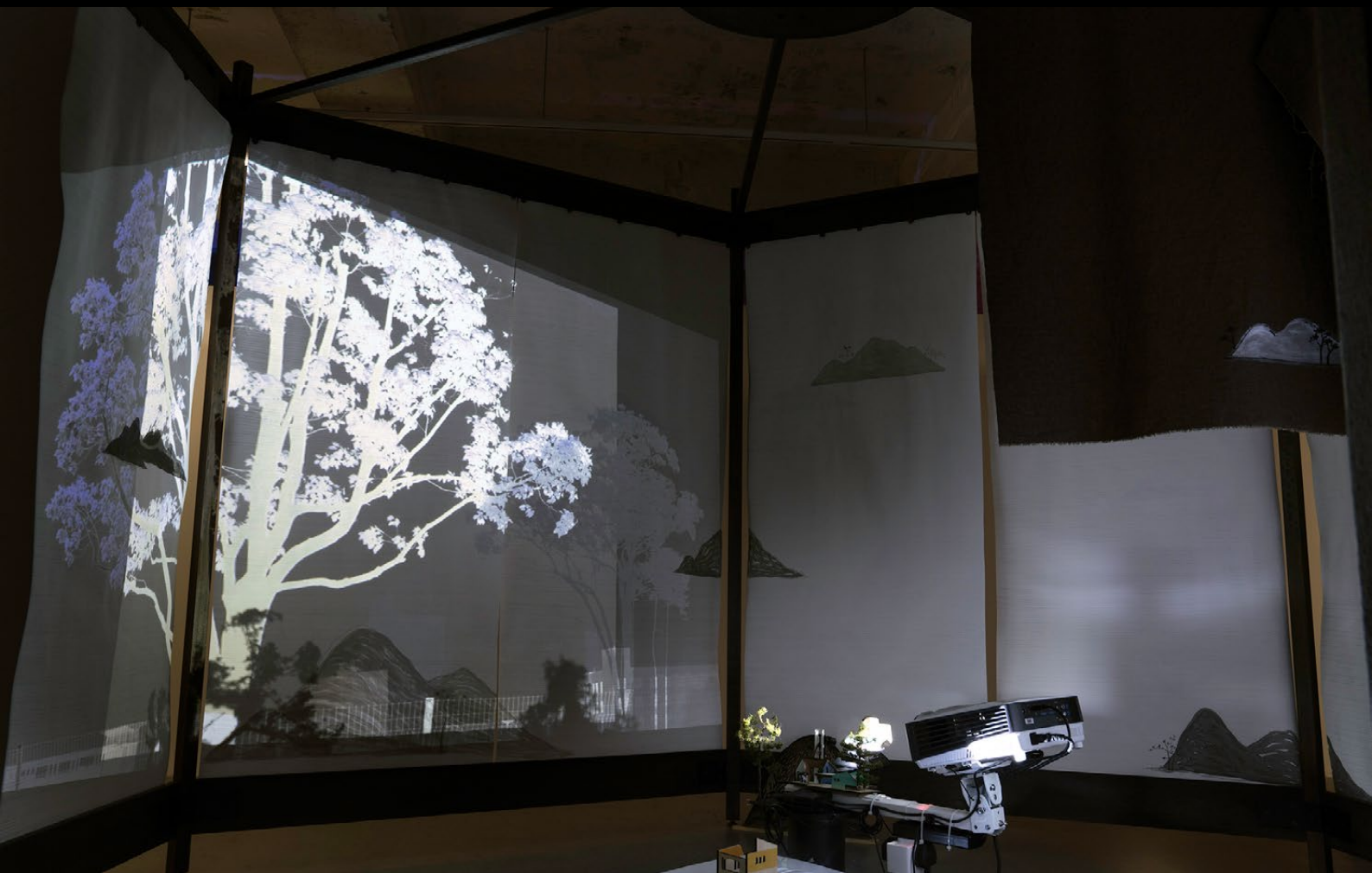


(Installation View)



(Installation View)







(Part of the *Great Escape* installation)

Untitled-2020-17

2020

Acrylics and uv-print on plywood 塑膠彩及 UV 印刷板本

81 x 61 x 2 cm



(Part of the *Great Escape* installation)

Untitled-2020-21

2020

Acrylics and uv-print on plywood 塑膠彩及 UV 印刷板本

50 x 80 x 4 cm



(Part of the *Great Escape* installation)

Untitled-2020-19

2020

Acrylics and uv-print on plywood 塑膠彩及 UV 印刷板本

51 x 41 x 2 cm



(Part of the *Great Escape* installation)

Untitled-2020-20

2020

Acrylics and uv-print on plywood 塑膠彩及 UV 印刷板本

51 x 41 x 2 cm

✦ WANG TUO 王拓 ✦



Symptomatic Silence of Complicit Forgetting depicts a writer in blockage and a silently ruminating wife. They live in the same room, but each absent-mindedly inhabit their own worlds attempting to complete unspeakable trauma in the past. Ghosts literally live side by side with the living in this contemporary Chinese family. In another timeline, the writer, as a young Red Guard, mistakenly entered a study room full of abandoned manuscripts, and immersed himself in the reading of an old story. Jolted by the noises of a march outdoors, he bursted out into the open field. This is an archetypal story that runs deeply in Chinese memory, far away yet close by, and even till now, imperceptible pain hides quietly in our contemporary reality.

In *Forms of Forgetting*, German scholar Aleida Assmann proposes a kind of complicit forgetting, that is when the system attempts to erase certain memories in the past, and their victims accordingly manifest a traumatic silence. These two silences add up to a mutual complicity. Just as the writer in the film could not heal his deep wound through writing, those who share the same historical trauma similarly fall into a collective silence. This silence becomes symptoms that are unspeakable, chronic, and transferred to our present relationships.

A series of sketches are created based on the pertinent themes and imagery that arose from the research and production processes of *Symptomatic Silence of Complicit Forgetting*. Titled *The wedding*, *Burning books*, *Magic show*, *Nine phases*, *Study and Criticism*, these sketches source their imagery and style from archival images, classical mythological illustration, and *lianhuanhua* (comic strips) from the Cultural Revolution era.

- WANG TUO

在《共謀失憶症》裡，一位陷入寫作困境的作家，一位暗自神傷的妻子，他們雖同處一室，卻彷彿在各自的世界中嘗試撫平某些不為人知的記憶傷痕。在這個既寫實又虛幻的當代中國家庭裡，籠罩著人鬼共棲的詭異氛圍。另一個時空裡，一個年輕的紅衛兵誤入一間堆滿廢棄書稿的房間，沉浸在一則古代故事的閱讀中，忽然聽到窗外的遊街聲，奪門而出。一段半個世紀前的創傷記憶被抽絲剝繭。這是一個屬於中國的故事樣板，遙遠而切身，時至今日仍然留有難以覺察的幻痛，平靜地藏匿在中國的現實裡。

德國文化學者 Aleida Assmann 在《遺忘的形式》中，曾提出過一種共謀性遺忘，即當體制試圖銷毀某段過往記憶的同時，其中的受害者也往往表現出創傷性的沉默。兩者的沈默疊加而形成了一種共謀。正如作家無法通過寫作去療癒記憶深處的傷痕，共同分享歷史創傷的人也同樣陷入無意識的集體性沉默，這種沉默最終變成一種無法言說的、在時間中累積、在情感關係中轉移的病徵。

伴隨的一系列素描繪畫是基於在影像作品《共謀失憶症》的研究和製作過程中，圍繞其中一些關鍵問題進行的梳理。題為《出嫁》、《焚書》、《幻戲》、《九相》、《書齋》和《批判》，這些素描糅合了古代傳奇志異、近歷史和當下多重的時空，並置了歷史圖像、古代神話繪本以及文革時期的連環畫風格。

- 王拓





Symptomatic Silence of Complicit Forgetting 《共謀失憶症》

2020

HD single-channel video 高清單頻道錄像

26'15"

Edition 1 of 5



The wedding 《出嫁》

2020

Ink on paper 水筆紙本

Artwork size: 27 x 39 cm

Framed size: 37.8 cm x 49.6 x 3.4 cm



Burning books 《焚書》

2020

Ink on paper 水筆紙本

Artwork size: 27 x 39 cm

Framed size: 37.8 cm x 49.6 x 3.4 cm



Magic show 《幻戲》

2020

Ink on paper 水筆紙本

Artwork size: 27 x 39 cm

Framed size: 37.8 cm x 49.6 x 3.4 cm



Nine phases 《九相》

2020

Ink on paper 水筆紙本

Artwork size: 27 x 39 cm

Framed size: 37.8 cm x 49.6 x 3.4 cm



Study 《書齋》

2020

Ink on paper 水筆紙本

Artwork size: 27 x 39 cm

Framed size: 37.8 cm x 49.6 x 3.4 cm



Criticism 《批判》
2020
Ink on paper 水筆紙本

Artwork size: 27 x 39 cm
Framed size: 37.8 cm x 49.6 x 3.4 cm

✦ **TREVOR YEUNG** 楊沛鏗 ✦



Rock Sitters (The World is Burning) is a unique photographic work manipulated after the image is printed. Removing pigments from surface of the print, the artist shows a distant landscape on fire. The togetherness of the couple strikes a hopeful contrast to the doom of global catastrophes. The two *Rock Sitter* works comprise the *Sitter* series, an on-going series of Yeung's, where he voyeuristically captures images of people in leisure or deep thoughts. Some of these subjects are disinterested and blasé, some immersed and oblivious, some resigned and abject. By observing the subjects, the artist projects his own desire and state of mind onto them, a process transferred as well to the viewers.

Mr. butterflies at a waiting corridor is an immersive site-specific kinetic installation, in which butterfly palms, a common indoor plant, are slowly rotating, and LED lights of selected colours cast iridescent shadows onto the surrounding wall. Like being in the atrium of a cocktail party or the entrance hall to a concert, participants have to accommodate the proximity of others and navigate the corridor accordingly, while always in the lookout, waiting for someone who might not show up. In these anthropomorphic plants, the artist sees his own personal anxiety in a place where to see is also to be seen.

Night Mushroom Colon is a mixed-media work that combines electrical converters and nightlights, giving out a stealthy bioluminescence that suggests a secretive realm. Inhabiting dark corners unlikely to perturb a sleepy walker, these mushrooms thrive in fecundity, and reproduce through polyamorous converters and tempting colours. Their casual disinterest to human hegemony and agency provides a viable alternative for multispecies entanglement and survival.

- TREVOR YEUNG

《巨岩看更（世界正焚毀）》是藝術家在照片上直接刮走顏料色素的獨特作品。畫面中，一對相依的情侶與他們正在眺望的“火境”形成強烈對比。展覽中《巨岩看更》兩個作品均屬於楊的《看更》系列。《看更》是一系列帶有窺視感的攝影作品，藝術家在對方不知情下捕捉他人的不同狀態，有的無聊和失樂、有的陷入沈思中、有的厭世與抽離。在觀察對方的同時，藝術家亦投射了自己的慾望和狀態，此觀感亦轉移到觀眾的視覺經驗中。

《在等待長廊的蝴蝶先生》是一個沉浸式的特地動力裝置。散尾葵（一種常見的室內植物）被放置在緩慢旋轉的基座上，七彩的光影投射到四週的牆上。有如處身雞尾酒會的中庭或音樂會的門廳中一樣，觀眾必須因應他人或障礙物的移動在空間遊走，同時經常向遠處眺望，期盼著可能不會出現的人。通過擬人手法，藝術家通過作品投射了自身對於觀看與被觀看的焦慮。

《晚菇群》是一組混合媒體作品，結合了電子轉換器和夜燈，散發出生物發光體的詭異光芒，隱現了一個神秘的領域。這些蘑菇棲息於不容易打擾到夜行者的黑暗角落，它們繁殖力旺盛，展現了多性的轉換和誘人的顏色。他們對人類霸權的世界不感興趣，為多物種糾纏和生存開闢了另類途徑。

- 楊沛鏗



Night Mushroom Colon (Five) 《晚菇群（五）》

2020

Night lamp, plug adaptors 夜燈、轉換插頭

14 x 15 x 13 cm

Edition 1 of 3



Night Mushroom Colon (Eight) 《晚菇群（八）》

2020

Night lamp, plug adaptors 夜燈、轉換插頭

24.5 x 30 x 17 cm

Edition 1 of 3



Mr. butterflies at a waiting corridor 《在等待長廊的蝴蝶先生》

2020

Butterfly palm, LED light, rotator, wooden case 散尾葵、LED燈、轉動裝置、木盒

Size Variable



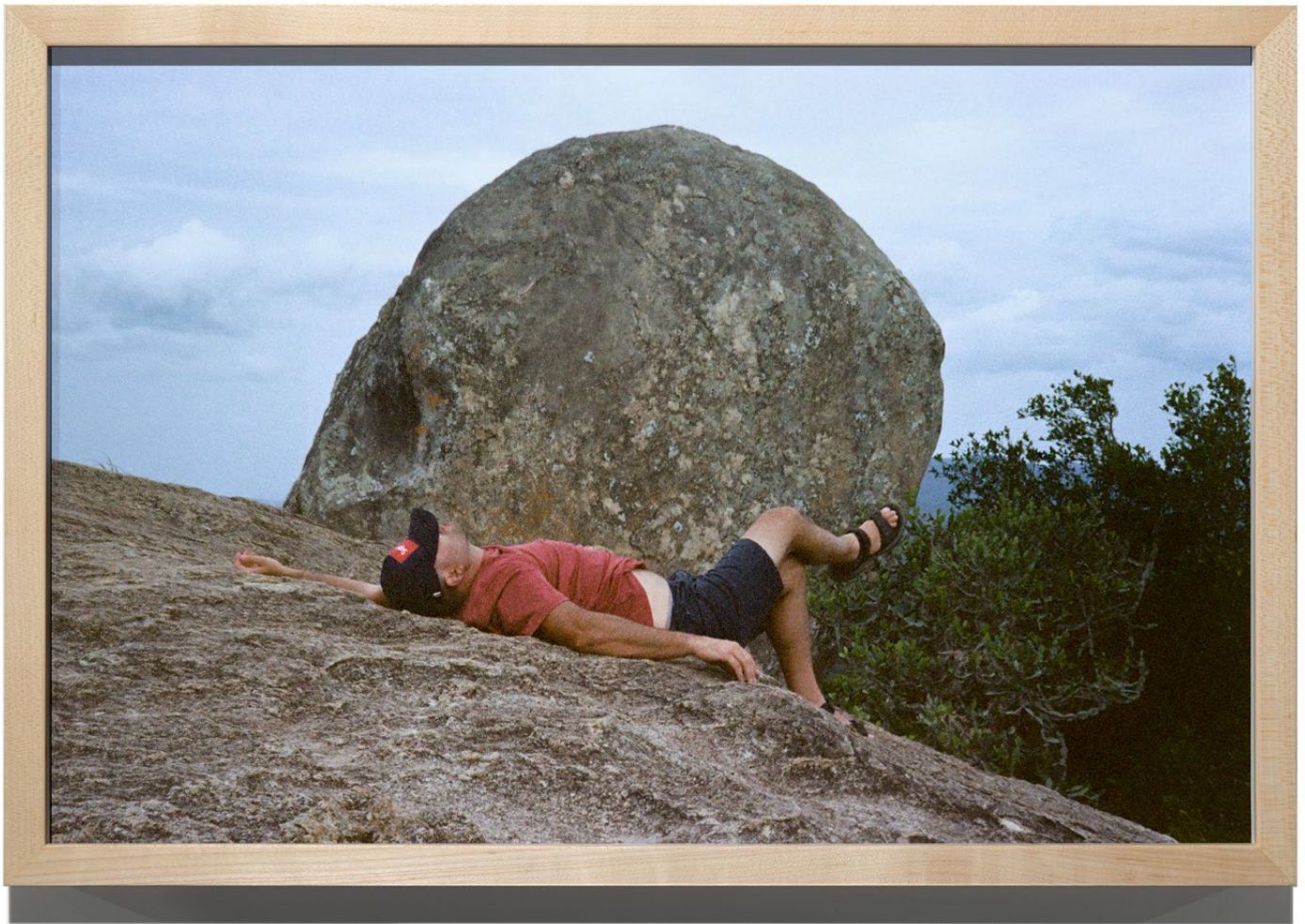
Rock Sitters (The World is Burning) 《巨岩看更（世界正焚毀）》

2019

Etching on archival inkjet print 雕刻、收藏級噴墨打印

Artwork size: 60 x 90 cm

Framed size: 63 x 93 x 4 cm



Rock Sitter 《巨岩看更》
2019
Archival inkjet print 收藏級噴墨打印

Artwork size: 40 x 60 cm
Framed size: 43 x 63 x 4 cm
Edition 1 of 3

✦ **Artist Biography** 藝術家簡歷 ✦

✦ CHEN WEI ✦

b. 1980, Zhejiang, China

Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio. Evoking recurring motifs, memories and dreams, every image is a fiction and a story in itself. In the fictional scenes of objects, interiors and nocturnal cityscapes, Chen exposes the psychological and socio-political characters of contemporary China: collective yearning for betterment, disillusionment of consumerist desires, and a nostalgia for a haphazardly erased past.

Chen's recent solo exhibitions include "Where Are You Going Tonight" (chi K11 art space, Guangzhou, China, 2018); "Chen Wei: The Club" (Centre for Contemporary Photography, Melbourne, Australia, 2017); "Noon Club" (JNBY Foundation, Hangzhou, 2016) and "Chen Wei: In the Waves" (K11 chi art museum, Shanghai, 2015). Group exhibitions in which Chen has participated include "Phantom Plane, Cyberpunk in the Year of the Future" (Tai Kwun Contemporary, Hong Kong, 2019); "We Chat: A Dialogue in Contemporary Chinese Art" (Asia Society Texas Center, Houston, USA, 2016); "CHINA 8 – Works in Progress" (Museum Folkwang, Essen, Germany, 2015); "Performance and Imagination: Chinese Photography 1911–2014" (Stavanger Art Museum, Stavanger, Norway, 2014); "ON | OFF: China's Young Artists in Concept and Practice" (Ullens Center for Contemporary Art, Beijing, 2013); "The 4th Seoul International Media Art Biennale" (Seoul Museum of Art, Korea, 2006). Chen is the recipient of the Asia Pacific Photography Prize at SH Contemporary in 2011. Chen's works is collected by Rubell Family Collection (USA); Ullens Center for Contemporary Art (Switzerland) and White Rabbit Contemporary Art Collection (Australia).

Chen currently lives and works in Beijing, China.

✦ 陳維 ✦

生於 1980 年，中國浙江

陳維細密地於工作室室內建構和擺拍場景，使他的攝影作品不像靜物寫生、反似丟空了的雕塑劇，充滿著戲劇感和電影感。擺拍構建的虛構的個人敘事，喚起重複的意象、回憶和夢想，令每一個圖像成為一個個故事。在這些物件、空間和夜間市景的虛構場景中，陳氏呈現了當代中國的心理和社會性特質：對美好生活的集體渴望、對消費主義承諾的憧憬的幻滅、以及對被隨意抹去過去的緬懷。

陳近期的個展包括中國廣州 chi K11 藝術空間的“你今晚去邊”（2018）、澳洲墨爾本當代攝影中心的“Chen Wei: The Club”（2017）、杭州 JNBY 藝術空間的“午間俱樂部”（2016）、上海 chi K11 美術館的“在浪裡”（2015）。陳曾參與的群展包括香港大館當代美術館的“幽靈維面——電馭叛客在未來之年”（2019）、美國休斯敦德克薩斯亞洲協會的“We Chat：對話中國當代藝術”（2016）；德國埃森柯望博物館的 CHINA 8 項目“Works in Progress”（2015）、挪威斯塔萬格美術館的“表演與幻想：中國攝影 1911-2014”（2014）、北京尤倫斯當代藝術中心的“ON | OFF：中國年輕藝術家的觀念與實踐”（2013）、韓國首爾美術館的“第四屆首爾媒體藝術雙年展”（2006）。在2011年，陳獲頒上海當代藝術博覽會（SH Contemporary）的「亞太攝影獎」。陳的作品被美國 Rubell Family Collection，瑞士尤倫斯當代藝術中心及澳洲白兔中國當代藝術收藏所收藏。

陳現於北京居住和工作。

✦ HAO JINGBAN ✦

b. 1985, Shanxi Province, China

Hao Jingban works with film and video to investigate the historical distance between the present viewer and a certain era in the past. In her research-based practice, the artist conducts historical investigation, archival research, field study, personal interviews, and live performances. From the ballroom dancing in Beijing before and after the Cultural Revolution, to the films of North-eastern China from the 1930s, the artist weaves together complex historical narratives, social movements and cultural commentary against the ambivalence and silence of the bygone era.

Hao's solo exhibitions include "Hao Jingban: Opus One" (Matadero Madrid, Madrid, Spain, 2020); "Silent Speech" (OCAT Xi'an, Xi'an, China, 2019); "New Directions: Hao Jingban" (Ullens Center for Contemporary Art, Beijing, China, 2016); and "Over-Romanticism" (Taikang Space, Beijing, China, 2016). Her works have been exhibited in institutions and biennales, including Rockbund Art Museum (Shanghai, 2019); Guangdong Times Museum (Guangzhou, 2018 & 2019); Centre Pompidou (Paris, 2017 & 2019); Museum of Fine Arts (Boston, 2018); "FRONT International: Cleveland Triennial for Contemporary Art" (Cleveland, 2018); 11th Shanghai Biennale (Shanghai, 2016); Kuandu Museum of Fine Art (Taipei, 2016); Museum of Contemporary Art (Hiroshima, 2016); Minsheng Art Museum (Beijing, 2015); and Jewish Museum (New York, 2014). Prizes and awards include the Huayu Youth Award Grand Jury Prize (2016), the Young Artist of the Year award at the 11th Award of Art China (2017), the International Critics' Prize at the 63rd Internationale Kurzfilmtage Oberhausen (2017), and the Han Nefkens Foundation – ArcoMadrid Video Art Award (2019). Hao's works are in the collection of the M+ (Hong Kong), Centre Pompidou (Paris, France) and the Power Station of Art (Shanghai, China). In 2020, the artist is based in Berlin for the DAAD Artists-in-Berlin residency programme.

✦ 郝敬班 ✦

生於 1985 年，中國山西省

郝敬班透過電影及錄像研究了現代的觀眾與某個舊時代之間的歷史距離。在她以研究為基礎的實踐中，她進行了歷史研究、資料搜集、實地考察、個人訪談和現場表演。從文化大革命前後北京的交誼舞到1930年代的中國東北電影，藝術家將複雜的歷史敘事，社會運動和文化評論編織在一起，以對抗過去時代的矛盾和沈默。

郝敬班的個展包括西班牙馬德里 Madero 藝術中心的“郝敬班：Opus One”（2020）、北京尤倫斯當代藝術中心的“新傾向：郝敬班”（2016）及北京泰康空間的“過浪漫主義”（2016）。她的作品曾於多個美術館和機構展出，包括上海外灘美術館（2019）、波士頓美術館（2018）、廣東時代美術館（2018）、克利夫蘭的FRONT 三年展（2018）、巴黎龐畢度中心（2017）、上海雙年展（2016）、台北關渡美術館（2016）、廣島市現代美術館（2015）、北京民生現代美術館（2015）和紐約 Jewish Museum（2014）。郝敬班獲頒的獎項包括第五屆三亞藝術節華宇青年獎評委會大獎（2016）、第十一屆AAC 藝術中國年度影響力大獎的年度青年藝術家獎（2017）、第63屆德國 Oberhausen 國際短片節的影評人大獎（2017）及 Han Nefkens Foundation — ArcoMadrid 錄像製作獎（2019）。郝的作品為香港M+、巴黎龐畢度中心和上海當代藝術博物館所收藏。在 2020 年，郝將會於柏林參與 DAAD Artists-in-Berlin 駐留計劃。

* LAM TUNG PANG *

b. 1978, Hong Kong

Lam Tung Pang shares the same experience with other Hong Kong artists who grew up in 1990s, whose coming-of-age coincides with drastic social changes, a result of his homeland's decolonization from constitutional monarchy and new allegiance to China in a short span of time. Traversing between the media of painting, site-specific installation, sound and video, Lam's playful practice arises from a curious imagination that recombines traditional iconography and vernacular elements, innovating with a myriad of found objects and images to form new practices that are often experimental in nature. Lam's works engage the themes of collective memories and fleeting nostalgia, which articulate an ongoing negotiation of the city-state's overlapping reality. In his allegorical landscapes, journeys and sceneries become essential passages connecting time and distance, longing and loss.

Solo exhibitions of Lam's include "Saan Dung Gei" (Blindspot Gallery, Hong Kong, 2019); "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 "Bi-City Biennale of Urbanism\Architecture" (Shenzhen, China, 2017); "CHINA 8" (NRW-Forum Düsseldorf, Düsseldorf, Germany, 2015); "No soul for Sale – A Festival of Independents" (Tate Modern, London, UK, 2010). 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+ (Hong Kong), among others.

Lam currently lives and works in Hong Kong.

* 林東鵬 *

生於 1978 年，香港

林東鵬與其他九十年代成長的香港藝術家一樣，經歷了從君主立憲殖民統治，到回歸祖國的急劇變遷。林的創作遊走於繪畫、裝置、聲音和影像之間，以具玩味和充滿好奇心的想像力，重新組合傳統圖像和本土元素，融合拾得物和現成影像衍生實驗性的創作。他的作品大多以集體回憶和稍瞬的惘懷為主題，審問我城交錯覆疊的現實。在他寓言式的風景中，山水和旅程是時間、距離、願境和失去的連結。

林東鵬的個展包括香港刺點畫廊的“山洞記”（2019）、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“深港城\建築雙城雙年展”、德國杜塞爾多夫 NRW Forum 的“CHINA 8”（2015）和英國倫敦泰特美術館的“不出賣靈魂 — 獨立藝術節”（2010）。林於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。

✦ WANG TUO ✦

b. 1984, Changchun, China

Wang Tuo employs various mediums and a process that combined interview, reality show and the theatre of absurd to construct a maze of melodrama. Through his performative manipulation on individuals' lived experiences and intervention in intellectual legacies such as literature, film, theatre and art history, Wang's practice attempts to examine the unreliable relationship between the contemporary human status, myth and cultural archive. In the self-referential environments that he constructs, dramatic, often humorous as well as absurd aspects of the concept of society are exposed. Wang's practice also seeks to develop a discourse on how present ideology is derived from its historical context continues to adapt to changing condition.

Wang's recent solo shows include "The Monkey Grammarians" (Salt Project, Beijing, China, 2017), "A Little Violence of Organized Forgetting" (Taikang Space, Beijing, China, 2016). Recent group shows include those at Julia Stoschek Collection, Düsseldorf (2018), Staatliche Kunsthalle Baden-Baden (2019); Zarya Center for Contemporary Art, Vladivostok (2018); Times Museums, Guangzhou (2019); OCAT Shenzhen (2018); OCAT Shanghai (2019); How Art Museum, Shanghai (2019); chi K11 Art Space, Shenyang (2018); Queens Museum, New York (2017); National Taiwan Museum of Fine Arts, Taichung (2015); Vox Populi, Philadelphia (2015). Wang was an artist in residence at the Queens Museum, New York from 2015 to 2017. He won the China Top Shorts Award and the Outstanding Art Exploration Award for Chinese Short Films in Beijing International Short Film Festival 2018. Wang Tuo is the winner of the Three Shadows Photography Award 2018 and the Youth Contemporary Art Wuzhen Award 2019.

Wang currently lives and works in Beijing, China.

✦ 王拓 ✦

生於 1984 年，中國長春

王拓的藝術實踐以影像、行為、繪畫為主，並涉及多種媒介，通過在預設情境下對他人真實生存經驗以及文獻行為化的介入來揭示當代人類境遇與精神遺產之間不穩定的關係。他的作品中經常基於對已有的文獻（如文學、電影、戲劇、美術史）的引用，來建立一個多重敘事的情節迷宮，在那裡，有關當代社會的戲劇化、幽默而荒誕的成分被展示出來。王拓的實踐也同時探討了人造觀念和意識形態是如何從其歷史背景中生發而出的，並與持續變化的社會狀況相適應的主題。王近年舉辦的個展包括北京鹽項目的“語法靈猿”（2017）、北京泰康空間的“失憶事典”（2016）。王曾參加於不同機構的群展，包括杜塞爾多夫的尤莉婭·施托舍克收藏（2018）、巴登巴登的國立美術館（2019）、海參崴的 Zarya 當代藝術中心（2018）、OCAT 深圳（2018）、OCAT 上海（2019）、上海的昊美術館（2019）、廣州的時代美術館（2019）、沉陽的 chi K11 藝術空間（2018）、紐約的皇后美術館（2017）、台中的國立台灣美術館（2015）、費城的 Vox Populi（2015）、紐約的 Residency Unlimited 以及 NARS Foundation 等機構舉辦的群展。王拓曾為紐約皇后美術館 2015 至 2017 年度駐館藝術家，並於 2018 年獲授“三影堂攝影獎”，同年獲北京國際短片聯展“傑出藝術探索獎”和“玲瓏塔”短片獎。2019 年獲授青年當代藝術烏鎮獎。

他現於北京居住和工作。

✦ **TREVOR YEUNG** ✦

b. 1988, Guangdong Province, China

Trevor Yeung uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung draws inspiration from intimate and personal experiences, culminating in works that range from image-based works to large-scale installations. Obsessed with structures and systems, he creates different scales of systems which allow him to exert control upon living beings, including plants, animals, as well as spectators.

Yeung has participated in biennials and exhibitions including “la biennale de Lyon” (Lyon, France, 2019); “After Nature” (UCCA Dune, Beidaihe, China, 2018-2019); “Cruising Pavilion” at the 16th International Architecture Biennale (Venice, Italy, 2018); the 38th EVA International Biennale (Limerick, Ireland, 2018); the 4th Dhaka Art Summit (Dhaka, Bangladesh, 2018); “The Other Face of the Moon” (Asia Culture Center, Gwangju, South Korea, 2017); “Soil and Stones, Souls and Songs” (Para Site, Hong Kong, 2017); “Seal Pearl White Cloud” (4A Centre for Contemporary Asian Art, Australia, 2016); “Adrift” (OCAT Shenzhen, China, 2016); “CHINA 8 – Paradigms of Art: Installation and Object Art” (Osthaus Museum Hagen, Germany, 2015); and the 10th Shanghai Biennale (China, 2014). His work is collected by Kadist Art Foundation and M+ Museum (Hong Kong).

Yeung currently lives and works in Hong Kong.

✦ **楊沛鏗** ✦

生於 1988 年，中國廣東省

楊沛鏗採用植物生態、園藝、攝影和裝置來隱喻對人與人之間的關係而得到舒懷。藝術家以親密和個人的經歷為創作靈感，再將之轉化為圖像和大型裝置作品。他沉迷於結構和制度，並通過創造不同規模的系統，對系統中出現的生物、植物、動物，甚至觀眾施加控制。

楊沛鏗近期參加的雙年展和群展包括法國的“里昂雙年展”（2019）、中國UCCA沙丘美術館的開幕展“後自然”（2018）、第16屆意大利威尼斯國際建築雙年展的“Cruising Pavilion”（2018）、第38屆愛爾蘭EVA國際雙年展（2018）、第4屆孟加拉達卡藝術峰會（2018）、韓國光州亞洲文化藝術中心的“The Other Face of the Moon”（2017）、香港Para Site藝術空間的“土與石，靈與歌”（2017）、澳洲 4A Centre for Contemporary Asian Art 的“海珠白雲”（2016）、中國 OCAT 深圳的“他／她從海上來”（2016）、德國 Osthaus-Museum Hagen 的 CHWINA 8 項目“Paradigms of Art: Installation and Object Art”（2015）及第10屆中國上海雙年展（2014）。他的作品被 Kadist 藝術基金會和香港 M+博物館所收藏。

楊現於香港居住及工作。



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