

PLAY & LOOP V
SCENE II
第二幕
18.7 - 26.8.2023
第一幕
SCENE I
PLAY & LOOP V
循環劇場



18.7 - 26.8.2023

Jiang Zhi 蔣志

Li Shuang 李爽

Jen Liu

Andrew Luk 陸浩明

Angela Su 徐世琪

楔 Xiē

Yan Wai Yin 忻慧妍

Chris Zhongtian Yuan 袁中天

PLAY & LOOP V

Blindspot Gallery is pleased to present Play and Loop V, the fifth iteration of our summer video screening program, a unique platform dedicated to showcasing moving images by established and emerging artists. Running for a period of six weeks, the program this year will be divided into two thematic scenes, each lasting for a duration of three weeks. The gallery space will be divided into multiple screening rooms, each with an artist's film playing on loop. Throughout the entirety of the program, Angela Su's *This is Not a Game*, and works by Andrew Luk, comprising a new sculptural installation *Saudade Chandelier* and mixed-media works *Techno-Reliquary 1, 2*, will be on display in the gallery.

循環放映 V

刺點畫廊榮幸呈現第五屆夏季放映項目《循環放映V》，一個專門為展出著名藝術家及新進藝術家影像作品而成立的平台。今年該項目將持續六週，劃分為兩個主題，每個主題為期三週。期間，畫廊將會分為數個放映室，循環播放單頻藝術家電影。在整個放映項目期間，另將在畫廊空間展示徐世琪的《這不是一個遊戲》和陸浩明的最新裝置雕塑《Saudade Chandelier》及混合媒介作品《科技聖髑1》、《科技聖髑2》。

PLAY & LOOP V
循環播放 V
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循環播放 V







请保持一米距离

SCREENING SCHEDULE 放映時間表

SCENE 1 The Floating Years : 漂浮歲月

第一幕	Jiang Zhi 蔣志	<i>The Waves</i> 《海浪》, 2022	12'57"
18.7-5.8	Li Shuang 李爽	<i>Déjà Vu</i> , 2012	15'55"
	楔 Xiē	<i>What Makes a Home?</i> 《何以為家?》, 2022	36'00"
	Hao Jingban 郝敬班	<i>X learns to talk to the land on a frozen river; Y's thoughts are interrupted by exercising jets overhead; Chang finds webs woven with branches in the mountains; Ban says some are confined, and some knocked down the barriers.</i>	22'02"
	Shen Xin 沈莘		
	Yunyu "Ayo" Shih 施昀佑		
	Qu Chang 瞿暢		
		《莘在冬天的冰河上學著與土地對話，佑的思緒被天空中的軍演打斷，暢在山中遇見樹枝織成的網，班說這裡有人被圈著有人推倒了牆。》，2022	

SCENE 2 Alternative Dimensions 異樣維度

第二幕	Jen Liu	<i>Pink Slime Caesar Shift: Electropore</i> , 2021-2022	11'00"
8.8-26.8	Yan Wai Yin 忻慧妍	<i>Localized Blindness</i> 《局部失明》, 2019	20'00"
	Chris Zhongtian Yuan 袁中天	<i>All Trace Is Gone, No Clamour for a Kiss</i> 《吻別喧囂》, 2021-2022	21'52"

18.7-26.8 Also On View 同時展出

Andrew Luk 陸浩明	<i>Saudade Chandelier</i> , 2023	-
	<i>Techno-Reliquary 1</i> 《科技聖髑 1》, 2023	-
	<i>Techno-Reliquary 2</i> 《科技聖髑 2》, 2023	-
Angela Su 徐世琪	<i>This is Not a Game</i> 《這不是一個遊戲》, 2021	11'15"

SCENE 1

第一幕

18.7 – 5.8

THE FLOATING YEARS

Featured artists: Jiang Zhi, Li Shuang, and 楔Xiē (Hao Jingban, Shen Xin, Yunyu “Ayo” Shih, and Qu Chang)

After the easing of China’s zero-COVID policy at the end of 2022, long after the rest of the world had moved on from the virus, the long-awaited return to normalcy was finally within reach. However, the impacts of three years of isolation and displacement had taken a severe toll on people’s mental and physical wellbeing, both within the mainland and overseas.

The first scene of Play and Loop V, titled “The Floating Years”, brings together artists, Li Shuang, Jiang Zhi, and the artist collective 楔Xiē comprising members Hao Jingban, Shen Xin, Yunyu “Ayo” Shih, and Qu Chang.

漂浮歲月

展出藝術家：蔣志，李爽，楔Xiē（郝敬班，沈莘，施昀佑及瞿暢）

2022年終，在全球所有地區早已走出了疫情的影響，中國終於放寬其清零政策，人們亦可以回歸正常的生活作息。然而，長達三年的隔離和流離失所對於身處在內地或海外的人，均造成了精神和生理上的嚴重打擊。

《循環放映V》的第一幕，名為《漂浮歲月》，彙集了藝術家李爽、蔣志以及由郝敬班，沈莘，施昀佑及瞿暢組成的楔Xiē的錄像作品。



A stand-alone security checkpoint appears on a deserted seashore, setting the stage for Jiang Zhi's *The Waves* (2022). A man carrying a suitcase emerges from the sea and approaches the seashore, being subjected to a series of security checks. He is examined for whether he meets certain standards, even whether he is human. Security checks are undoubtedly an exemplification of social institutionalization and politicization. The physical contact in security screening is an expression of authority. The cognitive process seeks to gain knowledge on the subject, and is one that exerts dominance, revealing the lust for power and control. Over time, people have succumbed to security examinations. Their subconscious have been disciplined, moulding them into people who comply with "safety standards", rejecting those who do not conform. The film shows how physical contact between two bodies can become a catalyst, materialising the symbiotic relationship existent between them. The dynamic between the security guard and traveller dramatically transforms; as they interact, the power structure between them starts to collapse.

一個安檢門突兀的出現在一片荒無人煙的海灘上，為蔣志最新的影像作品《海浪》（2022）打下了基調。一個提著行李箱的男子從海裡走出來，接受一系列的對身體的「安全檢查」，檢查來者是不是符合某個標準，甚至包括檢測來訪者是否是真的人類？安檢，無疑是社會體制化的產物，更甚者是完全政治化的。安檢這種身體接觸是權力模式的表達，它意圖獲得某個對象的認知，這種認知是附帶著權力的。任何認知都是權力的慾望，對秩序化的一種強制。一段時間以來，人們都認可了安檢。人們的下意識被規訓，成為符合安全標準的人，並會越來越排斥在這個標準之外的人。作品讓人們看到“接觸”也可以成為兩個或多個的身體互動的契機，它有點戲劇性地轉化了保安與乘客的相互影響，激發出身體的自然性，和互動共生的關係，權力的不平等體制開始瓦解。

Jiang Zhi 蔣志 *The Waves* 海浪



Jiang Zhi 蔣志

The Waves 《海浪》

2022

Single-channel video 單頻道錄像

12'57"

Edition of 5 + 2AP





Li Shuang, *Déjà Vu*, 2022 (film still)

Image courtesy of Peres Projects, Berlin, and Blindspot Gallery.

Li Shuang's *Déjà Vu* (2022) playfully intermingles two videos from hidden camera footages, one from a camera mounted on a duck and the other from spying goggles worn by performers captured in one of Li's performances. *Déjà Vu* constructs an intimate interaction between two seemingly disparate yet closely knit worlds – the animal realm and human civilization. The film begins with a group of performers dressed identically, all adopting the persona of the artist Li Shuang. The focus soon shifts to a raft of ducks interacting with one another in an animal rescue center in Geneva where the artist was based when return to China was prohibited. The view interchanges repetitively between the perspective of the duck cam and the goggles. The artist narrates through the subtitles, speaking acutely of a void that is metaphoric of humans' inability in comprehending and coping with a pandemic world.

李爽的《Déjà Vu》(2022) 別出心裁地交織了來自隱藏攝像鏡頭的兩個錄像，一個是安裝在鴨子身上的攝像鏡頭，另一個是來自藝術家李爽策劃的行為藝術中演出者佩戴的智慧型眼鏡所捕捉到的畫面。《Déjà Vu》構建了兩個看似不相關卻親密相連的世界之間的互動——動物界和文明世界。影片開首呈現一群穿著相同服裝的表演者，他們都扮演著藝術家李爽的角色。焦點很快轉移到一群鴨子在日內瓦的一個動物救援中心互動的場景，而藝術家曾一度在這城市生活而不得返回中國。視點在鴨子攝像頭和智慧眼鏡之間循環交替。藝術家通過字幕進行敘述，尖銳地影射著人類理解和應付全球疫情的無能為力。

Li Shuang 李爽 *Déjà Vu*

Exhibited:

- 2023 "At Gate", Blue Velvet Projects, Zurich, Switzerland
- 2022 "Mire project", Public Art Program, Fonds cantonal d'art contemporain (FCAC) in collaboration with the Centre d'Art Contemporain de Genève and the Office de l'urbanisme, with the cooperation of the SBB, Léman Express Line, Lancy-PontRouge Station, Geneva, CH



Li Shuang 李爽

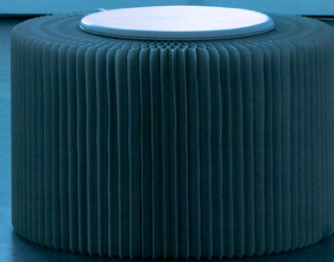
Déjà Vu

2022

Single-channel video (no sound) 單頻道錄像 (無聲)

15'55"

Edition of 3 + AP





楔 Xiē, *What Makes a Home?*, 2022 (film still)
Commissioned by daadgalerie, Berlin

The name of the artist collective 楔 Xiē (Hao Jingban, Shen Xin, Yunyu “Ayo” Shih, and Qu Chang) is the Chinese character of a wedge, a tool used to keep two objects stable or to create a new space. 楔 Xiē embodies a collective response to an unprecedented and traumatic time, cultivating a space for new and meaningful collaborations during the global crisis. Filmed respectively in New York, Beijing, Shenzhen, and Taipei, 楔 Xiē’s *What Makes a Home?* (2022) consolidates videos from its four members preparing a meal on an ordinary day amid the pandemic. While cooking, each individual reflects on the environmental cues that are subordinated to these four cities.

楔Xiē（郝敬班，沈莘，施昀佑及瞿暢）的名稱來源於三角斜木楔子，是用於固定兩個平面或製造新空隙的工具。楔Xiē體現了群體面對前所未有的創傷時刻時所作的回應：培育新的、有意義的合作空間。楔Xiē的作品《何以為家？》（2022）在紐約、北京、深圳和台北拍攝，整合了四位成員在疫情期間的一個普通日子中準備一頓飯的記錄。在烹飪過程中，每個人都反思了自己身處的城市中受制於疾症環境下的生活線索。

楔 Xiē *What Makes a Home?* 何以為家?

Exhibited:

- 2022 “楔 Xiē: 連接，嵌入，反射，承托 To bind, embed, shimmer, and brace”, daadgalerie, Berlin, Germany



楔 Xiē, X learns to talk to the land on a frozen river; Y's thoughts are interrupted by exercising jets overhead; Chang finds webs woven with branches in the mountains; Ban says some are confined, and some knocked down the barriers., 2022 (film still)

Commissioned by daadgalerie, Berlin

The other video work by 楔 Xiē: X learns to talk to the land on a frozen river; Y's thoughts are interrupted by exercising jets overhead; Chang finds webs woven with branches in the mountains; Ban says some are confined, and some knocked down the barriers. (2022) consists of footages from 楔 Xiē and videos found on the internet. The film shifts from footages that show people's anger in response to prolonged lockdowns and military aircrafts flying low over the city, to the tranquil calmness of the natural landscape and serene aerial drone footages. The work intimately encapsulates the collective memories of trauma, illustrating people's experiences of the pandemic.

楔 Xiē的另一個影像作品《莘在冬天的冰河上學著與土地對話，佑的思緒被天空中的軍演打斷，暢在山中遇見樹枝織成的網，班說這裡有人被圈著有人推倒了牆。》(2022) 由楔拍攝的素材和網上的視頻組成。影片從人們對長時間被封鎖的怒吼和軍用飛機在城市上空低飛劃過的噪音，轉變為自然風景的寧靜和無人機在高空所攝得的鏡頭。這部作品概括了集體對創傷的記憶，展示了在主流聲音以外人們在疫情中的所見所聞。

楔 Xiē

莘在冬天的冰河上學著與土地對話，佑的思緒被天空中的軍演打斷，暢在山中遇見樹枝織成的網，班說這裡有人被圈著有人推倒了牆。

Exhibited:

- 2022 “楔 Xiē: 連接，嵌入，反射，承托 To bind, embed, shimmer, and brace”, daadgalerie, Berlin, Germany



how to describe change.

楔 Xiē

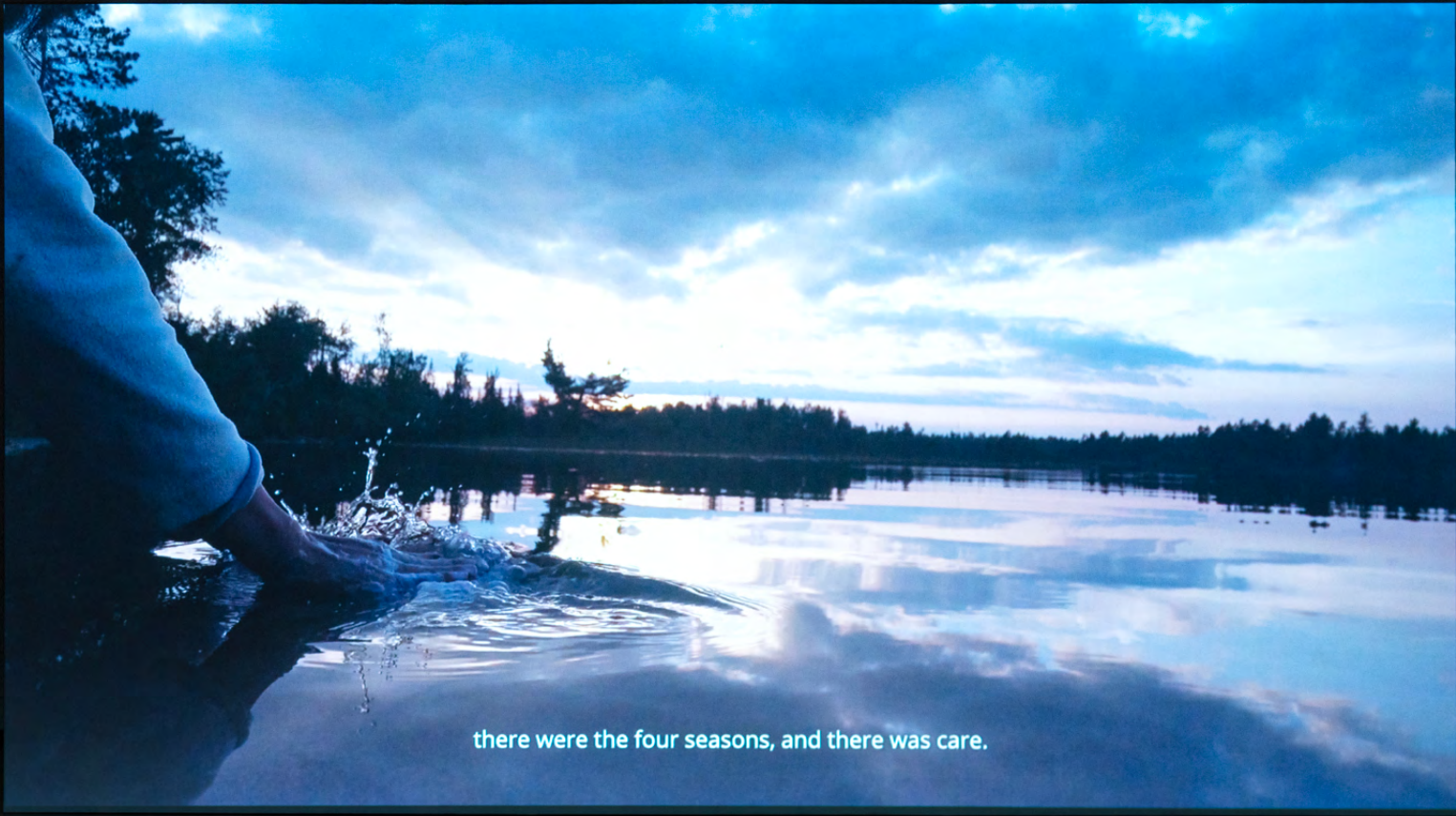
What Makes a Home? 《何以為家?》

2022

Single-channel video 單頻道錄像

36'00"

Edition of 5 + 2AP



there were the four seasons, and there was care.



楔 Xiē

X learns to talk to the land on a frozen river; Y's thoughts are interrupted by exercising jets overhead; Chang finds webs woven with branches in the mountains; Ban says some are confined, and some knocked down the barriers.

《莘在冬天的冰河上學著與土地對話，佑的思緒被天空中的軍演打斷，暢在山中遇見樹枝織成的網，班說這裡有人被圈著有人推倒了牆。》

2022

Single-channel video 單頻道錄像

22'02"

Edition of 5 + 2AP

SCENE 2

第二幕

8.8 – 26.8

ALTERNATIVE DIMENSIONS

Featured artists: Jen Liu, Yan Wai Yin, and Chris Zhongtian Yuan

The second scene of Play and Loop V introduces Alternative Dimensions, grouping a selection of works by Jen Liu, Yan Wai Yin, and Chris Zhongtian Yuan. Threading through their works is a common construction of fictional realms as vessels to delineate observations around labor, migration, queerness, communal histories, and loss. From the synthetic pink factory line operated by women laborers in Liu's *Pink Slime Caesar Shift: Electropore*, to the forest for displaced souls traversing memories in Yuan's *All Trace Is Gone, No Clamour for A Kiss*, to identifying blind spots in one's life while mourning the loss of a companion in Yan's *Localized Blindness*, these unspecific realms become conduits for us to contemplate on collective and personal themes that permeate through the everyday.

異樣維度

展出藝術家：Jen Liu、忻慧妍、袁中天

《循環放映V》的第二幕呈獻《異樣維度》，彙集了藝術家Jen Liu、忻慧妍、袁中天的錄像作品。他們的作品貫穿着一個相同的建構，即在一個虛構的空間背景中去建立載體，描繪對於勞動力、遷移、酷兒、族群歷史、失落等主題的觀察。從 Jen Liu 的《Pink Slime Caesar Shift: Electropore》中由工廠女工組成的粉色黏液生產線，到袁中天的《吻別喧囂》中失落靈魂所穿梳的回憶森林，再到忻慧妍的《局部失明》在悼念逝去的同伴的同時識別生命中的盲點。正是在這些虛無晦澀的維度建構中，我們得以思考那些隱於日常生活的集體或個人議題。



Jen Liu's, *Pink Slime Caesar Shift: Electropore*, 2021-2022 (film still)
Image courtesy of the artist, Upstream Gallery, Amsterdam and Blindspot Gallery.

Jen Liu's *Pink Slime Caesar Shift: Electropore* (2021-22) explores themes of gender, identity, labor, and resistance through the exceptional experiences of four Black and Asian womxn (a gender-neutral alternative to women). They form a closed system, a factory, saturated in matte millennial pink. Liu's film features the four womxn as they navigate through narrow spaces, each confined within isolated rooms. They work mechanically and in beat, their perpetual labor engendering ennui. The womxn perform multiple tests to develop a pink slime which is based off electroporation, a real-life genetic modification method that introduces DNA through electroshocking living cells. A technique that exists within meat-grown laboratories. The womxn consume genetic modified burgers derived from the process, while continuing cyclically in their jobs. In this surreal simulation, Liu explores issues around labor injustices and exploitations.

Jen Liu的《*Pink Slime Caesar Shift: Electropore*》(2021-22) 通過四名黑人及亞裔女性「womxn」（中性替代詞）的不尋常工作經驗，探討性別、身份、勞工、抵抗等主題。該四名工人了形成一個封閉的系統，組成一個從裡到外儘是千禧時代感的粉色工廠。在Liu的影片中，四名女性皆被限制於狹小的獨立空間中活動。她們機械般工作，節奏規律始起彼落，無間斷的勞動教人麻木。她們進行了多次試驗，開發了一種質地類似啫喱的粉色黏液。這種黏液基於電穿孔技術。電穿孔技術是一種真實存在的基因修改方法，它可以將一些基因導入活的細胞。一種用於肉類種植實驗室中的技術。女工一邊工作一邊進食基因改造漢堡，成就了生產與消耗的周而復始的循環。通過影片中這個超現實的仿真世界，Liu探究了勞動力中的不公義和剝削等議題。

Jen Liu *Pink Slime Caesar Shift: Electropore*

Award:

- 2023 Expanded Media Award for Media in Space, Stuttgarter Filmwinter, Germany

Exhibited:

- 2022 "On the Edge – Body and Screen", Macau Experimental Video Festival, Macau
- 2022 "Electropore", Upstream Gallery, Amsterdam, the Netherlands
- 2021 "The Video Viewing Room" series, The Kitchen, New York, USA
- 2021 "Garage Exchange" series, The MAK Center for Art and Architecture in collaboration with the Art + Technology Lab at LACMA, Los Angeles, USA



Jen Liu

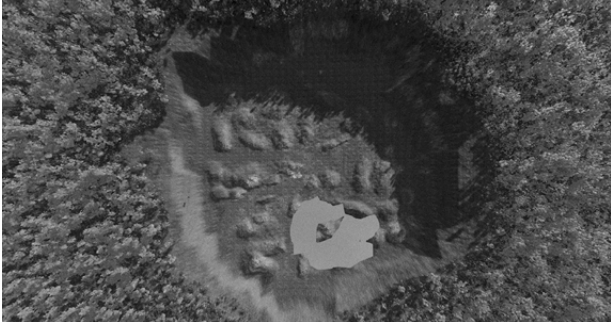
Pink Slime Caesar Shift: Electropore

2021-2022

4K Single-channel video 單頻道錄像

11'00"

Edition of 6



Chris Yuan Zhongtian, *All Trace Is Gone, No Clamour for a Kiss*, 2021-2022

Juxtaposing analogue film and digital animation, Chris Zhongtian Yuan's *All Trace Is Gone, No Clamour for A Kiss* (2021-22) submerges itself into the realm of queerness, migration, and colonial histories. It centers on a dialogue between two exiled individuals traversing through a forest, caught in the liminal space between the mortal and immortal. Reminiscent of silent movies, the dialogue appears on screen in tranquility. The two persons strike up a conversation around family history, migration, loss, folklore, and queer intimacies. Divided into five chapters—“Mother”, “A Love Story”, “The Tower”, “Unknown Land” and “Haunted Island”, Yuan investigates personal narratives and collective memories linked to specific localities, exploring the persistence of the past in the present.

袁中天的《吻別喧囂》（2021-22）運用菲林影像和數位動畫，交替互換地構建了一個包含酷兒、遷徙、族群歷史的國度。作品圍繞兩個被放逐的人之間的對話而展開，他們穿梳於森林，挾於人世與永生的縫隙中。兩人圍繞族群歷史、遷徙、失落、民間傳說與及酷兒之間的親密關係等主題進行對話。對話以文字的形式安靜地躍然於屏幕上，與默片相似。藝術家將作品分為五個章節，分別是「母親」、「愛情故事」、「高塔」、「未知之地」、「鬼島」，探究了與在地性相關的個人敘事和集體記憶，進而探索歷史對於當下的持續影響。

Chris Zhongtian Yuan 袁中天
All Trace Is Gone, No Clamour for A Kiss 吻別喧囂

Forthcoming:

- 2023 “To Your Eternity: Future of Today Biennial”, Today Art Museum, Beijing, China

Exhibited:

- 2023 “Home of Where the Music Is”, Reading International, Reading, UK
- 2023 “Art Lover’s Movie Club”, ArtReview, London, UK
- 2023 “International Film Festival Rotterdam”, Rotterdam, The Netherlands
- 2022 “All Trace Is Gone, No Clamour for a Kiss”, V.O Curations, London, UK



Chris Yuan Zhongtian 袁中天

All Trace Is Gone, No Clamour for a Kiss 《吻別喧囂》

2021-2022

16mm film transferred to HD Video, and CG animation

16mm 菲林轉高清錄像, CG動畫

21'52"

Edition of 5 + 2AP



Yan Wai Yin, *Localized Blindness*, 2019

Yan Wai Yin's *Localized Blindness* (2019) invites us to a visual field test narrated by the deadpan voiceover of an ophthalmic technician, instructing us to pay attention to pictures and patterns that appear on the screen, diagnosing our blind spots in the process. The film is semi-autobiographical, comprising Yan's internal monologues mourning the loss of a loved one. Glimpsing into a state of aphasia, the experience of living with blind spots is conveyed through a personal dialogue accompanied by fragmented footages. Blind spots arise from an inability to comprehend a close companion who is no longer extant, Yan speaks of the complex emotions and intangible experiences which are both subliminal and profound. The video ends with a poignant remark: "You are blind now, I will stay with you always..."

忻慧妍的《局部失明》(2019) 帶領觀眾參與一場視力測試。影片中，一位視光師以冷漠的腔調，引導觀眾辨別屏幕上出現的圖片與紋理，並在此過程中診斷盲點。該影片就如一部半自傳式的作品，飽含了忻氏的內心剖白，以此悼念不復存在的緊密關係。作品以個人對話的形式展開，輔以碎片化的影像，描繪了與盲點共存的生活，呈現出一種失語的狀態。盲點出現的起因是無法接受親密的同伴不復存在。藝術家在影片中描述了錯綜複雜的情感與難以名狀的經驗，它們存在於潛意識中，意義深遠。作品以一句意味深長的獨白作結：「你現在看不見了，我會一直陪着你的……」

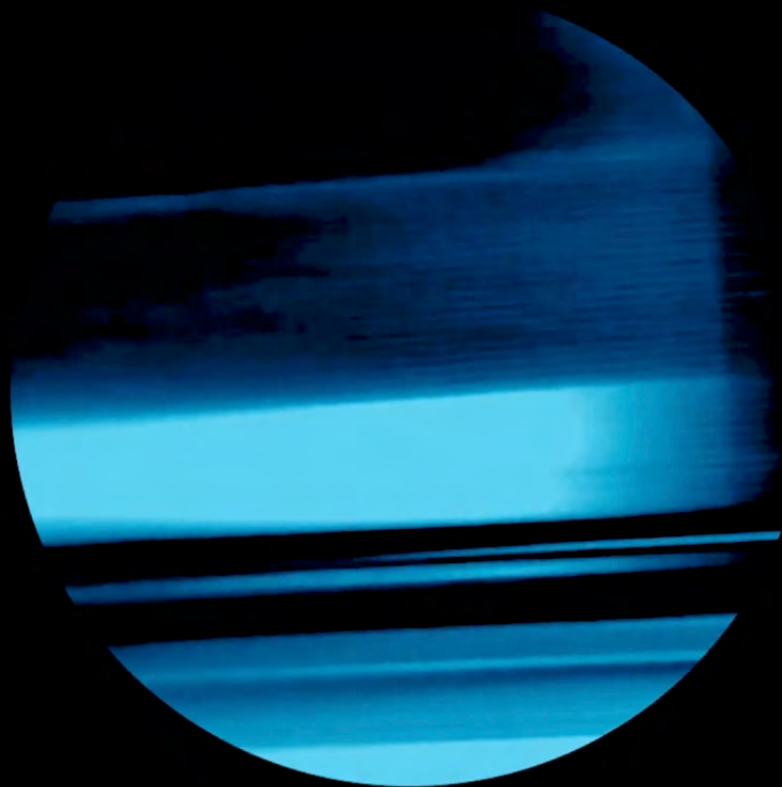
Yan Wai Yin 忻慧妍 *Localized Blindness* 局部失明

Award:

- 2020 Best Experimental Award, "South Taiwan Film Festival", Taiwan

Exhibited:

- 2022 "Dear Loneliness: Urban Solitude on Screen", M+ Mediatheque, M+, Hong Kong
- 2022 "Macao Experimental Cinema – Beginning", Associação Audio-Visual CUT, Macau
- 2022 "A Place for Concealment", Galerie Urs Meile Beijing, Beijing, China
- 2021 "International Video Poetry Festival VideoBardo 25 years", Buenos Aires, Argentina
- 2021 "High Res World", Digital Art Program, Asia Society Hong Kong Center, Hong Kong
- 2021 "Black Bird, Frost Flower and Pink Falling Stars", RNH Space, Hong Kong
- 2020 "Beijing International Short Film Festival", Goethe-Institut Peking, Beijing, China
- 2020 "ANIMA", 7th Taiwan International Video Art Exhibition, Hong-Gah Museum & Taiwan Contemporary Culture Lab, Taiwan
- 2020 "SMIF 2020 Asian Film and Video Festival in Spain", Madrid, Spain



Yan Wai Yin 忻慧妍

Localized Blindness 《局部失明》

2019

Single-channel video 單頻道錄像

20'00"

Edition of 5 + AP

ALSO ON VIEW 同時展出



Angela Su, *This is Not a Game*, 2022 (film still)

Angela Su's *This is Not a Game* (2021) speculates the history and future of gaming through interweaving film, personal narratives, and fabulation. Using excerpts of films from the 1920s, Su reveals to her audience the politics of board games whereby rivalry between different nations are materialized on a chess platform, functioning as a miniature of what happens on battlefields. Gaming progresses to prompt the development of AI technology. In 1996, the chess-playing system Deep Blue outplayed a world champion during a chess tournament, eerily revealing the capability of machines in outsmarting human intelligence. *This is Not a Game* provocatively forms a conjecture on the year 2029—as the title suggests, it imagines a future where a new genre of games become a rebel replication, blurring the boundary between real-life and virtual reality, infusing social conflicts into the gaming realm.

徐世琪的《這不是一個遊戲》（2021）通過編織電影、個人敘事和幻想來推測遊戲的歷史和未來。藝術家使用了1920年代的早期電影片段，向觀眾展示了棋盤遊戲所包含的政治意義，各國之間的競爭在棋盤上得以彰顯，它就是戰場上的縮影。遊戲的進程促進了人工智能技術的發展。1996年，電腦系統Deep Blue在一次國際象棋比賽中擊敗了世界冠軍，揭示了一個可怕的可能性，即機器在智力上超越人類。《這不是一個遊戲》大膽猜測了2029年的未來，如作品名所示，新穎的遊戲類型成為了抗議的替代品，模糊了現實和虛擬之間的界線，將社會議題融入了遊戲的領域之中。

Angela Su 徐世琪 *This is Not a Game* 這不是一個遊戲

Exhibited:

- 2023 "Random Diaries", Meow Kong and PF25 cultural projects, Zurich, Switzerland
- 2021 "Phantasmapolis: 2021 Asian Art Biennial", National Taiwan Museum of Fine Arts, Taiwan



If only the entire world was
just 64 squares.
If only.....

Rosy話如果呢個世界淨係得64格咁就好啦，簡簡單單。

Angela Su 徐世琪

This is Not a Game 《這不是一個遊戲》

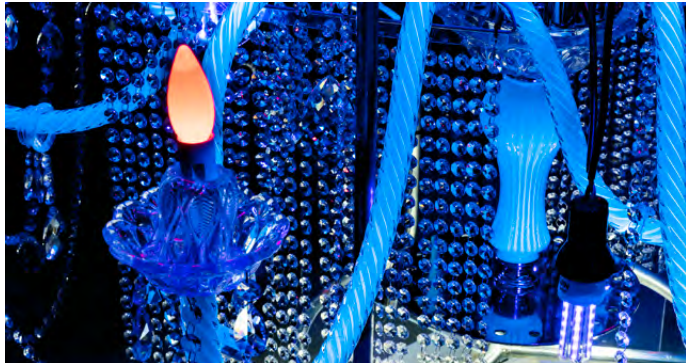
2021

Single-channel video 單頻道錄像

11'15"

Edition of 5 + 2AP

ALSO ON VIEW 同時展出

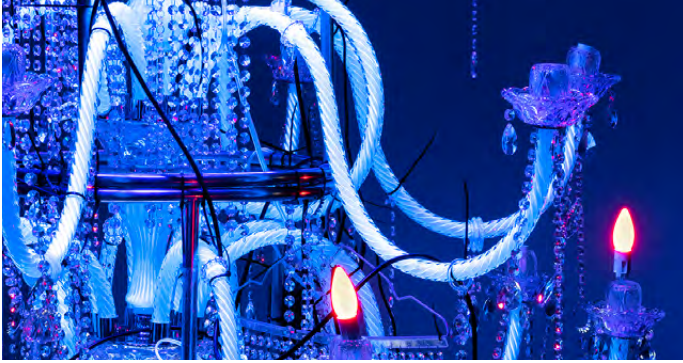


Andrew Luk, *Saudade Chandelier*, 2023

Andrew Luk's *Saudade Chandelier* (2023) is a hauntological cipher for the city of Hong Kong as informed by its unique geography. Its coastal location, mountainous vistas, and proximity to water systems, form the basis of a cosmology derived from the elemental rhythms of water, air, and light. The two-meter tall sculptural installation is an assemblage of an up-cycled Taobao chandelier, oyster shells, temple pinwheels, and ancestral altar light bulbs. The work alludes to the primitive history of Hong Kong, when coastal and boat peoples thrived on the landscape, engaging in fishing, salt harvesting, and oyster farming. Much later, attracted by deep water ports and currents of wind and water making for advantageous oceanic trade routes, colonial occupation subsequently transformed Hong Kong from a regional outpost into an international trading hub.

陸浩明的《Saudade Chandelier》（2023）從幽靈學般的角度去捕捉香港獨有的地理密碼。香港的沿海位置、山地景觀、鄰近的水流系統等特點，使得其從水、空氣和光的元素旋律中衍生並構成宇宙學中的基礎。高達兩米的雕塑裝置由一個升級改造的淘寶吊燈、牡蠣殼、寺廟風車和祖堂祭壇用的燈泡組合而成。該作品暗示了香港的早期歷史，沿海居民和船民在此地從事捕魚、採鹽和牡蠣養殖，發展蓬勃。後來，香港的港灣水深成為了有利於海洋貿易的路線，殖民者隨後將香港從一個地域性的前哨基地轉變成為一個國際貿易中心。

Andrew Luk 陸浩明 *Saudade Chandelier*
Techno-Reliquary



Andrew Luk, *Saudade Chandelier*, 2023

Drop tear chandeliers were first introduced by the court of King Louis XIV of France, as a befitting display of wealth and power for the Sun King - a seemingly airy weightless entanglement of light and optics - a media phenomena. Initially, this up-cycled Taobao chandelier, resonates similarly as a signifier of class adopted from the West, but on closer inspection, its disrepair shows signs of cheap injection mould manufacturing. The chandelier in the piece hangs low, held up by disused bedside stands from the public healthcare system, allowing the chandelier to continue performing as media - reflecting harsh sterile beams of UV light off glass crystals like sun sparkle, and artificially animated pinwheels accumulating stockpiles of good fortune, the red lights being associated with ancestor worship. With hindsight, *Saudade Chandelier* embodies a melancholic nostalgia for a bygone era, yet when looking forward it shows suspicion in the continuity of various systems.

水晶吊燈最早由法國國王路易十四引入宮廷，展示出其作為“太陽王”的財富和權力。作為一種媒介，光線的反复折射呈現出輕盈無重力的現象。乍看之下，這個回收得來的淘寶吊燈，是一個從西方引進的階級的意符，以引起共鳴。但仔細觀察，它的失修狀態暴露了其廉價的塑膠鑄模造工。吊燈作品籍地而立，由公共醫療系統中被廢棄的床頭櫃支撐，使得該吊燈能夠繼續釋演為藝術媒介，通過水晶反射出刺眼的消毒紫外線，像陽光一般閃爍，而人工驅動的轉運風車正儲存著好運，祭祀用的神台紅燈保持常亮。回顧歷史，《Saudade Chandelier》展現了對一個已逝時代的緬懷；展望未來，它又對各種制度的持續性表示懷疑。

Andrew Luk 陸浩明 Saudade Chandelier Techno-Reliquary



Andrew Luk 陸浩明
Saudade Chandelier
2023

Chandelier, crystal glass, extension cord, red light bulbs, metal frames, motor fans, oyster shells, plastic mirrors, temple pinwheels, tiles, and UV lights tubes
吊燈、水晶玻璃、電線拖板、紅燈泡、金屬框架、馬達風扇、牡蠣殼、塑料鏡、寺廟風車、瓷磚、和紫外線燈管
196 x 131 x 128 cm





Andrew Luk 陸浩明

Techno-Reliquary 1 (skull of last known computer vision & AI PhD candidate used as live human sacrifice)

《科技聖髑 1 (最後已知的電腦視覺和作為祭品的人工智能博士候選生的頭骨)》

2023

Mixed-media (found objects, light, glass film, vitrine)

混合媒介 (現成物、燈、玻璃膜、寶籠)

22.6 x 30.5 x 18.5 cm





Andrew Luk 陸浩明

Techno-Reliquary 2 (the first recorded indicator of approaching evolutionary event, leading human kind into a glorious new age of further sedentary living)

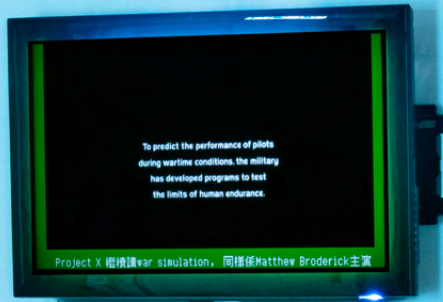
《科技聖髑 2 (第一個有關進化事件的指標性記錄，引領人類進入長久坐姿的輝煌新時代)》
2023

Mixed-media (found objects, light, glass film, vitrine)

混合媒介 (現成物、燈、玻璃膜、寶籠)

28.5 x 40.5 x 24.5 cm





To predict the performance of pilots during wartime conditions, the military has developed programs to test the limits of human endurance.

Project X 繼續續war simulation, 同樣係Matthew Broderick主理





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